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'FREE SHOWS' FLORIDA COME-ON

Britain Asks U.S. Films Made There Carry Anglo-American Identification

British producers have asked American companies making films in Britain to affix to their pictures the identifying title: This is a British-American co-production.

The Americans, while not taking any rigid position on the question, take the view that such a prominent identification was likely to hurt the chances of these pictures in the United States.

In part, the British request is motivated by the desire to spotlight activity in the British studios. In part, too, it's designed to eliminate the American practice of sending coproductions, which rate as British quota films, into some countries as British pix and into others under the American flag.

Some British producers, notably the Rank Organization, have long been unhappy seeing the limited British quota in certain countries in part taken up by coproductions which, under a tightened definition, might not rate as purely "British." One of the advantages the Americans have is that their earnings on such pictures can be remitted to the States, whereas the British producer must remit everything to Britain.

American executives admit that, eventually, as a bargaining point, they may have to affix the coproduction label. At the same time, they argue that it'd definitely be detrimental to the potential in the U.S. mart. "And that's where the British want to make a dent, isn't it?" asked a foreign exec of one of the companies. Past experience has shown that films identified as British tend to do less than British pix which can be exhibited without that label.

Ike No Longhair

Washington, Sept. 30.

National Symphony Orchestra, which is set for a South American tour next spring on State Dept. subsidy, has gone through the formality of presenting President Eisenhower with a cuffo box for the new season—with little hope that he will use it.

Although the previous White House tenant, Harry S. Truman, was a music lover who heard the symphony often in Constitution Hall (and aided b.o. receipts by bringing in tourists wanting a look at him), President Eisenhower has attended only one concert in six years in office.

Raise Issue Of U.S. Pix in Italy At 'Red' Theatres

American film companies operating abroad have never refused and for the moment do not intend to refuse to serve any theatre because its ownership may be Communist, a Motion Picture Export Assn. spokesman said this week.

He added that the lines of political affiliation were not very clearly drawn in many places, "and, in any case, it'd be a tremendous job to do the checking."

Question has arisen in connection with an issue in Italy where ANICA, the Italo producer-distrib organization, complained that U.S. companies were selling to Communist-dominated "cultural club" theatres in central-northern Italy.

VARIETY's Rome bureau reports that Yank members of MPEA in Italy have indicated they'd fight to prevent supply of U.S. product

(Continued on page 14)

Japanese-Western Revue Blends Chinese Cha Cha With R&R in Bombay Bow

Bombay, Sept. 30.

Carroll Wallace, an American male who appears on stage in the guise of a Sophie Tuckerish femme, is presenting here the first Japanese-Western revue to visit India. The "Carroll Wallace Follies" blend Oriental talent and (largely) Occidental music in a slick, fast-paced two-hour variety show.

Performance ranges all the way from Awa Odori Nipponese costume dance to rock 'n' roll, and from Chinese cha cha cha "Sion Sion Toi Toi" to "Ol' Man River." Artists, including the versatile Hayakawas (who provide the hot jazz band which plays on stage throughout the show), are all Japanese except for Filipino Tony Estrada and Singapore's June Mok, both vocalists, and, of course, Wallace himself.

IT COULDN'T HAPPEN TO A RICHER GUY

Cleveland, Sept. 30.

Bob Hope kissed $100,000 goodbye when he invested it in Hope Metal Products Inc., of Cleveland, owned by his brother Ivor H. Hope. Assets of company, which filed an involuntary bankruptcy action, were sold Monday (29) at public auction.

Ivor listed about 234 creditors, assets of $90,798, mostly in equipment, and liabilities at $221,663. Bob Hope advanced his brother 100G's three years ago to help the ailing firm but could not help it from sinking.

NAMES AS SHILLS FOR HOTEL ROOMS

By LARY SOLLOWAY

Miami Beach, Sept. 30.

Miami Beach hotelmen, currently engaged in their annual bidding battle for name attractions to fill out strongest possible lures for their cafes this winter, had their competitive headache compounded this week. This stems from disclosure that Morris Lansburgh and his associates, operators of six large oceanfront inns, are in the process of setting up a series of one-nighters featuring the same top acts in the Deauville Hotel convention-auditorium on a forguests-only policy, as a promotional gimmick to spark an upcoming national big-space ad campaign to draw clientele.

The gimmick, obviously patterned on the Concord-Grossinger's format in the Catskills, will be a costly one however, and not only for the Lansburgh group. Some rival hoteliers feel there will follow an inevitable revision of performer thinking in terms of payoffs for the standard one and two-week bookings.

According to Lansburgh, the sum of $650,000 has been earmarked to budget the one-nighter plan. It is based on a $1-$1.50 per room charge-off on the overall rates for guests at the Deauville, Sans Souci, Casablanca, Sherry Frontenac, Versailles and Crown hotels, for there will be no liquor or food served, with the auditorium seating arranged theatre style to allow for the 4,000-odd audiences expected

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Phono Famine Stymies Stereo

Both here and abroad, the stereo bally is having a strong impact on the consumer level despite the lack of suitable phonograph machines on the market. At the present time, the phonograph manufacturing end is the big bottleneck in the stereo picture, but it's expected that the phono distribution channels will be flowing at full volume in a few weeks.

RCA, which is accenting stereo heavily this fall, sparked its fall selling campaign with a meeting for its phono and disk dealers at the Barbizon-Plaza Hotel, N. Y., Monday (29), night. George Marek, RCA Victor disk v.p. and general manager, and other execs from the phono division and the Bruno distribution company, made strong pitches to point up the dollar potential in the new stereo biz.

Marek, who left for Japan by way of the Coast immediately after the meeting, said that stereo has caused a major stir in foreign disk circles abroad as well. He has re-

(Continued on page 19)

'TV Better Buy Than Dailies': Buick; Newspapers in Showdown Fight

The Superior French

Quote John Huston on the subject of film censorship:

"I don't believe in any censorship except that of good taste, and that holds true of Hollywood as much as for its audience.

"I very much uphold the idea of the French theatre where, if an audience is offended by a play, they just tear up the seats."

ASCAP Yielding 'Secrets' to BMI In Cleffer Suit

Broadcast Music Inc. now has a clear and unchallenged right to examine the American Society of Composers, Authors & Publishers' performance cards. The final greenlight was given in N. Y. Federal Court yesterday (Tues.) before Judge Gregory Noonan when ASCAP attorneys consented, without argument, to a BMI motion ordering ASCAP to make its records available.

At the same time, BMI agreed to make comparable information from its files available to the 33 ASCAP songwriters who are the plaintiffs in the $150,000,000 antitrust suit against BMI and the major broadcast networks.

The move to examine the 220,000 ASCAP cards, on which the performance history of tunes in the ASCAP repertory is recorded, has been the subject of a long, hard-fought argument between ASCAP and BMI attorneys. ASCAP has claimed that to give BMI its cards would be to disclose private busi-

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BRITAIN EXTENDING OPERA TO PROVINCES

London, Sept. 30.

London Coliseum will mount an opera season lasting from next April through to December, this will be presented by the Sadler's Wells Opera Co. under a new plan designed to provide a better basis for touring opera and also a more stable future for the Wells.

The scheme calls for the existing company to be enlarged to comprise two choruses, two orchestras, two opera ballets and a pool of principal singers. The plan will ensure that the provinces get between 25 and 30 weeks of opera during the year, and also that the two companies get a full year's employment.

The fullscale television vs. newspaper media war, which has been threatened over the years, has finally erupted over the McCann-Erickson decision to spend most of the Buick advertising budget in television introducing the 1959 models.

The television and newspaper battles are both old and new in that both mediums fight for advertising dollars. But, never has the warfare broken open over a decision by a manufacturer and an agency to spend their allocation in a particular manner. First signs of the current battle broke out last summer when Buick announced that it was cutting its newspaper listing drastically. It was assumed by this, that the automobile film was going to heavily accent television.

While the sparks flew, the fire wasn't actually lit until this week and all because of two reports, one titled "Buick Advertising & Merchandising Report No. 2" and a second study, a cost comparison report completed by McCann-Erickson itself.

McCann-Erickson, in attempting to determine how to get the most out of its advertising dollar, retained Advertest Research to complete a media study. The Advertest report showed that 59% of Buick shoppers said tv advertising stood out most strongly in their minds, as opposed to 12% for newspapers and 29% for magazines. The study struck another blow at newspaper

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U.S. Correspondents' Fast Turnover in USSR; TV Blasts Vs. Yanks

By IRVING R. LEVINE
(Moscow correspondent, NBC)

Moscow, Sept. 30.

The radio and press corps in Moscow, a tight little island of 14 Americans, has undergone a sudden change in faces because of transfers and expulsions. Various viruses have also added to the normal hazards of news coverage in the Soviet capital.

"Stringer" correspondents for the major networks have left Moscow for new assignments. Whitman Bassow, United Press correspondent who also had done occasional broadcasts for ABC, departed to accept a year's fellowship at the Council on Foreign Relations in New York. B. J. Cutler, correspondent for the N.Y. Herald Tribune, received a transfer to Paris as reward for his Moscow services; Cutler had substituted for Daniel Schorr and Paul Niven, CBS, during their absences from Russia. Roy Essoyan, able Associated Press reporter, was expelled by the Russians (the fifth American correspondent ordered out in the past

(Continued on page 16)

Everything From Kabuki to Bunraku Poised For U.S. As Race Starts To Cash In On Yanks' Yen For Jap Acts

By DAVE JAMPEL

Tokyo, Sept. 30.

Traffic of Japanese entertainers to the U. S. during the next several years may be heavy enough to ease Japan's problem of overpopulation. In various stages of negotiation are plans to transplant local performers to American night clubs, tv, concert arenas, theatre circuits, Broadway and the Met. These would include stylists from clarinetists to chorus girls to kabuki actors, from rockabilly to bunraku.

During the past year a number of U. S. show biz reps have made the pilgrimage to Japan to comb for talent. With American tv having persistent hunger pangs and other mass entertainment media only slightly less zealous in their appetites, the Imperial Hotel dining room is getting the overflow from Lindy's and the Brown Derby.

The so-called "Japan Room" in the U. S. is no figment of a press agent's pipe dream. It is real. "Sayonara" was boffo b.o. and three productions with Oriental backgrounds are skedded for Broadway this season. The race is on.

Latest to be revealed as in the Oriental act is Sol Hurok. If all goes according to plan, the U. S. will see its first full-scale kabuki troupe in April, 1960. Preceding that huge undertaking on Hurok's Japan agenda is a project of equally titanic proportions. Starting next August, he will tour a company of 100 Osaka Shochiku Kageki (OSK) girls plus a staff of 20 around a circuit of U. S. theatres.

Brimming with confidence over the possibilities of these tours is

(Continued on page 16)

ITALY TO MARK 100TH ANNI OF DUSE'S BIRTH

Rome, Sept. 23.

A series of celebrations have been set to mark the 100th anniversary of Eleonora Duse's birth, next Oct. 3. Rome's ACT Theatre Club is planning a special "Images and Times of Eleeonora Duse" evening, to be directed by Luchino Visconti and featuring such vet actors as Tullio Carminati, Emma Gramatica, Rina Morelli, Paolo Stoppa, Gino Cervi, Andreina Pagnavi, Vittorio Gassmann and Rosella Falk.

A special scene is also slated for Luise Rainer, while among others present at the event will be designer Gordon Craig, a Duse contemporary. Other Duse celebrations will be held at Milan, in the Scala Theatre's Theatrical Museum; at Asolo, where the famed actress is buried; and at Vigevano, where she was born.

Robeson Churching

London, Sept. 30.

Paul Robeson will sing at the evening service at St. Paul's Cathedral on Sunday, Oct. 12.

After Robeson's recital, which will last for about 30 minutes, there will be a collection for the Defense and Air Fund, established by Christian Action in connection with the treason trials in South Africa.

Must Pay Admish Taxes Pronto On Advance Sales

New York.

Editor, VARIETY:

The Government has just come out with an admission tax ruling that will cause a profound change in procedures previously followed in the theatre.

It is the Government's position, set forth in Ruling No. 366 of the 1958 series, that when tickets are sold for a future performance, the admission tax is *payable immediately.* The general practice has been for boxoffice treasurers to retain funds on advance sales until the date of the performance and release those funds to the producer on that date (after deducting the percentage for the theatre rental). The admission tax has been paid as if the tickets were sold on the date of the performance.

Obviously, under this new ruling the tax will have to be paid much earlier. That will affect the whole relationship between the handling and timing of the treasurer's funds and the turning over of the tax money to the Government and the remaining money to the producer.

J. S. Seidman
(Seidman & Seidman)

Veterans Hospitals Now Cinemascoped

Veterans Administration in the U.S. is just now coming around to installing CinemaScope screens and projection lenses in some 150 of its hospital posts around the country. Up till now, the VA hospitals had been unable to book any CinemaScope films.

Installations should be completed by the first of the year, in both 35m and 16m. Like the Army and Navy, the VA does its own, individual booking of pictures.

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Spiros Skouras, Singer

Chicago, Sept. 30.

It's old hat for exotics to be tagged with a cute variation of a celeb's name. Now comes a warbler from Greece with the adopted name of Spiros Skouras.

No relation to the 20th-Fox topper who spells it Spyros, the singer, making his U. S. bow in the current Chi Blue Angel revue, simply dropped the first three letters (kou) from his real surname.

Even Philly Hep, No More Sticks: Gregory Peck

Hollywood, Sept. 30.

They're hep in the so-called sticks; in fact, there are no more sticks, avers Gregory Peck following an eight-city tour on behalf of "The Big Country," in which he stars. Peck remarked his personals "confirmed what I've always felt. There are no more sticks. They're pretty hep in Dallas, Chicago and even Philadelphia. They know what's going on. Their tastes are the same as those in New York and Hollywood."

Actor opined "we are not creating entertainment for the trade, but for the public. Our tastes become ingrown. We are making our pictures for the public. They are sharp and are usually right in their likes and dislikes."

Asked what questions were thrown at him on his junket, the

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Timmie Plans To Sue Bailey & U.S.

By HAZEL GUILD

Frankfurt, Sept. 30.

Following the two-day court-martial in Kaiserslautern, Germany, of Major Leonard V. Bailey, which found him guilty of disorderly conduct under Article 135, and fined him $1,000, Timmie Rogers will go into the German court at Kaiserslautern to seek payment of the hospital bill from Bailey for treatment of three broken ribs caused when the U. S. Army officer hit him at the Baumholder Officers' Club last Aug. 2.

Although previous to the court-martial Bailey completely denied touching Rogers, in court he admitted striking him with his hands on head and body. It is now first a matter of seeking civil recovery, in the local civil courts, for the medical damages, according to the Negro emcee-entertainer's attorney in Frankfurt. Latter opines Rogers can claim the damages from Major

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Nostalgia Flowed Like Chianti At Lambs' Shindig

With the 40th wedding anniversary of Lambs Club Shepherd William Gaxton coinciding with the 40th anni of Teddy's Restaurant, now operated by Sal Cuccinata, also a Lamb, it was decided to mix both anniversaries so that some of the greats in show biz could recall old times for the edification of the press and to relive some of the top moments of their lives.

The party held Monday (22) didn't work out exactly that way, despite the fact that it was a rich and rewarding evening. The nostalgia was mixed with a powerful plea for the future of the theatre by Helen Menken of American Theatre Wing, and a plea by Gaxton that the skills of so many

(Continued on page 14)

Road to El Cuffo

Hollywood, Sept. 30.

Hope and Crosby are back on that road again.

Thursday night Bob Hope guested on Frank Parker's KTLA show, a cuffo favor for an old pal; the same night Bing Crosby was a guest on George Jessel's KCOP interview program. Crosby and Jessel are friends—and der Bingle is one-fourth owner of KCOP. It was Crosby's first local guestint.

Capital Circuit

By LES AND LIZ CARPENTER

Washington, Sept. 30.

Commissioner John S. Cross of the Federal Communications Commission took note of the new season of tv programs with this observation:

"It's all familiar—girls with 38 sweaters and men with 45 guns!"

(The gag is also around FCC that NBC means "Nothing But Cowboys.")

Latest local wheeze is that Sherman Adams has selected his next position. They say he'll open a gift shop.

Meade Alcorn, chairman of the Republican National Committee, reluctantly accepted an invitation to appear on Dave Garroway's tv show the morning after Sherman Adams quit.

Alcorn's reluctance was the early hour of the program. But the NBC contact man offered to send a chauffeured limousine for Alcorn to carry him from home to studio.

Well before 8, the GOP VIP was given a comfortable ride in the rented Cadillac to the ABC studio.

"There's some mistake," Alcorn was told at ABC. "We don't carry Dave Garroway. You want NBC."

The chauffeur drove Alcorn to the CBS studio. Another mistake was noted.

"I'll make it this time," announced the driver.

And Alcorn explained later: "I walked in NBC with no time to spare. They told me I was on the air."

Later, in a National Press Club speech, Alcorn pooh-poohed rampant prophecies that the Democrats will clobber his party this November.

It reminded Alcorn, he said, of the time a medic told W. C. Fields that his difficulty with hearing was caused by his drinking.

"The hell with it," Fields responded, according to Alcorn. "I like what I'm tasting better than what I'm hearing!"

And, Alcorn said, he likes what he's seeing in his cross-country tours better than what he is hearing.

In the same speech, Alcorn became ,perhaps, the only GOP national chairman who will be quoted on the Broadway stage.

Playwright Howard Teichmann, whose political satire, "The Girls in 509," was trying out at the National Theatre at the time, was sitting in the audience when Alcorn declared: "We've got to get the warm bodies to the polls!"

"That's it," exclaimed Teichmann, reaching for a pencil.

He said that as soon as he could get to his trypewriter, he intended

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'Uncle Tom's' Still Yank Reply To Confederates!

Worldwide distribution rights to the 1927 Universal Pictures production of "Uncle Tom's Cabin" have been acquired by Colorama Features Inc. (Jules Weill and Carroll Puciato) which has purchased the negative from Universal.

Raymond Massey has recorded the narration and the new soundtrack also includes a full chorus and a musical score by the late Erno Rappee. Introduction with Massey has been filmed on location in Litchfield, Conn., birthplace of Harriet Beecher Stowe, who wrote the book over 100 years ago. Its publication greatly fired the anger of the North over the treatment of the slaves in the South.

Several other versions of "Uncle Tom's Cabin" were made in Hollywood prior to 1927. Major companies as a rule are reluctant to sell negative rights to their pictures to other distribution outfits in the theatrical field. Audie Murphy, star of John Huston's "Red Badge of Courage," at one time offered Metro $500,000 for the negative rights to the film, which was considered a flop. Yet Metro refused.

Coast Friars' 10th Anni Spotlights Lucy & Desi

Hollywood, Sept. 30.

Joining Lucille Ball and Desi Arnaz on dais for Friars Club testimonial banquet Nov. 23 will be Jack Benny, George Burns, Eddie Cantor, Sammy Davis Jr., George Jessel, Art Linkletter and Tony Martin.

Club's 10th anniversary charity dinner will be held at Beverly Hilton Hotel. G. Jessel is toastmaster.

ITALO RAI-TV GETS NOD ON OLYMPICS

Rome, Sept. 30.

The International Olympic Games Committee has officially granted RAI-TV, the Italian television network, permission to telecast the 1960 Rome Olympic Games over the national telenetwork.

Word of this decision is said to have been revealed to RAI-TV this week by Otto Mayer, Swiss Chancellor of the Comite International Olympique. Permission was said granted in view of the more than probable seating shortage at the upcoming local games. Feeling was that telecasting of games in this country would therefore not affect ticket sales to events.

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KIRK DOUGLAS: ACTOR-TYCOON

Allied to Ponder 'Beyond Divorce'

Taking note of the agitation for a modification of the consent decree, Allied States Assn. last week put a thorough review of the decree on the agenda of its Chicago convention which is skedded Oct. 13-15. Three topics will be discussed:

(1) Divorcement. If the companies were to be allowed to re-acquire theatres, what type of situations would they be—regular or drive-ins? "In other words, what class of exhibitors will bear the brunt of this new competition?"

Also, "would the film companies as an incidence of their ownership of theatres be able to revive the favoritism accorded the affiliates and the discriminations practiced against the independents before divorcement?"

Is there any basis for supposing that, in getting back theatres, the companies would step up output, and how many dirve-ins would be in business today had it not been for the "standstill agreement" which prevented the majors and the affiliated circuits from expanding into the theatre field for so many years?

(2) Block-Booking. Distinction must be made between compulsory and voluntary block booking, Allied held. Question is "To what extent, if at all, do the decrees prevent the voluntary block-booking of pictures? Are exhibitors really in favor of compulsory block-booking and, again, would block-booking actually increase Hollywood's output?

(3) Production of Pictures by Divorced Circuits. Allied, along with others, petitioned the Department of Justice to permit this. The film companies, says Allied, were in opposition "and their opposition blocked the attempt to get more pictures to relieve the serious shortage." Allied still feels that any permission for the ex-affiliates to produce must be accompanied by adequate safeguards to "prevent reoccurrence of monopolistic practices."

Reviewing the various claims pro and con decree revision, the Allied statement said exhibitors had to determine the validity of the various arguments for themselves. Allied's own position is that the decree isn't responsible for the dwindling product supply. It is convinced that "the solution of their (the exhibitors) most acute problems depends not upon annulling the decrees but in enforcing them."

While Theatre Owners of America is pressing for modification of the decree, Allied has accused the Department of Justice of laxity in enforcing it.

RANK BUYS ADVENTURE YARN OF VANCOUVERITE

Vancouver, Sept. 30.

J. Arthur Rank organization in Britain has purchased film rights to "Afghan Adventure" an autobiographical novel published this month by Robert Hale Ltd. So reveals the author, John Fox, longtime British army major now resident in Vancouver. Book, his first, relates chase of arms thieves and is attested as to veracity by Superintendent Ellis of Scotland Yard. Film is expected to start production early in 1959.

"Afghan" sequel is being readied by publishers, and is also in prospect for Rank lensing, per Fox. Book retails at $3.75 in Canada.

Fortuna's 'Saintly Gun'

Hollywood, Sept. 30.

Fortuna Films, an indie theatrical film company headed by Raoul and Betty Pagel, has bought "The Saintly Gun," screenplay by Curtis Kenyon.

Script is based on the teleplay, "The Other Side of the Coin," on which Kenyon collabbed with Jerry Sackheim, and which was seen on tv on "Theatre Guild."

Antitrust Chief To TOA Convention; Studios Woodshed-Shy Re Theatres

By FRED HIFT

Exhibitors, large numbers of them, appear determined to find a way to have the consent decree eased as a means of stimulating production in Hollywood. Theatre Owners of America, at its convention in Miami next month, will make a concerted effort to hit on a realistic approach that will allow it to make that pitch either with the Dept. of Justice or with the responsible courts.

Victor R. Hanson, assistant attorney general and head of the Justice Dept's antitrust division, has agreed to appear at the convention to meet with TOA execs for a discussion of the overall situation. He has indicated to TOA his eagerness to convey the government view to the theatres, and in turn lend an ear to the exhibitor's complaints.

What TOA would like to see done is the easing of the decree to allow the ex-affiliated circuits to enter production with pre-emptive rights. National Theatres was turned down when it made that pitch to Washington. What TOA would like to see happen, too, is for the law to be eased so that the producers can regain some of their theatres. This, runs to TOA argument, would recreate the conditions of yesteryear, i.e. the incentive for the producers to turn out volume product.

The irony of the situation is that the producer-distributors, now well adjusted to divorcement (except for Loew's), show generally little enthusiasm for their return to exhibition. If they were as successful as they were in the 30's and 40's the reason partly lay in the very practices which eventually led them into court. There is a good deal of doubt whether, under today's conditions, and with suspicious lawyers forever looking over their shoulders, the major producer-distributors now would again make a go of their houses; or, for that matter, whether the conditions of the market are such that (1), they would want to saddle themselves with the overhead and (2), it would create the automatic need for more product.

Said one of the majors' sales toppers in N.Y. last week: *"Let them lobby for changed conditions in the area of runs and clearances. That's where we really get hit over the head. There is no protection any more. Our pictures are going through too fast. It's a case of now you see them and now you don't, and you'll never see 'em again either."*

An exhibitor said the current conditions were unbearable "because we are in a seller's market. They can do anything they want to us that way." It's pointed out, however, that this condition isn't precisely one which the majors would deplore, if indeed it exists to such an extent; nor are they likely to go for drastic measures designed to deprive them of the advantage.

Irony of the situation at the moment is that TOA has no legitimate grounds on which to attack the issue in the courts, which have been appointed to stand guard over the decree. Furthermore, the position of Allied, which has accused the Justice Dept. of laxity in its enforcement of the decree, isn't making TOA's approach any easier.

Terry Moore's Reasons

Hollywood, Sept. 30.

Terry Moore, offered the lead in "Beat Generation" at Metro, turned it down because (1) she didn't like the script; (2) she felt the part was unimportant; (3) she felt the subject matter was too sordid.

Picture deals with a femme who is raped and doesn't know if the father of her unborn child is the rapist or her husband. Abortion is also part of the story.

New Barjul Plots 19 Exploiteers

Hollywood, Sept. 30.

Newly-formed Barjul International Pictures has blueprinted a slate of at least 19 features for filming and/or release through end of 1959.

Headed by Emanuel Darling, Jerold Zukor and David Frank, all currently in N. Y. setting up playdates for outfit's first package—"Attack of the Jungle Women" and "A Time to Kill"—Barjul already has bought six screenplays, optioned five others and is dickering for two additional scripts.

In addition to initial combo ready for release, company is now prepping a second and just closed deal with producer Willard Kirkham for another package, "Monster Assassin" and "Test Tube Woman." Barjul's own output will be budgeted at $100,000 or under, and in deals made with indie company will guarantee return of 80% of negative costs within 24 months in exchange for participation and distribution fee.

In addition to producing and distributing, company will doctor pix which have run into financial stress, completing necessary shooting, editing, etc., in return for distrib fee, participation and first recoup of its production costs. Firm also will guarantee payment of all outstanding bills within 24-month period on uncompleted films it readies for release.

Company's second package release will be "Yambao," $300,000 film made in Mexico by Ruben Calderon, which Barjul has augmented and reedited, and "Teenage Hell," begun by Dale Ireland as "Bucks and Bruises" but which ran into union and coin trouble. Combo goes out in November.

Ilya Lopert, producer-distributor-exhibitor, back from Europe yesterday (Tues.) on the S.S. United States.

Loeb of Wall St. Behind Wrather 'Big Studio Buy'

John Loeb, of the Carl M. Loeb, Rhoades Co., Wall Street investment house, is Jack Wrather's backer in the oilman-showman's expanding show biz acquisitions. Accent has been largely in television although the vidpix operations are flexible for theatre exhibition purposes, when and if.

Loeb-Wrather have their sights on a major Hollywood studio with an eye both to theatrical and television production. It would be one of the biggest acquisitions, moneywise, if it goes through, involving considerable valuable realestate.

Guinness Making Habit Of Doubling in Brass; Writer-Star of 'Noah'

Alec Guinness, who wrote the screen play (his first) for "The Horse's Mouth" (based on Joyce Cary's novel) and also stars in the film, is undertaking another dual assignment. He is currently working on the screenplay of "Noah" and is tailoring the title role of the biblical character for his own talents. The film will be based on a play by Andre Obe.

This was disclosed by Ronald Neame, who directed "Horse's Mouth." Neame, Guinness and producer John Bryan, who operate under the corporate title of Knightsbridge Films, will again join forces for the production of "Noah," which Neame envisions as a spectacular that will cost about $2,500,000.

The trio is hopeful of obtaining financial support for the new project from United Artists, which provided the coin for the production of "The Horse's Mouth." One of the objects of Neame's visit to New York last week was to open preliminary talks with UA. Present plans are to begin filming "Noah" in England in April.

Also expected to be associated with "Noah" is Robert W. Dowling, president of City Investing Co. Dowling owns the rights to the play, which was acquired when he was associated with the late Alexander Korda. In addition, a Dowling-Guinness firm, Dowling-Lustre, holds Guinness' contract, which was obtained from Korda's estate. Dowling accompanied Neame back to London over the weekend to hold talks with Guinness and Bryan on the production of "Noah."

Johnston in Moscow

With Eric Johnston in Moscow two weeks, negotiating a film deal with the Russians, the only news received from his party is that they're screening Soviet films to see which ones might be of interest to American audiences.

The international tension over Quemoy and Matsu hasn't made Johnston's task any easier, film men figure.

Japan's Threat Of Import Shutout

The Japanese government, seeking to force the American film companies into line, has notified them that, until they abide by the type of franchise agreement outlined by Tokyo authorities, the issuance of import licenses for next year will be suspended.

The only distribs not affected by the edict are Universal and Columbia, which already have the type of deals approved by the Japanese. United Artists also has been reported as falling into line.

Main requirement under the franchise contracts demanded by the Japanese is that print and other costs be charged to New York rather than to the local subsidiary. In other words, more charges would be levelled against remittable coin.

The companies so far have not decided what to do, though it appears inevitable that, in the long run, they will comply. Irving Maas, MPEA rep in the Far East, has been instructed to hold further talks with the Japanese government on the question. Under the new film law, the Japanese also have said they will not issue any licenses after 1960 to any company which does not actually maintain a distribution organization in Japan.

Earlier this year 20th-Fox had a man—Roy Kimmerle—in Tokyo, huddling with the Japanese on a new franchise deal. When he returned, 20th submitted such a deal to Tokyo, but was turned down, the argument being that it didn't go far enough.

Warwick Wants Palance

Hollywood, Sept. 30.

Jack Palance is being paged to star in "African Bush Adventure," Warwick Productions film due to roll after the first of the year in Africa.

Palance is the star of Warwick's unreleased "The Man Inside," shot last spring in England, France and Italy.

'VIKINGS' A STUDY IN HOW-TO-DO-IT

It's not so tough to make a million dollars in show business; just make a picture like "The Vikings." And let it be called a "Norse Opera" in the New York Times)—it still means a mint for the filmaker, who happens to be Kirk Douglas, also one of the stars.

Douglas' deal with financier-distributor United Artists called for no salary, but 60% of the profits.

"Vikings" was brought in at a cost of $3,500,000 which, fretfully enough, was $1,000,000 over the originally-blueprinted budget. The excess might have been more except that bankrolling UA execs insisted on some rewriting that resulted in the elimination of some costly location shooting.

Foresee $7-Mil Domestic

The domestic (United States and Canadian) rental total is now figured at $7,000,000. This means (considering the cost of distribution, prints, advertising, etc.) that the break-even point already is reached and the foreign market net is all profit.

The overseas take is indicated at another $7,000,000. Subtract from this an approximate 40% as distribution fee, or $2,800,000, plus another $500,000 for the "sell" promotion. This leaves a net profit of $3,700,000. Douglas' cut is $2,200,000. The tax bite doubtless will be severe but there are certain capital gains advantages in being "incorporated," which is for sure.

If he wasn't one before, actor Douglas is now a millionaire.

"Vikings" meanwhile provides some mightful estimates of where the money goes for a picture of this type. For example (remember, estimates): Tony Curtis, $150,000; Janel Leigh, $60,000; Ernest Borgnine, $60,000; others in the cast combined, $150,000; story property, $30,000; screenplay, $40,000; producer (Jerry Bresler), $40,000; director (Richard Fleischer), $75,000; construction of replicas of three Viking ships, $200,000; construction of Vikings village, $100,000.

These were the major items at the outset. The balance, which brings the total up to $3,500,000, came in various ways, including: Cameraman (Jack Cardiff) and crew, all other technicians, studio rental in Munich, costumes, transportation and "care and feeding" of personnel (an unusually big item in view of the number of persons employed from the States, England and Germany and quartered on the various location sites, such as the Norwegian fjords), editing, scoring, processing, etc.).

'Glory' On The Side

Kirk Douglas found some "at liberty" time in the course of making "The Vikings" and kept himself beaucoup capital gains-fully employed.

Between takes of "Vikings" the producer-star turned out "Paths of Glory" and this brought him a payoff of $300,000.

It's understood his deal with Hecht-Hill-Lancaster anent one of the starring roles in "Devil's Disciple" provides him with a flat $350,000.

DISNEY CONCEIVING FIVE IN BIG-MONEY RANGE

Hollywood, Sept. 30.

Distribution plans for five top-budget features, biggest, program of Walt Disney product in indie's history, are being worked out in series of meetings starting here yesterday by Buena Vista, releasing arm of company.

BV prexy Leo F. Samuels brought his homeoffice exec staff from N. Y. to huddle with Disney prexy Roy Disney and other studio toppers on films to be released through next summer. Lineup includes "Sleeping Beauty," "$6,000,000 Technirama cartoon; "Tonka," "Darby O'Gill and the Little People," "The Shaggy Dog" and "Third Man on the Mountain."

70 Permits, Any Others Bonuses, Foreseen as Future French Position

There appears a strong possibility that, in the next Franco-American film accord, the French will refuse to issue more than 70 import licenses. The remainder will be handed out in the form of "bonus" permits, handed to American companies which have performed certain services for the French film industry, and with no number specified.

This word from Paris last week credits Jacques Flaud, head of the Centre National de la Cinematography, as irked by current American maneuvres re the license division. Motion Picture Export Assn. is trying to change Flaud's mind re the distribution of 40 licenses.

Under the last accord, it was agreed that for the two years ending in June, 1959, the annual total of licenses handed to the majors should be 110. However, for the second year, Flaud reserved to himself the right to allocate 40 of the 110 licenses on the basis of who had done what for the French films. To this MPEA reluctantly agreed. It is now trying hard to get Flaud to abandon the plan.

To avoid a repetition, Flaud reportedly is planning to commit himself to 70 permits only for 1959-60. He has the additional argument that neither Republic nor RKO are any longer effectively in distribution in France. Republic is out altogether, and RKO, which is not producing, is released by the Rank Organization. In effect, the proposed French arrangement would leave in the cold only a couple of the majors—like Universal and Paramount—who aren't active in production abroad.

On the other hand, it's questionable that Flaud would specify how many bonus permits he'd be willing to hand out under such a deal. Flaud has felt for some time that too many American films are being flooded into Europe, and he has been one of the vocal advocates of a European Common Market for films, which would automatically reduce the influx of Hollywood product. MPEA, so far, has taken the position that 110 permits is the minimum required for its member companies to keep their organizations operating in France. Realization of the Flaud plan could mean a push in the direction of consolidation, which some feel is inevitable in Europe anyway.

Standouts: 1, 2, 3

Hollywood, Sept. 30.

Jerry Wald Productions is entering the fields of paperback books, disks and sheet music via formation of three subsidiaries.

Companies, named Standout Books, Standout Records, Standout Music, will function in association with any films Wald might produce on solely indie basis.

Skeptic Brandt Now Sees Par As Theatre-Aimed

Harry Brandt states he's convinced that Paramount is going ahead with its theatrical production at a strong pace. And he adds an apology to the film company.

The New York circuit owner acknowledged that he suspected Par was on the verge of sluffing off the theatrical business, so interpreting its sale of the library to television and its apparent segue into home toll. (Brandt was not alone; many others in the industry had thoughts anent the possibility of Par's abandonment of theatre service.)

But Brandt now admits, having been given chapter and verse on Par's for-theatres production, that this outfit is staying in the theatrical field—more so than ever. And as a result, he adds, he's encouraged to invest more in updating his theatres and promoting the pictures he books.

This is an aside to the 100 worldwide meetings which Par has

(Continued on page 7)

Europe to N. Y.

Ludwig Bemelmans
Josephine Brown
Anthony Creighton
Anthony Franciosa
Shari Lewis
Ilya Lopert
Theodore Mann
Albert Morini
John Osborne
Jose Quintero
William St. C. Low
Jeremy Tarcher
Renata Tebaldi
Benjamin Thau
John Williams
Shelley Winters

New York to Europe

Barry Sisters
Betty Bartley
Larry Blyden
Lonny Chapman
Dan Dailey
Len Doyle
Andre Eglevsky
Duke Ellington
Rita Gam
Roland Gammon
Billy M. Greene
Melissa Hayden
Will Kuluva
Paula Laurence
Leon Leonidoff
George Mathews
Myron McCormick
Scott McKay
Irene Miller
Arnold Moss
Hildy Parks
Ann Sheridan
Howard Smith
Susan Strasberg
William L. Taub
Kay Thompson
Bill Todman
Franchot Tone
Patricia Wilde

L. A. to N. Y.

Barney Balaban
William Bendix
Raymond Burr
Richard Carlson
Hans Conreid
Saul David
Laraine Day
Rusty Draper
Oscar Dystel
Philip Gerard
Freeman Gosden
Arthur Gregory
Dennis Hopper
Ross Hunter
Arthur Israel
Arthur P. Jacobs
Frankie Laine
Martin Leeds
Jack Linkletter
John Mitchell
Ken Murray
John Raitt
Hubbell Robinson Jr.
Dore Schary
Robert Schwartz
David O. Selznick
Spyros P. Skouras
Walter Wanger
Lawrence Weingarten
Betty White
Randy Wood

New York to L. A.

William Boyd
Grace Bradley
Jack Davies
Derek Deglin
Anne Fulchino
Derek Glynne
Gil Golden
Abby Mann
George R. Marek
Don McGannon
Dick Pack
Jerry Pickman
Harold Sachson
Mrs. Frankie Spitz
Christina Underwood
George Weltner
Virginia Wicks

National Broods On Stageshows

Hollywood, Sept. 30.

John B. Bertero, new president of National Theatres, also will continue "for foreseeable future" his former duties as president of Fox West Coast Theatres, National's subsid. New title is assumed tomorrow (Wed.).

Under new administration, goal is to become "a growth organization." This can be accomplished, Bertero said, only by program of diversification in allied fields entertainment, upon which chain already embarked. National is exploring possibility of augmenting film exhibition with stage shows, plans calling for top names to tour key houses.

For "growth," it's essential for National to add to its earnings by going into television, which has already started via acquisition of WDAF (AM-TV) of Kansas City and proposed acquisition of National Television Associates. Other possible buys are pending according to Charles L. Glett, v.p. in charge of tv operations.

Spencer Leve, new v.p. of theatre operations reports deal closed with Warner Bros. to open "Auntie Mame" at Chinese Theatre, Hollywood, around Christmas.

It will replace "Windjammer," which in nine situations domestic and foreign, has to date grossed $2,500,000.

Anthony Franciosa and wife **Shelley Winters** came in on the United States yesterday (Tues.). Had been in Rome where the actor starred with Ava Gardner in "Naked Maja," Titanus film.

National Boxoffice Survey

Biz Still Uneven; 'Cat' Again Champ, 'Yankees' 2d, 'Pacific' 3d, 'Defiant' 4th, 'Gigi' 5th

Business at first-runs is holding uneven in current session around country. While the first four biggest pictures will reap more than $1,000,000 total gross, showing dip sharply after that; which means exhibitors are having their usual pre-October b.o. woes this stanza. Fresh product, too, is not measuring up well for the most part.

Again "Cat on Hot Tin Roof" (M-G) is finishing in first spot, a position it has held for a whole month. "Damn Yankees" (WB), out for the most part.

Again "Cat on Hot Tin Roof" (M-G) is finishing in first spot, a position it has held for a whole month. "Damn Yankees" (WB), out for first time to any extent this week, is a strong second-place winner and pressing "Cat" for top laurels.

"South Pacific" (20th) is capturing third money while "Defiant Ones" (UA) moves up to fourth place by dint of five key city dates. "Gigi" (M-G), high on the list recently, is finishing fifth. "Me and Colonel" (Col), fourth last round, is winding up sixth.

"Big Country" (UA), which was sixth a week ago, is taking seventh spot. "Around World in 80 Days" (UA) is capturing eighth place. "Windjammer" (NT) is winding up in ninth position.

"Harry Black and Tiger" (20th), a newie, is finishing 10th despite considerable coin racked up on some 15 playdates in keys covered by VARIETY. "Search For Paradise" (Cinerama) is taking 11th place while "La Parisienne" (UA) rounds out the Top 12 list. "Matchmaker" (Par), "Raw Wind in Eden" (U) and "Reluctant Debutante" (M-G) are the runner-up films in that order.

"Wind Across Everglades" (WB) is somewhat disappointing on its three dates this stanza. "Camp on Blood Island" (Col), also new, looks good in two spots.

"South Seas Adventure" (Cinerama) landed a great take on opening week in Chi. Pic continues okay in N.Y. on longrun. "Never Love Stranger" (AA), average in K.C., is rated smash in Detroit. "Kathy-O" (U) looms okay in St. Louis.

"Dunkirk" (M-G), fairly new, shapes mild to dull currently. "God Created Woman" (Kings), good in Washington, looks nice in K.C. "Night Heaven Fell," also from Kingsley, is rated torrid in Boston, sock in Denver, okay in L.A. and good in Philly.

"Indiscreet" (WB), long high on the list, is big in Louisville, dandy in L.A. and good in Toronto.

"Hunters" (20th) shapes good in Toronto. "Bridge on River Kwai" (Col) looms nice in N.Y. and Washington.

(Complete Boxoffice Reports on Pages 8-9)

New York Sound Track

Irony: **Ida Lupino** at the conclusion of the 1944 Warner Bros. film, "In Our Time," shown on tv last week: "Warsaw has become a symbol of the world we are trying to achieve." . . . **Burt Obrents** of the Columbia Pictures international dept. recently went to Iceland to scout a new deal for the Col product.

Harold Lloyd plans eventually to remake "The Freshman," one of his all-time classics which he did as a silent in the '20s. This was disclosed when comedian protested use of title by J. Arthur Rank. British company notified Lloyd last week that he had dropped tag from a projected film property, and instead would use "Bachelor of Hearts."

"Roots of Heaven" will have an intermission at its Palace Theatre, N.Y., roadshow . . . Johnston office threw a blacktie party for the British film pact negotiators in Washington yesterday (Tues.) . . . Thanks to "Peyton Place," 20th-Fox's distribution setup will show a profit this year for the first time in many a year . . . **Joseph Maternati**, head of the French Film Office in Manhattan, expects to stay on to the end of 1959 . . . MPEA's India rep, **Charles Egan**, flew to Burma . . . Worth noting: The sexy "Cat on a Hot Tin Roof" got an A-III rating from the Roman Catholic Legion of Decency. Of course, the two principals are married . . . **Charles E. McCarthy**, "publicist" (whatever that implies) for the non-busy Council of Motion Picture Organizations, apparently too busy to return info calls from the Press. Such as what? . . . **Alex Harrison**, 20th's sales chief, moved to the city and signed a five-year lease on an apartment at 79th and Madison. So that 20th Coast move doesn't seem to be immediately in the offing.

Frankie (Mrs. Leo) Spitz, back from three months abroad where she was part of a UN Cultural Mission to Brussels (but couldn't accept an invite to Moscow), rushing to the Coast because of the death of her housekeeper, 16 years with the household . . . **Spyros Skouras** hosting an Amusement Industry for Rockefeller rally, along with **Gus Eyssell and Ned Depinet**, at the Metropolitan Club tomorrow (Thurs.).

Gladys Cooper has bowed out of Warner Bros.' "The Miracle" due to delayed start of role . . . **Rufe Davis** into **Alfred Hitchcock's** "North By Northwest" at Metro . . . Columbia Pictures is overturing **Fred Zinnemann** to direct "Andersonville," following decision of **George Sidney** to only produce.

Not within memory have so many of the VARIETY homeoffice editorial staff wanted to see—and have seen—a picture with as much avidity as is currently being manifested with "Cat On The Hot Tin Roof," colloquially called "The Hot Cat." The legit bunch knows a show's a hit when "pals" start to bother them for "house seats," but it's a rarity in the picture dept.

Jacques Salberg, Warner Bros. director of film sales in France and North Africa, has resigned. He's succeeded by **Bernard Kopel**, who has been with WB here since 1932 . . . Free chest X-rays for members of the film biz are being made available at the Hotel Astor, N.Y., till Friday (2), courtesy of the Will Rogers Hospital.

Screenbill, the forthcoming weekly for theatre distribution to fans, is being handled in N.Y. by Russell Birdwell Associates . . . but the Bird flew in 1947 when his Manhattan shop was acquired by **W. Ware Lynch** and **C. V. Armstrong**, the gents concerned with the new periodical . . .

Clem Perry, v.p. and general manager of New York's Rugoff & Becker Theatres, abroad on first lap of a three-week European trip to view art films.

Miranda Productions Inc. has been authorized to conduct a motion picture films business in New York, with capital stock of 200 shares, no par value. **Weinrib & Weinrib** were filing attorneys at Albany . . . **Iberia International Films Inc.** has been empowered to carry on a motion picture and selling business in New York, with capital stock of 200 shares, no par value, and 100 shares $100 par value. Directors are: **David A. Alberstadt** of Philadelphia; **Isadore H. Schweidel** and **David Aberman** of New York via attorney **Paul Miller**; also newly registered: **Duo Productions Inc.** of Hewlett Bay Park, Nassau County, N.Y. through Manhattan attorneys **Zelkin & Cohen**.

Hugo Fregonese bought "Nina and the Tramp," original screenplay by Spanish author **Carlos Blanco**, for indie production in Spain next April . . . **Tyrone Power's** next after current "Solomon and Sheba" will head his own Copa Productions' untitled World War II yarn, involving a school for assassins, to be lensed in Sweden . . . **Buddy Bregman** will compose theme song for Jerry Wald's "Winesburg, Ohio" . . . **William F. Broidy** acquired pair of **Alonzo Deen Cole** originals, "The Experiment of Dr. Zahn" and "The Gypsy's Hand," to be produced back to back as horror package . . . **Anthony Perkins** cast by **Stanley Kramer** as costar in "On the Beach," joining **Gregory Peck**, **Ava Gardner** and **Fred Astaire** . . .

"The Return of Jack the Ripper" will follow "Jail Break" for Milner Bros. Co-production deal with British **Charles Deane** for pair of **Guy Madison** starrers, "Sea Fury" and "Brigand's Gold," called off by **Helen Ainsworth** due to press of new Madison telepix series at Hal Roach

By coincidence, Warner Bros. currently is filming **Max Reinhardt's** "The Miracle," which it bought back in 1927, coincidentally with the upcoming Houghton Mifflin publication of **Lady Diana Cooper's** memoirs, "The Rainbow Comes and Goes." Book has already been published in England, has been serialized in part in Ladies Home Journal. Lady Cooper played the Virgin in the original legit production in the mid-1920s.

Film fan mags are pleasantly surprised at the solid sales despite the alleged downbeat of the picture business. Their analysis is that, whether on theatre or home-screen, pix are still beaucoup popular.

'HERCULES' HITS WEST COAST

Joe Levine of Boston Now Favors Premieres There

Boston, Sept. 30.

Joseph E. Levine, prexy Embassy Pictures Corp., flew to Hollywood Thursday (25) to set the American premiere of his new Italian film acquisition, "Hercules." Color spectacle in anamorphiscope with all-English dialogue, marks the first film the Boston film distrib and importer has preemed on the west coast. All his other big exploitation films, "Attila," "Godzilla," "Wiretappers" were preemed in the east.

Levine will remain in Hollywood for a week to set arrangements and plans his biggest exploitation campaign for "Hercules." He contemplates west coast preems on his films from here on.

Heard on Both Coasts: Realtor Zeckendorf May Acquire Republic's Labs

Rumored (but not confirmed) in Coast and New York (Wall Street) circles is a possible buyout by realtor - hotel operator William Zeckendorf of Republic's laboratories both in the east and west.

Rep's Consolidated Film Laboratories represents the film company's important money-making enterprises. It was hinted that Rep president Herbert J. Yates is to be in New York from his Coast base this week to consider the deal.

Further noted that Zeckendorf has an important interest in Pathe Labs and, thus, is no stranger to the field. Zeckendorf bought out the late Robert R. Young's stock in Chesapeake Industries, which is a holding company whose properties include Pathe.

TALENT & BRAINS VS 'MERE $'

'Overheard' by Reporter Furlong

The following are quotes from a story written by Chicago Daily News sportswriter Bill Furlong on the supposedly secret major league meeting in Chicago. He listened in on the discussions via an airvent from an adjoining room.

Commissioner Ford Frick related to the owners that he had been presented with a $150,000 bill by Robert Coyne, special counsel for COMPO, for getting the admissions tax reduced to 10%. "The Commissioner feels that we have neither a legal nor a moral obligation to pay him," Frick said, adding that Coyne had approached him some years back offering to lobby for a tax cut. However, Frick stressed that he had never hired Coyne for that work.

"He did a helluva job for us" lobbying for the bill that would give baseball immunity from the antitrust laws, Frick said, "and there is no question he did a good job on the tax thing. However, I don't like him coming and saying he was representing us when he wasn't."

Coyne has denied ever having presented Frick with a bill for getting the tax reduced. He had been under specific direction from the COMPO board to "go it alone" for the film biz in the tax fight. However, Coyne makes no bones about having done work for Frick in Washington.

Coyne Lobbied for Baseball, Says COMPO Leaders Knew; Denies Rendering Frick a Bill

Robert W. Coyne, special counsel for the Council of Motion Picture Organization, acknowledged last week that he had lobbied for the major league baseball clubs in Washington, but denied that he had submitted to Commissioner Ford Frick a bill for his services.

He said that his association with Frick was known to the COMPO governing committee and "recognized as not inconsistent with my responsibilities to COMPO."

Coyne's tie to Frick first came to light in an article written by Bill Furlong in the Chicago Daily News in which he disclosed that the Major League owners had huddled with Frick on the question of a $150,000 bill submitted by Coyne for his services in getting the admissions tax reduced. Frick and the owners, according to Furlong, decided they had no obligation to pay Coyne.

Furlong got his story by hiding out in a room in a Chicago hotel. The baseball execs were meeting next door and Furlong eavesdropped on their powwow.

Coyne said he had represented Frick in Congress "during the past three to four months." In his formal statement he said he had represented him "in his program with the recent Congress."

In Furlong's story one of the owners was quoted as saying that it's be embarrassing were it to be established that baseball was paying a percentage to a lobbyist who had succeeded in getting the admissions tax reduced. Coyne was said to have told Frick that the $150,000 represented 10% of the amount baseball saved by the reduction of the admissions tax to 10% from the former 20%.

Coyne didn't explain why he would be representing Frick in Congress without payment. Nor was there an explanation of Coyne's actions in the light of a recorded decision by the film biz that it would push its own tax fight in the Congress without joining hands with other interested parties. Taking Coyne's statement at face, the entire discussion of the baseball owners on the subject of Coyne's bill would seem to have been fabricated by Furlong. The alleged dialog was reproduced in some detail in a recent issue of Sports Illustrated (Luce).

Though the Furlong yarn caused some raised eyebrows in industry quarters, there was virtually no comment on it. Sam Pinanski of the COMPO triumvirate, reached at his Boston headquarters, said he knew nothing whatever about the whole thing; which is in apparent contradiction to Coyne's statement that COMPO knew—and approved of—his personal activities on behalf of baseball.

(When the Coyne yarn first cracked in the daily press, both baseball and film industries sent out a wave of unmistakable embarrassment which would show on a seismograph. But it was a remarkably silent earthquake which jarred telephone communications so that executives became lost to contact. After some days of no breath, some tradesters were tranquilized back into nominal, if not revealing, communication. It is not clearly known whether the baseball industry's immunity to antitrust regulation (under a special privilege) was a factor in the wall of silence.—Ed.)

(It's rumored that Washington-wise Coyne may be joining the liquor people, who've been having tax agonies of their own, especially on warehouse bonding. He couldn't be reached for comment yesterday (Tues.).

John Huston Argues for Not Staying at Home

Location shooting, though expensive and fraught with danger, nevertheless infuses picture-making with the kind of excitement that it needs, director John Huston declared in Manhattan last week. "For some of us, the element of risk is an incentive. There is a kind of gamble that is attractive," he added.

Huston was replying to a question on whether treks like the one he and Darryl F. Zanuck took to Equatorial French Africa to shoot "Roots of Heaven" were really worth it in terms of dramatic and visual values achieved. The entire company got sick in the extreme heat and a very large budget was required to move actors and crew into the inaccessible region.

Earlier, Zanuck had said that, while he was satisfied with the results, he "wouldn't do it again."

"I am not sure we are capable of doing things the easy way any more," said Huston. "That's particularly true when working in a studio and with a bad script. I know there are a lot of directors who'd much rather work inside, under controlled conditions. As for myself, I'd be one of the world's worst directors. I'd go very stale working in a studio all the time."

While the need for location shooting is generally recognized in the widescreen era, when studio-built sets tend to look phoney on the screen, some in the industry have been wondering out loud whether the economics of production abroad always add up logically. Question is being asked whether the resultant realism, so costly to achieve, pays off proportionately.

(Continued on page 71)

GAINS 'CROSSED' INTO COLLATERAL

Wealthy independent producers are angling to become wealthier by way of becoming "independent" in the full sense. This means they want to go it alone in the way of financing their own pictures and by way of so doing reap all the profits —if any.

Case in point, it's reported, is Sam Spiegel, whose "Bridge on the River Kwai" obviously will be one of the biggest grossers of the past year. It's now figured at $12,000,000 and the profit, while hard to guess at this time, ought to be substantial. Columbia, which financed the production and took distribution rights, is in on the profits split.

Spiegel's feeling reportedly is that, had he bankrolled the picture himself, he could have grabbed all the film's earnings and, further, worked out a better releasing deal. Distributors, upon financing an indie picture, usually take 25% to 30% of the gross as releasing fee plus, perhaps, 50% of the net revenue return.

Stirring the indies particularly is the deal which Samuel Goldwyn worked out for the Col handling of his "Porgy and Bess." Producer staked his own money for the entry —as he has done with all his past productions—and the only payoff to Col is the distributor charge.

According to Coast sources, some indies have come to believe that Goldwyn is paying only 15% of the gross for the Columbia distribution, with no Col participation in the profits. *They're motivated by this assumption regardless of its accuracy;* neither Goldwyn nor Columbia have stated the agreed terms but the charge actually is 18% with Col having no partnership in the profits.

Point is made on the distribution side that the financier takes all the capital risks. It breaks down to the situation whereby the film company, having provided the investment money, is entitled to a participation in the ownership if the film comes out well financially, considering that the company alone sustains the losses if the film is a fiscal lemon.

But there's more to it, according to the indie side. The financing is done for the most part on a cross-collateralization basis. This means a group of productions is financed collectively, rather than any one picture individually. Thus, if a producer such as Spiegel makes $500,000 on his first picture and loses the same amount on his second, the profit from the first can be charged against the loss of the second.

Indies say this means a risk factor for them, too. For aren't they gambling with that initial $500,000 profit? Also, they're ante-ing their time and talent.

Number of producers in a position, and willing, to provide their own financing is limited. Not everybody's a Goldwyn. But there have been some who have built up pic negative equities in recent years which are adequate enought to obtain bank money on their own. And they (Spiegel included) are said to be thinking in these terms.

Excluded at this time are Stanley Kramer, who has a six-picture contract with United Artists, and Hecht-Hill-Lancaster. Latter has a tieup with UA which provides the company with only 25% of the profits and this is said to be agreeable to both sides.

Grainger's Burma Okay

Hollywood, Sept. 30.

Edmund Grainger will lens his next Metro production, "Never So Few," in Burma, following Burmese governmental sanction of project.

Producer, currently on "Green Mansions," heads for Far East early in year to scout locations for Tom Chamales' novel, now being scripted by Millard Kaufman.

Sexsational Come-Ons in Ad Copy Recognized as a Gotta-Be-Tackled Problem; MPAA May Go Into Huddle

Complaints about film advertising from all over the country have reached such a pitch that the Motion Picture Assn. of America is planning to call a special meeting of ad-pub heads in the near future to discuss the situation.

What worries MPAA is that the multiplying protests for once don't appear to be inspired or planted by any one group, but seems to spring from a genuine concern on the part of the press and numerous organizations concerned with the welfare of the young.

The upcoming hearings in N. Y. on sexsational and misleading advertising are but a part of the developing national pattern, though there is little question that one or two well-publicized complaints such as the one emanating from Albany tend to "infect" other cities and to bring out slumbering resentments. What's being faced at the MPAA, however, is that the current "uprising," which also is seeing newspapers demanding the right to "censor" film ad copy, can't just be waived off in the hope that it'll die down naturally.

While there's no "official" comment at MPAA headquarters, it's well known that the Advertising Code has been battling it out noisily with the companies in recent months. Some ads, described as "shocking," have been submitted, and even when lengthy hassles produce a compromise, the remaining impression is still sufficiently provocative to stimulate sharp reaction.

In part, the ads are simply a reflection of the overall trend in Hollywood, which points to a much franker attitude towards sex on the screen. Since sex is still the film's most salable commodity, the trend in content is simply given a sharp expression in the ads, which dramatize that aspect of the story. What the Code people are complaining about is that there's virtually no ad campaign left any more that isn't "hot" in one way or another, whether it's via scene stills or the ad copy.

Cited is the ad for "Cat on a Hot Tin Roof," in which Judith Anderson points to a bed and declares that if a marriage goes on the rocks, "the rocks are right here." Of course, this is a verbatim quote from the film, which passed the Production Code in the first place. Whether it's the type of quote which incites teenagers to ask a lot of questions, which puritanical parents find awkward, is another problem.

The ad-pub chiefs are aware that trouble is brewing, but they also know that they have to sell their pictures in a highly competitive market in which pix like "God Created Woman," sold out-and-out on the sex angle, have done sensationally, while some others, sold with a less provocative approach, have died. Some comolaints are heard, too, re the ads for the horror entries, but the big beef is over S-E-X.

Valentino Nephew Sues

Hollywood, Sept. 30.

Jean Valentino, nephew of the late Rudolph Valentino, has asked $35,000 damages in a Superior Court suit against Disneyland Inc., for unauthorized use of silent film, "The Eagle," starring Valentino and Vilma Banky.

He asserts pic, shown at Disneyland cinema theatre, Olde House, violated his rights as legatee of star.

Anglo-Yank Pact Renewal Easy As Waltzing

Washington, Sept. 30.

The Anglo-American film agreement was extended today (Tues.) for another year without change. New pact runs to Sept. 26, 1959. As last year, it was a pleasant negotiation.

Under the agreement, the Americans retain the right to unconditionally remit $17,000,000 annually. The pact includes several bonus provisions. As a result, the U.S. outfits have virtually no frozen balances in Britain.

Negotiating for the British were Sir David Eccles, president of the Board of Trade, and Sir Frank Lee, Permanent Under-Secretary of the BOT. Also Kenneth Huggins, commercial counsellor at the British Embassy. Sitting on the U.S. side of the table were Ralph Hetzel, exec v.p. of the Motion Picture Export Assn., and Griffith Johnson, v.p.

Neither Eric Johnston (who is in Moscow) nor Ellis Arnall, prez of the Society of Independent Motion Picture Producers, attended.

POWER ROLLS 'SHEBA,' HIS LEGIT PLANS HAZY

Madrid, Sept. 23.

Looking biblical in a three-cornered beard, Tyrone Power has arrived here for his filming start in "Solomon and Sheba" opposite Gina Lollobrigida. Old Testament saga in Technirama, financed and to be released by United Artists, is the actor's first in a series of five films abroad.

Power and his Copa Productions partner-producer Ted Richmond are associated with Edward Small in the upcoming religioso spectacle. As currently credited, "Sheba" will be an Edward Small presentation produced by Ted Richmond.

Actor failed to confirm Stateside reports of his Broadway appearance next spring with Ingrid Bergman in "Anna Karenina." Impressed with the Moscow Art Theatre's dramatization of the Tolstoi novel and admitting he will continue to devote a semi-annual portion of his time to stage thesping, Power unbearded a "no definite commitment yet." He said he presumed the "Karenina" announcement was a Gregory Ratoff trial balloon. (Ratoff is slated to stage the venture.)

Power said his next film, tentatively titled "One Against Tomorrow," would be done entirely in Stockholm beginning February, possibly with Lee Thomson ("Ice Cold in Alex") as director and a Swedish actress in one of the two femme roles.

Warners' Dual Rallies, American & European

Sales convention both in the U.S. and abroad have been scheduled by Warner Brothers.

The international sales meet got under way in London Monday (29) and is chairmaned by WB International prexy Wolfe Cohen. There'll be two other powwows, in Paris and Rome, to be presided over by Joseph Hummel, manager for Continental Europe.

In the U.S., the convention gets going in N.Y. at the homeoffice Oct. 6 and runs through Oct. 8. Charles Roasberg, general sales manager; will preside and Benjamin Kalmenson, exec v.p., will deliver the kay address.

The Barbarian And The Geisha

(COLOR; C'SCOPE)

Lavish but not very exciting period spectacle set in mid-19th Century Japan. Production will rest strongly on John Wayne's star pull.

Hollywood, Sept. 26.

20th-Fox release of Eugene Frenke production. Stars John Wayne; features Eiko Ando, Sam Jaffe, So Yamamura. Directed by John Huston. Screenplay, Charles Grayson; based on a story by Ellis St. Joseph; camera (DeLuxe Color), Charles G. Clarke; music, Hugo Friedhofer; editor, Stuart Gilmore. Previewed at the studio, Sept. 25, '58. Running time, 105 MINS.

Townsend Harris .... John Wayne
Okichi .... Eiko Ando
Henry Heusken .... Sam Jaffe
Tamura .... So Yamamura
Ship Captain .... Norman Thomson
Lt. Fisher .... James Robbins
Prime Minister .... Morita
Daimyo .... Kodaya Ichikawa
Shogun .... Hiroshi Yamato
Harusha .... Tokujiro Iketaniuchi
Lord Hotta .... Fuji Kasai
Chamberlain .... Takeshi Kumagai

"The Barbarian and the Geisha" is an Oriental pageant of primitive beauty based on the "true" story of the exploits of the first U. S. consul to establish headquarters in Japan. Eugene Frenke's production for 20th-Fox is lavish as John Huston has directed it with an eye to utilizing native backgrounds and people for exotic effect. But it is light in other departments. The John Wayne starrer, which introduces an attractive Japanese newcomer, Eiko Ando, is being released in immediate mass bookings, which seems the smart handling of this not fully satisfying presentation for maximum return.

Once opened to Christian Missionaries, then closed, Japan was a Forbidden Kingdom to outsiders in 1856 when U. S. Consul-General Townsend Harris, played by Wayne, arrived off the port of Shimoda, where the Charles Grayson screenplay, based on Ellis St. Joseph's story, begins. Prodded by Yankee gunboats Japan had signed a treaty granting diplomatic representation but the Japanese had no intention of honoring the document. Even shipwrecked U. S. mariners were murdered when they landed in Japan. Harris was under orders from his government to open the door on the hermetically-sealed country, and, armed only with his own personality and accompanied only by his European translator, Sam Jaffe, he prepared to do so.

After initial harrassing and setbacks, Wayne gains the confidence of the local noble, So Yamamura, who agrees to take him to the court of the Shogun to plead his case. Meantime, to make Wayne's isolation easier, Yamamura delivers a geisha, Eiko Ando, to the non-Nipponese barbarian. Although there is no explicit romance between Wayne and Miss Ando, an attachment is suggested, so there is pathos in the end when circumstances force them apart. Wayne is successful, however, in his diplomatic mission.

"The Barbarian and the Geisha" (originally titled "The Townsend Harris Story") is rich in atmosphere and in some stirringly-staged scenes, such as Wayne's arrival by ship at Shimoda, his presentation to the Shogun's court and an archery meet of medieval pomp. It is less exciting in its personal delineations. Huston uses a technique of having the Japanese speak Japanese throughout. It is effective initially from several points of view, but it becomes somewhat annoying as the film progresses. The character played by Miss Ando acts as the narrator behind some of this action, but this device is only partially successful.

The excitement that is usually a hallmark of Huston's direction is surprisingly sparse. His special facility of creating strong and commanding characters seems to be submerged, perhaps deliberately, in the interests of historical accuracy. The dialog is often declamatory and does little to make the principles come alive. While the film is continuously pleasing to the eye, it too seldom stirs the mind or touches the heart.

Wayne makes a stalwart and credible hero, although handicapped by a role that seems more a figurehead of the U. S. government than a figure of a single American. Miss Ando, whose looks are only slightly Oriental, is most moving and makes a vivid film bow. Sam Jaffe creates sympathy in his role, and the Japanese actors who make up the bulk of the cast, include So Yamamura, Morita, Hiroshi Yamato and Kodaya Ichikawa in memorable portrayals.

Charles G. Clarke's photography, in glowing DeLuxe color, is adept at catching the delicate shadings typical of Japanese coloration, and captures also a sense of flow and grandeur in the action scenes. Hugo Friedhofer's score is purposely romantic, and useful in infusing a warmth into scenes otherwise lacking. Stuart Gilmore's editing and the sound by W. D. Flick and Warren B. Delaplain makes the production as slick as if it had all been done on a sound stage. Art direction by Lyle B. Wheeler and Jack Martin takes full advantage of the Japanese background. *Powe.*

Hong Kong Confidential

Program meller on Oriental espionage, but well done within its limits for strengthening double bills.

Hollywood, Sept. 26.

United Artists release of Robert E. Kent production. Stars Gene Barry; co-stars Beverly Tyler, Allison Hayes; features Edward Kemmer, Michael Pate, Rico Alaniz. Directed by Edward L. Cahn. Screenplay, Orville H. Hampton; camera, Kenneth Peach; music, Paul Sawtell and Bert Shefter; editor, Edward Mann. Previewed at Goldwyn studio, Sept. 23, '58. Running time, 67 MINS.

Casey Reed .... Gene Barry
Fay Wells .... Beverly Tyler
Elene Martine .... Allison Hayes
Owen Howard .... Noel Drayton
Frank Paige .... Edward Kemmer
John Blanchard .... Michael Pate
Muto .... W. Beal Wong
Mao .... Mel Prestige
Dan Young .... King Calder
Brooks .... Bryan Roper
Fernando .... Rico Alaniz
Chung .... Philip Ahn
Chief .... Walter Woolf King
Youseff .... Joe Vitale
Redhead .... Ann Maynor
Inspector .... Owen McGivney
Linov .... Lou Krugman
Maitre D' .... Jack Kenny
Jen .... Bill Saito

British and American espionage agents are pitted against the Communists in "Hong Kong Confidential," a melodrama designed for program bills that will be an asset in the lower position that is its niche. Robert E. Kent's production for United Artists, directed by Edward L. Cahn, deals with some supposed behind-the-scenes action by the major powers in the Middle and Far East, but it wisely sticks to almost purely personal adventure without getting too involved in higher echelon machinations or their meanings.

Gene Barry plays a U.S. agent whose cover is that of a night club singer in Hong Kong. When the young son of a Middle East Arab potentate is kidnapped and believed held in Barry's area by Communist abductors, Barry is assigned to locate him. The climax of the story is a plan by the Communists to murder the boy and Barry so it will appear that the snatch was a U.S. trick to pressure the Arab state into a favorable alliance with the West. Action shifts from Hong Kong to neighboring Macao, with interpolated shots of world capitals—some stock and some staged—and gains substance by use of a semi-documentary, narration device.

Orville H. Hampton's screenplay avoids the pitfalls of pedantry, establishes the simple characters well, and provides plenty of plot turns which director Cahn uses to keep things boiling. Gene Barry is likable and credible as the singer-spy, and Beverly Tyler, as a good girl, and Allison Hayes, as a bad one, are capable. Edward Kemmer, Michael Pate, Rico Alaniz, Noel Drayton, King Calder and Philip Ahn are important in the supporting cast.

Kenneth Peach's photography does everything possible to make the back lot sets look like the Far East and Edward Mann's editing ties in all together for superior effect. Music by Paul Sawtell and Bert Shefter is good. *Powe.*

Passionate Summer

(BRITISH—COLOR)

Leisurely romantic drama set in Jamaica; appealing performance by Virginia McKenna and lush tropical locale.

London, Sept. 25.

Rank production (Kenneth Harper-George Willoughby) and release. Stars Virginia McKenna, Bill Travers, Yvonne Mitchell. Directed by Rudolph Cartier. Screenplay, Joan Henry; editor, Reginald Mills; camera, Ernest Steward; music, Angelo Lavagnino. At Leicester Square Theatre, London. Running time, 104 MINS.

Judy .... Virginia McKenna
Douglas Lockwood .... Bill Travers
Mrs. Pawley .... Yvonne Mitchell
Mr. Pawley .... Alexander Knox
Louis .... Carl Mohner
Silvia .... Ellen Barrie
Duffield .... Guy Middleton
Coroner .... Gordon Heath
Mrs. Morgan .... Pearl Prescod
Joe .... Harry Quashie
Cable Clerk .... Roscoe Holder
Boatman .... Danny Daniels
Air Hostess .... Jan Holden
Shopkeeper .... John Harrison
John .... Bruce Pitt
Norah .... Waveney Lee
Alan .... Martin Stephens

Despite an appealing performance by Virginia McKenna and some excellent color lensing by Ernest Steward, "Passionate Summer" remains the sort of glossy novelettish yarn that will do nothing for the reputation of the British film industry. It is a leisurely romantic drama, cluttered with cliches and unins[illegible] dialog. Although the stars may have some marquee value in U.K., the pic cannot expect to go far in the U.S.

Set in Jamaica, "Summer" has Bill Travers as a dedicated schoolmaster teaching at Alexander Knox's progressive school. One of the pupils is a particular problem child whose confidence Travers works patiently to gain. That is one yarn. The other story line deals with Travers' chequered romance with a glamorous air-hostess, and the headmaster's frustrated wife trying to wreck the romance and capture Travers for her own amusement. Where the two stories impinge on each other is towards the end. Loaded, Travers' resistance to the schoolmarm breaks down, the child spots them smooching in his rooms and, in a fit of jealous rage, rushes out into a hurricane and falls to her death over a cliff. This brings the schoolmarm to her senses and paves the way for Travers' romance with the air-hostess to pan out satisfactorily.

Miss McKenna as the fickle air-hostess looks the complete charmer and hers is the only major performance to rate any medals. But she is not helped overmuch by her co-star, Bill Travers, who is also her real life husband. He plays the role of the schoolmaster with a stolidity that is rarely less than dull. Audiences may find it difficult to believe that Miss McKenna would have preferred him to the other string to her bow, man-about-town Carl Mohner. Yvonne Mitchell does the best that she can with the ungrateful part of the headmaster's embittered and sulky wife while Knox is his usual competent self as the stuffy headmaster. There are a couple of small cameos which are well played. Guy Middleton as a racy schoolmaster and Gordon Heath with a subtle and cultured performance as a Negro coroner.

An American child, Ellen Barrie, makes her British debut in "Passionate Summer" and shows much intelligence as the precocious moppet over whom all the fuss is about. That some sound performers fail to give very much to the film is due partly to the screenplay by Joan Henry. Miss Henry is an established and skilled writer but this stodgy tale defeated her.

Rudolph Cartier's direction does less for the actors than for the colorful backgrounds. He has caught splendidly the flavor of the Jamaican locale, the noise, the happiness and the heat. While a lot of the film was actually shot in the West Indies, a great deal was done in the studio and the matching is faultless. *Rich.*

Pather Panchali

This release from India, which is being distributed by Edward Harrison, was reviewed in VARIETY June 6, 1956. It had just won the "most human document award" at the Cannes Film Festival but its showing in the States had been held up. It opened in New York's Fifth Avenue Cinema on Monday (22).

Reviewer, *Mosk*, found the Cannes accolade justified. He found the "treatment of old age perhaps one of the most profound ever seen on the screen," adding that its "high entertainment story values" enhance its chances. "A natural for the art house circuit," commented the appraiser.

Lek Pa Regnbagen
(The Rainbow Dilemma)

(SWEDISH)

Stockholm, Sept. 10.

Svensk Filmindustri production and release. Stars Mai Zetterling, Alf Kjellin; features Birger Malmsten, Gunlog Hagberg, Ina Quensel, Claes Thelander, Else-Marie Brandt, Inga Landgre, Gunnar Sjoberg, Lars Egge. Directed by Lars-Eric Kjellgren. Screenplay, Vilgot Sjoman; camera, Gunnar Fischer; music, Eric Nordgren. At Roda Kvarn, Stockholm, Sept. 9, '58. Running time, 92 MINS.

Vanja .... Mai Zetterling
Bjoern .... Alf Kjellin
Hasse .... Birger Malmsten
Barbro .... Gunloeg Hagberg
Bjoern's mother .... Ina Quensel
Hannes .... Claes Thelander
The Blonde .... Else-Marie Brandt
The Redhead .... Inga Landgre
District Attorney .... Gunnar Sjoeberg
The Judge .... Lars Egge

Fine boxoffice prospects in the international market loom for "The Rainbow Dilemma," a romance drama with sexy overtones. Names of Mai Zetterling and Alf Kjellin will help dress marquees. The Svensk Filmindustri production appears to be a particularly strong entry for U. S. art houses and Swedish-language areas.

While the Vilgot Sjoman screenplay outlines the familiar story of boy-meets-girl, nevertheless its treatment is fresh and engaging. Miss Zetterling, a girl with certain complexes and a social pathos, meets Kjellin in Stockholm U. circles. A man of 30, he shuns marriage due to unpleasant recollections of his parents' experiences.

Couple become romantically attached, but a conflict arises and finally Miss Zetterling leaves Kjellin. He salves his disappointment by having affairs with new girls. However, he can't forget his true love and asks her to marry him when she's on the verge of leaving the country. As the plane leaves with her aboard at the finale, Kjellin is figuratively left up in the air as is the audience.

Miss Zetterling is convincing as a girl haunted by the feelings of a woman in love. Kjellin is impressive as her romantic vis-a-vis while other cast members headed by Birger Malmstem and Gunloeg Hagberg lend good support. Direction of Lars-Eric Kjellgren is tops as are Eric Nordgren's music and Gunnar Fischer's camerawork.

Boudoir scenes are tastefully done and shouldn't affect the film's chances in any censor's eyes. Swedish dialog, however, occasionally is a bit risque and could offend some quarters. On the whole this production has ample exploitation values since the story hints at a "sinful" Sweden. *Wing.*

Pezzo, Capopezzo, e Capitano

(ITALO-GERMAN)
(Ferraniacolor-Scope)

Rome, Sept. 17.

Atlantisfilm release of an Atlantisfilm-Bamberger co-production. Stars Vittorio DeSica; features Folco Lulli, Lianella Carell, Heinz Reincke, Nino Manfredi, Ingmar Zeisberg, Helene Remy. Directed by Wolfgang Staudte. Screenplay, Duccio Tessari, Wolfgang Staudte, Ennio De Concini; camera, Gabor Pogany; music, Francesco Lavagnino. Previewed in Rome. Running time, 97 MINS.

Ernesto DeRossi .... Vittorio DeSica
Hans Richter .... Heinz Reincke
Sciaccabratta .... Folco Lulli

Good story in the British Ealing Studio tradition, given uneven handling here for disappointing results, though opening half of pic, plus cast names, will carry it through to okay returns in its countries of origin. Has remake possibilities.

Anti-war theme pervades tale of captain of a tiny vegetable steamer plying the Italian coastline during the last war. A chance meeting with a British sub, which avoids battle with the midget prey, and subsequent interrogation by German intelligence, gives Capt. DeRossi (DeSica) a mistaken idea of his ships' battle possibilities vs. the Allied Navy. Equipped with a ridiculous cannon, he decides to let his vegetable cargo rot and steam into battle, only to sink in knee-deep water when his strained boilers explode.

Buildup is fine and often hilarious, but director Staudte lets pace slacken at halfway mark, and pic loses style and momentum from then on. DeSica correctly hams up his role as the would-be battle commander, while able backing comes from Folco Lulli as his engineer, Heinz Reincke as a German sailor detached to the tramp steamer, and Rolf Tasna as a German officer. Others in large cast have less to work with.

Gabor Pogany's Ferraniacolor lensing captures the Riviera locations colorfully, and Francesco Lavagnino's musical score appropriately counterpoints action. Technical credits are standard. *Hawk.*

Cette Nuit La
(That Night)

(FRENCH)

Paris, Sept. 23.

Cinedis release of Seprofilm production. Stars Mylene Demongeot, Maurice Ronet, Jean Servais; features Bernard Noel, Jean Lara. Directed by Maurice Caseneuve. Screenplay, P. Guerin, H. F. Rey, from the novel by Michel Lebrun; camera, L. H. Burel; editor, Louisette Hautecoeur. At Marignan, Paris. Running time, 100 MINS.

Sylvie .... Mylene Demongeot
Jean .... Maurice Ronet
Editor .... Jean Servais
Blackmailer .... Bernard Noel
Inspector .... Jean Lara

Suspense item also mixes in glimpses of a rather decadent Parisian highlife as well as variations on pure and profane love. But suspense is somewhat obvious, and characterization not up to the amorous revelations, thus making this an okay local entry and mainly for possible dualer or program situations internationally on its well-made aspects.

A young magazine layout man has his wife, a model for the mag, coveted by his rather degenerate editor. When the wife toys around with the elder editor to get a loan, the young man tries to kill him outside his home but strikes down the wrong man. Then comes blackmail, the true love arising between husband and wife, and the final telegraphed denouement.

Acting is good but not knowing enough to give true substance to the too simply etched characters. Direction by newcomer Maurice Caseneuve is slick but too mannered. Fewer effects and more humanity would have made this a more worthwhile item. Technically, it is fine. *Mosk.*

Au Pied, Au Cheval et Par Spoutnik

(FRENCH)

Paris, Sept. 23.

Cinedis release of Regina-Filmsonor production. Stars Noel-Noel; features Denise Grey, Mischa Auer, Darry Cowl, Noel Roquevert. Directed by Jean Dreville. Screenplay, Jean-Jacques Vital, Robert Rocca, Jacques Grello; camera, Andre Bac; editor, Jean Fayte. At Paris, Paris. Running time, 94 MINS.

Martin .... Noel-Noel
Marguerite .... Denise Grey
Panov .... Mischa Auer
Maire .... Noel Roquevert
Ministre .... Darry Cowl

Science fiction and French bourgeois situation comedy are fairly well mixed in this spoof. Some good comic invention goes astray when the amnesiac middle-aged hero gets mixed up in a trip in a man-carrying Russian sputnik. On its timely qualities it could rank for dualer use in offshore situations.

After losing his memory in an accident, Noel-Noel mistakes a Russo dog which lands in a sputnik in his yard for his own long lost canine. When the government cannot get the hound from him the Russians invite him to Moscow where he accidentally goes off in the new sputnik with a Russo professor, well played by Mischa Auer.

Noel-Noel's clever acting as the shrewd, distrustful Frenchman, caught up in sci-fi, gets the most laughs in this easygoing pic. Others also join in to make the going quite funny at times. But so-so special effects detract from the final episodes. Russo scenes are well done and kidding hits home at times, especially in scenes where the absentminded Frenchman keeps asking about the Czar, etc. *Mosk.*

Soledad

(ITALO-SPANISH)
(Color-CinemaScope)

Rome, Sept. 17.

Lux Film release of a Lux-Aspa co-production. Stars Fernando Fernan Gomez, German Cobos, Pilar Cansino. Directed by Enrico Gras and Mario Craveri. Screenplay, Gras, Craveri, DeConcini, Escriva, Linares, and Guerra, from a story by Vicente Escriva. Camera (C'Scope-Ferraniaclor), Mario Craveri; music, Francesco Lavagnino; editor, Mario Serandrei. Previewed in Rome. Running time, [illegible] MINS.

Pac .... Fernando Fernan Gomez
Manuel .... German Cobos
Soledad .... Pilar Cansino

A single plot line is the basic difference between "Soledad" and the authors' previous feature documentaries such as "Los Continent" and "Smpire of the Sun." Basically, this one is an illustration of certain Spanish folkways as the others handled other areas, yet somehow "Soledad" fails to click with the same impact. It should play o' well, however, in its bracket, with okay export chances.

Some of the usual, and much unusual footage on Spain has been compiled and splendidly lensed by Mario Craveri and his team. There are the bullfights, the gypsy dances, the colorful processions and pageants which abound in that country, plus some previously unlensed facets of Iberia. Perhaps what hurts the picture most is the compromise solution adopted: it's neither a fully satisfying feature documentary (the plot takes up too much footage) nor a satisfactory feature film (too much backdrop color). Plot as such concerns unhappy wanderings of man whose girl is forced into unhappy marriage with a rival. After flashbacks and incidental adventures along his travels, rival is reported dead in gunfight, and end sees lovers reunited.

German Cobos, Fernando Fernan Gomez, and comely Pilar Cansino do their best with material, with healthy assist from music by Francesco Lavagnino. *Hawk.*

Foreign Capsules

Ballerina e Buon Dio (The Ballerina and God). (ITALIAN). Lux Film release of an EBE Cinematografica production. Stars Vera Cecova, Vittorio DeSica; features Marietto, Gabriele Ferzetti, Roberto Risso. Written and directed by Leonviola; camera, Enzo Serafin; music, Piero Morgan; editor, Roberto Cinquini. Previewed in Rome. Running time, 95 MINS.

Modern-day fairy tale about orphan boy who decides to pick out a mother for himself. He's aided in this by Vittorio DeSica, who plays a Divine Messenger in various disguises, and the boy (Marietto) finally winds up with his chosen one, ballerina Vera Cecova, who in turn winds up with her promised suitor.

Fable is handled with some taste and looks headed for good general audience response in Italy and other lingual situations. The Cecova name will help in Germany, plus that of DeSica. Doubtful for the U.S. *Hawk.*

Theatremen Have Often 'Produced'

Point is being made by the anti-Joseph R. Vogel faction at Loew's that Vogel, having been in the field of theatre operations throughout his business career, is not particularly qualified to call the turns on the production front.

History shows that many theatremen have taken the helm of film corporations—and with success. They include Nate J. Blumberg (Universal), Spyros P. Skouras (20th-Fox), Barney Balaban (Paramount), Ned E. Depinet (RKO) and Jack L. Warner (in association with his brothers) (Warners).

Too, Nicholas M. Schenck and his predecessor, the great pioneer Marcus Loew, were basically "theatremen" before piloting the entire Loew's-Metro organization.

But the industry was just growing up when they took over, according to the versus-Vogel argument. Production is now in a critical state and requires the talents of someone who has been savvy to the ways of film-making, via immediate contact over a substantial period of time, t'is debated.

Vogel hasn't publicly offered a rebuttal, but it's to be noted that some strong boxoffice contenders have been turned out during his presidency and others that show promise are due. These include "High Society," "Teahouse of the August Moon," "Don't Go Near the Water," the current "Cat on a Hot Tin Roof" and the upcoming "Ben Hur."

Green-Newman Thesis on Loew's Debts: Who Gets TV Residuals Should Eat That $24,000,000

Continuing as a point of major consideration in the Loew's separation due under the antitrust decree is the corporation's indebtedness which is now about $24,000,000. Who's to assume this—the theatre or the picture company or is it to be divided, and in what proportion?

Proposal has been made by the Louis Green-Jerome Newman stockholder-board group along these lines. The borrowing obligations are to be met by whichever of the two surviving companies takes television rights to the Loew's-Metro pre-1948 and post-1948 product. The earlier, or pre-'48 pictures, have been in tv circulation since the summer of 1956. These have been out on a lease basis, with the rights to revert to M-G after seven years.

Nothing has been done as yet about renting the post-'48's but that these are a source of important potential revenue obviously is a big factor in the Green-Newman thinking.

Kidpix, When Edited

Seeking a way to revive its virtually defunct Children's Film Library, the community relations department of the Motion Picture Assn. of America has drawn up a list of post-war features which could be edited to suit the purpose of children's shows.

Survey showed that about 70 films would lend themselves to this treatment. MPAA is getting cost estimates to establish whether the editing job is within range of possibility. If it proves reasonable, MPAA prexy Eric Johnston may be called on to "sell" the idea to the companies.

Skeptic Brandt

Continued from page 4

scheduled for the purpose of explaining its plans. Global sales chief George Weltner is to be the officiating officer at these with, domestically, Hugh Owen, Sidney Deneau and, on the ad-pub end, v.p. Jerry Pickman rounding out the main supporting cast.

Session along these lines was held in New York this week with 100 in attendance, including the Par brass, exhibitors and the press. Weltner, introduced by Owen, detailed Par's stake in the immediate future and this consists of an investment of a minimum of $30,000,000 in 20 pictures (the money does not include participations by stars and others) in addition to production that might come along.

In effect, said Weltner, it was a reaffirmation of faith in the theatrical industry future on the part of Barney Balaban, president of Par, and the company itself. With the use of slides to help dramatize the message, Weltner recited the specific pictures upcoming and the stars involved.

Now back to Brandt. Short time ago this theatreman, who was a luncheon guest of Pickman's mentioned to the latter his suspicions anent Par's theatrical role. Pickman referred Brandt to Balaban who was sitting nearby. A meeting was arranged for a couple of days later and Balaban told Brandt of the company's plans. The film company prez subsequently had an afterthought: Why not tell the world about this faith in theatres, as demonstrated by the pic lineup?

And that's how it came to be. This is the genesis of the blueprint for 100 meetings in world capitals for the sole purpose of ramming home Par's message about films for theatres.

It'll Take Up To A Year for RKO To 'Play It Off'

Fade of a major picture company is a slow process. Although inactive in theatrical production, and with its past films about played out in the domestic market, RKO still figures to remain an active corporate entity for nine months to another year.

That's about the amount of time required for the windup of affairs, with nearly all business to concern the foreign market.

Edward L. Walton, v.p. who joined the company as assistant to the president (Daniel T. O'Shea) and in recent months has concerned himself with whatever economies could be placed into effect, bows out at the end of this week.

Walter Branson, global sales manager and as such the top film man in the picture company's makeup, remains. Also staying on are Sidney Kramer, foreign sales manager; Harry Gittleson, assistant to Branson, and Robert Hawkinson, head of foreign operations.

Their main function is to supervise product sales and playoffs abroad. Since playoffs in some countries follow domestic release by as much as a couple of years, this kind of exec supervision is required.

Most of the RKO backlog foreign-wise is released through the J. Arthur Rank Organization. RKO has entered a deal with Loew's, with the latter to cover territories not serviced by Rank. These include Australia and New Zealand.

On the domestic front, product which had been released by Universal as just about played out. Final RKO production, "Naked and the Dead," is now in distribution via Warners.

The parent RKO Teleradio has a couple of pictures now in work in Cuba. These essentially are for television but may go to theatres if upon completion they shape up adequately for such handling.

Another Proxy War Threatens Vogel; Need A Solomon To Divide Loew Baby

By GENE ARNEEL

Loew's Inc., once the model of interior harmony for film corporations, again is coming face to face with the prospect of internal warfare of the type that crippled top-echelon operations a year ago.

Specifically, a new proxy fight looms between the management team headed by president Joseph R. Vogel and a faction identified with the Louis Green-Jerome Newman combination. Latter two are board members, important stockholders and Green, in addition, is chairman of the exec financial committee.

Although neither side is going on record with official statements, recent developments, including an eight-hour board meeting in New York last Thursday (25), bespeak the "brinkmanship" (to borrow the John Foster Dulles term) policy that's being pursued within both the opposing camps.

To meet the terms of the anti-trust decree hovering over Loew's for several years, the company is called upon to "divorce"—that is, separate its American theatres from production-distribution. This maker-seller split previously was accomplished by Warners, Paramount, RKO and 20th-Fox and in each instance the studio and distribution facilities were joined with such other corporate assets as music and record adjuncts, foreign theatres, etc. United States theatres then became wholly separate.

This had been the plan for Loew's originally—on the surface—but now the Green-Newman syndicate wants a switch. They're insisting that the studio, plus distribution, go on its own, with the theatre enterprise emerging as the parent.

As Vogel Views Needs

They presented this proposal to the board last Thursday and eight hours of hassling resulted. *Vogel said no.* His argument appears to be that production, being hazardous at any time and particularly at present because of market uncertainties, needs the kind of cushion that could be provided by the earnings of M-G's affiliated enterprises. Vogel wants to stay on as president of the "parent," this senior segment to be the production plant, music publishing houses, foreign exhibition, television subsidiaries, etc.

According to the Vogel view, a film company without such support is at a competitive disadvantage. In example of this truism the RKO picture company, when stripped naked and relying solely on film-making and film-distributing, went under.

Be that is it may, the Green-Newman group is out to do battle. Present indications are that they will not, under any circumstances, give in.

An oddity but significant is this: They're high on Vogel, but as a theatreman. They want him to take the helm of the exhibition company that would come into being if their ideas on the split materialize. But they insist he's not qualified to run a studio.

Loew's has made considerable progress over the past troubled year in terms of economies effected. There has been marked achievement in the way of efficient operation. Product has improved.

The gains have been made under Vogel's regime—but is he to get the credit? Many execs in the trade believe he deserves it as the chief exec in charge.

The Green-Newman army in effect scoffs at this. The advances were made within the framework of policies which they laid out and down. Or so they say.

Got the Muscle?

Green, Newman, et al., have intimated they have 2,000,000 voting shares to support them at this time. This amounts to nearly 40% of the total outstanding common stock issue. They'd have a strong edge in a proxy contest obviously, if the alleged 2,000,000 stay put and others are enlisted.

Wall Street sources stated this week that the Lazard Freres and Lehman Bros. banking firms, which clearly are powerful, and Joseph Tomlinson, still one of the top individual stockholders (with about 175,000 shares) are now aligned with Green-Newman.

The anti-Vogel forces, say sources intimate with them, emphasize that no matter the outcome there's to be no liquidation. They say they want the studio to regain its dominant position, not only for the good of Loew's Theatres but for the entire industry as well.

If the "usually reliable sources" can be depended upon, both Vogel and his opponents are anxious to achieve the same result. This would be a healthy studio and theatre operation. It's for sure that Vogel, too, wants to build, not liquidate. But each side has strong, opposing feelings about the approach.

Briefs From The Lots

Hollywood, Sept. 30.

Howard Keel will play title role in **Rowland V. Lee's** "The Big Fisherman," joining **Susan Kohner, Herbert Lom** and **Beulah Bondi** in **Lloyd C. Douglas** novel . . . British director **Leslie Norman** signed to helm H-H-L's "The Summer of the Seventeenth Doll," rolling in Australia late November . . . **Robert Wise** and writer **Nelson Gidding** team up on production of two indies under Wise B&P Enterprises, initialer to be Gidding's original, "PIMB" (for "Pleasure Is My Business") . . . 20th-Fox registered "Cleopatra," novel by **Sir Rider Haggard**, with MPAA . . . Metro producer **Albert Zugsmith** cast **Steve Cochran** as star of his Oct. 6 starter, "The Beat Generation" . . . Actor **Richard Ney** optioned **Alan Caillou's** novel, "Alien Virtue," for indie production with himself as producer-director-star.

Lewis Milestone will helm "Oceans 11," indie co-produced by **Frank Sinatra** and **Peter Lawford** . . . **Tony Curtis** and **Jeff Chandler** pair up in Universal's "Operation Petticoat" . . . 20th-Fox lifted option of **Philip Dunne's** producer-director-writer pact . . . **Boris Petroff** will produce pair of exploitation pix for **Hal Roach Jr.**, "They Lived a Million Years" and "Teenage Scarface" . . . **Gene Fowler Jr.**, set to co-produce and direct original screenplay by **Louis Vittes** to be produced by **Dana Andrews'** indie Lawrence Productions . . .

N.Y. French Office More 'Commercial'

French Film Office in N. Y., rounding out its third year of activity next month, will take on an increasingly commercial character, Joseph Maternati, head of the bureau, disclosed in N. Y. last week. He returned recently from an extended leave in France.

Two immediate steps are being taken in the direction of turning this semi-governmental office into more of a commercial agency. One is the hiring of an attorney who will concern himself with the legal problems of the French in the States. Another is the retention of a firm of CPAs to create at least a partial check on the independents' books.

In addition, the office will continue with its promotional activities, seeking to acquaint public and press with the upcoming French product. Maternati said that, whether the French Aid Law is extended or not, the N. Y. office will continue indefinitely and on a normal budget. The opening of an office in Montreal has been decided on.

Pointing to the unquestioned number one position of the French among the foreign industries seeking their place in the sun in the U. S., Maternati said the necessities increasingly were in the commercial field, i.e. the question of getting broader distribution and a more effective supervision of current release and accounting procedures. Aim of the French producers unquestionably will be to get more of their films placed with the majors.

Wall Street's Response To Loew's Wrangling

The word about the possibly impending proxy fight at Loew's hit the Wall Street grapevine pronto. Film corporation's board meeting last Thursday (25) didn't break up until 6:30 p.m.

But by the time the Big Board opened for trading the following day at 9 a.m. the "inside information" had been spread. Result was hot and heavy exchanges in the stock and this went on through the day.

Loew's topped all issues on the New York Stock Exchange for the day in terms of volume, with 102,800 shares exchanging hands. Price jumped $1.62½ per share, closing at $22.12½.

'Picture Biz Means Picture Studio'

Joe Vogel is fighting the idea of getting rid of the Culver City studio entirely. As recommended by the Louis Green-Jerry Newman faction in Loew's. Vogel still thinks that "there's no picture business without a picture studio." Admittedly it needn't be as lavish and extensive as in the old days of Hollywood mass-production.

As is detailed herewith, Vogel as the moment is riding high with the "Hot Cat"—as "Cat on A Hot Tin Roof" is colloquially referred to—along with other profit-making Metro pix now in release. Besides "Gigi" and "Imitation General" one or two others are doing well. And if, as hoped, "Ben Hur" hits the jackpot, Vogel, must emerge as something of a "wonder boy" in bringing a former giant back to stature.

COMPO and TOA Shoot 'BB' Guns At Each Other

The Council of Motion Picture Organizations and the Theatre Owners of America aren't on speaking terms these days. Friction has built up between the two organizations, with one feeling that the other isn't doing the job.

Bitterness is particularly pronounced over the issue of the business building campaign — at the financial end—has largely been handled by TOA. COMPO has long felt that it should really have been the outfit to be assigned the BB drive, and it's made no secret of its belief that, had it been in charge, the campaign might have gotten off the ground.

TOA, in turn, feels that, with the exception of the tax relief, largely accomplished by Robert W. Coyne, COMPO hasn't outdone itself. While it's supposed to be something of a p.r. mouthpiece for the industry, its actual program and activities have been very limited.

How strong the feeling is between the two orgs was emphasized recently when COMPO put out its release on getting the tax exemption raised to $1. It prominently noted that it was obviously the outfit to represent the industry in any joint endeavors.

New Pix Boost Det.; 'Yankees' Smash $20,000, 'Parisienne' Hot 19G, 'Tiger' 16G, 'Stranger' Same, 'Cat' 12G, 5th

Detroit, Sept. 30.

New product is going over with a bang here currently. "La Parisienne" is hot at the Madison, but "Damn Yankees" is the real champ at the Michigan, where it is socko. "Never Love A Stranger" looks great at the Palms. "Harry Black and Tiger" is okay at the Fox. "How to Make A Monster" is fairly okay at the Broadway-Capitol.

"Search for Paradise," in its final (34th) week at the Music Hall, still is smash. "South Pacific" continues strong in the 25th week at the United Artists. "Cat on A Hot Tin Roof," at the Adams, is rated wow in its fifth week.

Estimates for This Week

Fox (Fox-Detroit) (5,100; 90-$1.25)—"Harry Black and Tiger" (20th) and "Desert Hell" (20th). Okay $16,000. Last week, "Man With Golden Arm" (UA) and "Moon Is Blue" (UA) (reissues), $12,000.

Michigan (United Detroit) (4,000; $1.25-$1.50) — "Damn Yankees" (WB) and "Handle With Care" (M-G). Socko $20,000 or over. Last week, "Reluctant Debutante" (M-G) and "Paradise Lagoon" (Col) (2d wk), $12,000.

Palms (UD) (2,961; 90-$1.25)—"Never Love a Stranger" (AA) and "Bullwhip" (AA). Great $16,000. Last week, "Gunman's Walk" (Col) and 'Apache Territory" (Col), $15,000.

Madison (UD) (1,900; $1.25-$1.50)—"La Parisienne" (UA) and "Lost Lagoon" (Col). Wow $19,000. Last week, "Big Country" (UA) (6th wk), $8,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"How to Make Monster" (AI) and "Teenage Caveman" (AI). Oke $12,000. Last week, "China Doll" (UA) and "Tomahawk Trail" (UA), $10,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (25th wk). Strong $13,600. Last week, same.

Adams (Balaban) (1,700; $1.25-$1.50)—"Cat on Hot Tin Roof" (M-G) (5th wk). Wham $12,000. Last week, $15,000.

Music Hall (SW-Cinerama) (1,205; $1.25-$2.65) — "Search for Paradise" (Cinerama) (34th wk). Great $23,500. Last week, $20,000.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Case of Dr. Laurent" (TL) (3d wk). Good $6,000. Last week, $7,500.

Broadway Grosses

Estimated Total Gross
This Week $585,500
(Based on 25 theatres)
Last Year $589,000
(Based on 23 theatres)

'Yankees' Rugged $15,000 in Frisco

San Francisco, Sept. 30.

First-run trade is offish currently, most of deluxers showing lightweight returns. "War of Satellites" shapes fair at Golden Gate while "Harry Black and Tiger" looms slow at the Fox. "Cat on Hot Tin Roof" is still good in fifth Warfield round. "Damn Yankees" is a bit disappointing but promises to get a fairly good take at Paramount. "Big Country" is okay in fifth United Artists stanza. "Me and Colonel" looks fine in second week at St. Francis. Ace longrunner is "Around World in 80 Days," still lively in 92d session at Coronet.

A hot spell, heavy legit, baseball and football activity are blamed for general biz downbeat.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"War Of Satellites" (AA) and "Attack Of 50-Ft. Woman" (AA). Fair $10,000. Last week, "Never Love Stranger" (AA) and "Bullwhip" (AA), $9,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Harry Black and Tiger" (20th) and "Sierra Baron" (20th). Slow $9,000. Last week, "Mating Urge" (Indie) and "Untouched" (Indie), $12,000 for 8 days.

Warfield (Loew) (2,656; 90-$1.25)—"Cat On Hot Tin Roof" (M-G) (5th wk). Good $9,000 or close. Last week, $13,400.

Paramount (Par) (2,646; 90-$1.25)—"Damn Yankees" (WB) and "Space Children" (Par). Only good $15,000 or less. Last week, "Wind Across Everglades" (WB) and "Northwest Mounted Police" (WB), $12,000.

St. Francis (Par) (1,400; $1.25-$1.50) — "Me And Colonel" (Col) (2d wk). Fine $9,000. Last week, $15,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (29th wk). Mild $10,000. Last week, $11,000.

United Artists (No. Coast) (1,207; 90-$1.25) — "Big Country" (UA) (5th wk). Oke $7,500 or close. Last week, $8,800.

Stagedoor (A-R) (440; $1.25-$3.00) — "Gigi" (M-G) (12th wk).

(Continued on page 18)

'Hunters' Hefty $12,500, Toronto; 'Colonel' Fine 12G, 'Deb' 10G in 7th

Toronto, Sept. 30.

Only newcomer currently is "Once Upon a Horse," slow at the Uptown. "The Hunters" and "Me and Colonel" are pacing the city to weekend turnaways in second and third weeks. "Reluctant Debutante" still is big in seventh stanza. "Indiscreet" continues good in fifth round at the Hollywood.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25)—"Me and Colonel" (Col) (3d wk). Fine $12,000. Last week, $15,000.

Hollywood (FP) (1,080; $1-$1.25)—"Indiscreet" (WB) (5th wk). Good $8,000. Last week, $9,000.

Hyland (Rank) (1,057; $1)—"Carve Her Name With Pride" (Rank) (3d wk). Big $6,000. Last week, $8,000.

Imperial (FP) (3,343; 75-$1.50)—"The Hunters" (20th) (2d wk). Hefty $12,500. Last week, $17,500.

International (Taylor) (557; $1)—"King in New York" (IFD) (6th wk). Okay $3,000. Last week, $3,500.

Loew's (Loew) (2,098; 75-$1.25)—"Reluctant Debutante" (M-G) (7th wk). Big $10,000. Last week, $11,500.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (20th) (13th wk). Fine $13,000. Last week, same.

Towne (Taylor) (695; $1-$2.50)—"Gigi" (M-G) (10th wk). Swell $9,500. Last week, same.

University (FP) (1,255; $1.50-$2.40)—"Seven Wonders of World" (Cinerama) (10th wk). Good $10,000. Last week, same.

Uptown (Loew) (2,074; 60-$1)—"Once Upon a Horse" (U). Light $5,500. Last week, "Raw Wind in Eden" (U) (2d wk), $6,000.

'Parisienne' Dandy 10G, L'ville; 'Matchmaker' 6G

Louisville, Sept. 30.

Newcomers "La Parisienne" at the United Artists and "Matchmaker" at the Kentucky, are giving the downtown wickets some lift this week. Perfect early fall weather and an ideal weekend brought out the college crowd. First-runs too were helped by military personnel on weekend leave from Ft. Knox. "Parisienne" looks lively at the United Artists. "Matchmaker" at the Kentucky is brisk. "Harry Black and Tiger" at the Rialto looks mild.

Estimates for This Week

Brown (Fourth Ave.) (1,200; $1.25-$2) — "South Pacific" (20th) (21st wk). Last Saturday helped by influx of college students, was best such day chalked up so far. Likely $6,000 looms, same as last week.

Kentucky (Switow) (900; 60-90)—"Matchmaker" (Par). Brisk $6,000 in view. Last week, "Kathy O" (U) and "Last of Fast Guns" (U), $5,000.

Mary Anderson (People's) (1,000; 60-90)—"Indiscreet" (WB) (3d wk). Steady $5,500 after second week's $8,000.

Rialto (Fourth Ave.) (3,000; 60-90)—"Harry Black and Tiger" (20th). Mild $7,500. Last week, "Camp Blood Island" (Col) and "Curse of Demon" (Col), $9,000.

United Artists (UA) (3,000; 60-90)—"La Parisienne" (UA). Dandy $10,000. Last week, "Cat on Hot Tin Roof" (M-G) (4th wk), $5,500.

'Matchmaker' OK $7,000, K.C. Ace

Kansas City, Sept. 30.

Mild week is in progress here currently with some new product shaping as a disappointment. "Raw Wind in Eden" in three Fox Midwest houses looks moderate while "Dunkirk" at the Midland is dull. "Matchmaker" at the Paramount looms okay. "Never Love a Stranger" in four Dickinson theatres is running at average pace. Holdovers continue sharp. "Cat on a Hot Tin Roof" being sock in fifth week at the Roxy, while "God Created Woman" looks highly satisfactory in 34th week at the Kimo. "Windjammer" sails steadily on at fast pace at the Missouri in fifth stanza.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-in (Dickinson) (700, 750, 1,100 cars; 900 cars; 75-90)—"Never Love Stranger" (AA) and "In Between Age" (AA) with "The Oklahoman" (AA) (2d run). Average $8,000. Last week, "China Doll" (UA) and "Lost Lagoon" (UA) plus "Satchmo the Great" (UA), same.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (34th wk) holds up at unusually good pace to set a record each succeeding day, for length of run. Nice $2,000. Last week, same.

Midland (Loew) (3,500; 75-90)—"Dunkirk" (M-G) and "Andy

(Continued on page 18)

'Yankees' Robust 11G, 'Cat' 9½G, 5th 'Country' Boffo $10,000 Tops Cincy;

Cincinnati, Sept. 30.

Three brisk newcomers and continuing sturdy life of "Cat on Hot Tin Roof" at flagship Albee are bolstering Cincy film biz this week. Fresh product outlook has "Damn Yankees" in lead with lively take at Palace. "Big Country" shapes socko at Keith's. "China Doll" is okay at smaller Grand. "Cat" bids for a moveover and sixth frame on main line. Long-runners "South Pacific" and "Search for Paradise" retain strength as their engagements roll on.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Cat on Hot Tin Roof" (M-G) (5th wk). Sturdy $9,500 after $11,000 in fourth frame.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (43d wk). Close to last week's swell $12,000 with windup here three weeks away.

Grand (RKO) (1,400; 75-$1.10)—"China Doll" (UA) and "Ft. Massacre" (UA). Oke $7,000. Last week, "Party Crashers" (Par) and "As Young As We Are" (Par), $5,000.

Keith's (Shor) (1,500; 90-$1.25)—"Big Country" (UA). Socko $10,000. Holds. Last week, "At War With Army" (Indie) (reissue), $6,000.

Palace (RKO) (2,600; 90-$1.25)—"Damn Yankees" (WB). Lively $11,000. Last week, "Dunkirk" (M-G) and "Tarzan's Fight for Life" (M-G), at 75-$1.10 scale, $6,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (23d wk). Hugging on at okay $7,500 for third straight week.

Key City Grosses

Estimated Total Gross
This Week $2,586,500
(Based on 23 cities and 244 theatres, chiefly first runs, including N. Y.)
Last Year $2,456,300
(Based on 22 cities and 248 theatres.)

'Yankees' Wham 14G Paces Prov.

Providence, Sept. 30.

It's those "Damn Yankees" even at the boxoffice here, to give the Majestic a smash session and current leadership. Holding the runner-up spot is the State's "La Parisienne," with nice take. RKO Albee is slow with "War of the Satellites." "The Whole Truth" shapes drab at the Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "War of Satellites" (AA) and "Attack of 50-Ft. Woman" (AA). Mild $5,000 expected. Last week, "Raw Wind In Eden" (U) and "Oregon Passage" (AA), $6,000.

Majestic (SW) (2,200; 90-$1.25)—"Damn Yankees" (WB). Heavy early play building to around sock $14,000. Last week, "Oklahoma" (20th) and "Carousel" (20th) reissues), $7,000.

State (Loew) (3,200; 65-80)—"La Parisienne" (UA) and "The Careless Years" (UA). Snappy $10,000. Last week, "Cat On Hot Tin Roof" (M-G) (4th wk), $8,000.

Strand (National Realty) (2,200; 65-80)—"Whole Truth" (Col) and "Ghost of the China Sea" (Col). Drab $3,500. Last week, "Matchmaker" (Par) and "As Young As We Are" (Par), $6,000.

'Yankees' Big Noise In Pitt at Hotsy $16,000; 'Colonel' Light $6,500

Pittsburgh, Sept. 30.

"Damn Yankees" at the Stanley is the big noise this week, with "South Pacific" also making a big dent in the finale at the Nixon before legit season opens there. "Cat On Hot Tin Roof" is winding up big at Penn. "Windjammer" is inching ahead a little at the Warner. "Me and the Colonel" is a big disappointment at the Harris. "Harry Black and the Tiger" is going nowhere at the Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Harry Black and Tiger" (20th). Won't do much more than lean $4,000. Last week, "Tale of Two Cities" (Rank), $4,500.

Guild (Green) (500; 99-$1.25)—"Loser Takes All" (DCA) and "Cast a Dark Shadow" (DCA). Good $2,500. Last week, "Demoniac" (UMPO) (3d wk), $1,800.

Harris (Harris) (2,165; 80-$1.25)—"Me and the Colonel" (Col). Kaye hasn't been b.o. locally in a long time. Doesn't look much more than mild $6,500. Last week, "Tank Force" (Col), $5,000.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (25th wk). Closing down Saturday night (4) after six-month engagement on account of legit season. Last-minute rush boosting to big $11,000. Last week, $9,000.

Penn (UA) (3,300; 99-$1.50)—"Cat on Hot Tin Roof" (M-G) (5th wk). Had to come out Sept. 29 on account of locked booking for "Big Country" (UA) Oct. 9 and necessity of windup week hit oke $8,000 to make it close to $90,000, sensational for 32-day stay.

Squirrel Hill (SW) (900; 99-$1.25)—"Law and Disorder" (Cont). Fine notices but won't do more than fairish $2,200. Last week, "Matchmaker" (Par) (6th wk), $2,500.

Stanley (SW) (3,800; 80-$1.25)—"Damn Yankees" (WB). Crix gave it a fine sendoff. Fancy $16,000 or over, holds. Last week, "Never Love Stranger" (AA), $7,000 in 6 days.

Warner (SW-Cinerama) (1,500; $1.20-$2.40)—"Windjammer" (NT) (3d wk). Moving up slowly but surely, with advance sale growing and kiddie trade getting better, both good signs. Present outlook is for almost $10,000, good. Last week, $9,500.

'Defiant' Whopping 31G In Hub; 'Desire' Record 18G, 'Colonel' Hep 13G

Boston, Sept. 30.

Film biz is building here, with overflow crowds and SRO prevailing at some houses. "Defiant Ones" is standout, with a rousing total at the Memorial. "Time of Desire" is breaking house record at the Capri. "Me and Colonel" is sock at the Exeter.

Paramount and Fenway combo went to oldies with "At War With Army," results being barely good. Hardticket long runners forged ahead, with "Gigi" hotsy in fifth and "South Pacific" torrid in 25th session. "Windjammer" also was strong in its fifth round.

Estimates for This Week

Astor (B&Q) (1,371; 75-$1.50)—"Matchmaker" (Par) (2d wk). Neat $12,000. Last week, $14,000, below hopes.

Beacon Hill (Sack) (678; 90-$1.50) — "Night Heaven Fell" (Kings) (5th wk). Hotsy $7,500. Last week, ditto.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Windjammer" (NT) (6th wk). Fifth week was $21,000.

Capri (Sack) (1,150; 90-$1.50)—"Time Of Desire" (Janus). Record breaking $18,000. Last week, "Night Heaven Fell" (Kings) (4th wk), $5,000.

Exeter (Indie) (1,300; 75-$1.25)—"Me And Colonel" (Col) (2d wk). First week was sock $13,000.

Fenway (NET) (1,376; 60-$1.10)—"At War With Army" (Indie) (reissue) and "Hong Kong Affair" (AA). Good $4,000. Last week, "China Doll" (UA) and "Ride Out For Revenge" (UA), same.

Gary (Sack) (1,340; $1.25-$3)—"Gigi" (M-G) (5th wk). Wham $22,000, ahead of last week's $19,000.

Kenmore (Indie) (700; 75-$1.25)—"Constant Husband" (BL) and "Last Holiday" (Rank) (5th wk), Nice $5,000. Last week, $6,200.

Memorial (RKO) (3,000; 60-$1.10)—"Defiant Ones" (UA) and "Fort Massacre" (UA). Wham $31,000 or over. Last week, "Twilight For Gods" (U) and "Saga of Hemp Brown" (U) (2d wk), $7,500.

Metropolitan (NET) (4,357; 70-$1.10)—"Harry Black And Tiger" (20th) and "Wolf Dog" (20th). Poor $7,000. Last week, "Streetcar Named Desire" (reissue) and "Diamond Safari" (20th), $13,000.

Mayflower (ATC) (683; 75-$1.25)—"Case of Dr. Laurent" (T-L) (7th wk). Holding good $3,500. Last week, same.

Paramount (NET) (2,357; 70-$1.10)—"At War With Army" (re-release) and "Hong Kong Affair" (AA). Lean $9,000. Last week, "China Doll" (UA) and "Ride Out For Revenge" (UA), ditto.

Pilgrim (ATC) (1,000; 60-$1.10)—"Halls of Montezuma" and "Shores of Tripoli" (reissues). Oke $4,500. Last week, "Key" (Col) and "Golden Age of Comedy" (DCA), $6,000.

Saxon (Sack) (1,000; $1.50-$3.30)

(Continued on page 18)

'Yankees' Tall $13,000 Leads Mpls.; 'Defiant' Socko 9G, 'Pacific' Same

Minneapolis, Sept. 30.

Three "big league" Loop newcomers have been sold in such a big way and have so much to recommend them that the public is really taking notice, and so traffic downtown has been accelerated.

"The Defiant Ones" is socko at State while "Damn Yankees" shares lofty at Radio City. "Harry Black and Tiger" looks hefty at State.

Holdovers again are much in evidence. Hard-ticket "Search for Paradise" and "South Pacific" are in their 31st and 14th weeks. It's the fifth big week for "Cat on a Hot Tin Roof" at Orpheum and second for the "Camp on Blood Island"-"Snorkel" combo, still fancy at Lyric.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65) "South Pacific" (20th) (14th wk). No complaints here. Okay $9,000. Last week, $10,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) "Search for Paradise" (Cinerama) (31st wk). Announcement of final eight weeks is stimulating biz. Looks oke at $8,000. Last week, $9,000.

Gopher (Berger) (1,000; 85-90) "Reluctant Debutante" (M-G) (2d wk). Much-liked pic not doing as well as hoped. Okay $4,000. Last week, $5,000.

Lyric (Par) (1,000; 85-90) "Camp on Blood Island" (Col) and "Snorkel" (Col) (2d wk). Real boxoffice combo. Fancy $4,500. Last week, $7,500.

Radio City (Par) (4,100; 90-$1.25) "Damn Yankees" (WB). Still another advanced admission pic but public's pouring in. Theatre bows out of existence after this one's three-week run. Tall $13,000. Last week, "Matchmaker" (Par), $8,000 at 85c-90c scale.

RKO Orpheum (RKO) (2,800; 90-$1.50) "Cat on Hot Tin Roof" (M-G) (5th wk). Stout $9,000. Last week, $11,000.

RKO Pan (RKO) (1,800; 75-85) "Female Animal" (U) and "Last of Fast Guns" (U). Satisfactory $4,000. Last week, "Law and Jake Wade" (M-G) and "Handle With Care" (M-G), $5,000.

State (Par) (2,200; 85-90) "Harry Black and Tiger" (20th). Well liked but only light $5,000. Last week, "Tank Force" (Col), $6,000.

Suburban World (Mann) (800; 85) "Tides of Passion" (Indie). Good $2,000. Last week, "Demoniac" (Indie), $1,400.

World (Mann) (400; 85-$1.25) "Defiant Ones" (UA). Went limit in exploiting this one. Socko $9,000, is the answer. Last week, "Streetcar Named Desire" (20th) (reissue) (2d wk), $4,500 in 6 days.

NEW PRODUCT PERKS UP CHI

L.A. in Nosedive But 'Yankees' Fine 19G; 'Tiger' So-So $14,500, 'Cat' Brisk 14G, 5th, 'Days' Wow 14½G for 93d

Los Angeles, Sept. 30.

L.A. firstruns are taking a nosedive this session, with outlook for the smallest coin take in many months. "Damn Yankees" shapes fairly brisk $19,000 in three houses. "Harry Black and Tiger" looks only so-so $14,500 for four situations. "Badlanders" is just fair with $11,000 for three houses.

Splurge of reissues also is contributing to the offish showing this week. "Cat on Hot Tin Roof" still is strong at $14,000 in fifth stanza at Fox Wilshire. "Big Country" shapes steady in sixth round at Warner Beverly.

On hard-ticket front, "South Pacific" looks tall $17,400 in 17th week at Egyptian, "Windjammer" is solid $17,000 for 25th round at Chinese, "Gigi" looks strong $17,000 in 12th Hollywood Paramount stanza while "Around World in 80 Days" is smash $14,500 in 92d session at Carthay. "Seven Wonders of World" wound 68-week run Sunday (28) with sockeroo $35,700 in final eight days. "South Seas Adventure" replaces at Warner Hollywood Oct. 1.

Estimates for This Week

Hawaii, State, Ritz (G&S-UATC-FWC) (1,106; 2,404; 1,320; 90-$1.50) —"Badlanders" (M-G), "Lady Godiva Rides Again" (Stern) (Hawaii, State), "Kathy O'" (U) (M.O.) (Ritz). Fair $11,000. Last week, Hawaii with Hillstreet; "Ride Crooked Mile" (U), "Kathy O'" (U), $8,000. State, "Andy Hardy Comes Home" (M-G), "Tarzan's Fight for Life" (M-G) (2d wk), $2,400. Ritz with Los Angeles, Loyola, New Fox, "Night Heaven Fell" (Kings), "She Played With Fire" (Col), $15,000.

Pantages, Los Angeles, Loyola, Uptown (RKO-FWC) (2,815; 2,097; 1,296; 1,715; 90-$1.50) — "Harry Black and the Tiger" (20th) and "Showdown at Boot Hill" (20th). So-so $14,500 or near. Last week, Pantages, "Man in Gray Flannel Suit" (20th), "There's No Business Like Show Business" (20th) (reissues), $1,900. Uptown with Downtown, Iris, "Mating Urge" (Indie), "Naked in Sun" (Indie), $10,500.

Downtown Paramount, Wilshire, Vogue (ABPT-SW-FWC) (3,300; 2,344; 826; 90-$1.50) — "Damn Yankees" (WB) and "Hondo" (WB) (reissue, D'n Par only). Brisk $19,000 or near. Last week, "Wind Across Everglades" (WB), $13,100.

Hillstreet (RKO) (2,752; 90-$1.50) —"Creatures of Jungle" (Indie) and "Beast of Paradise Isle" (Indie) (reissues). Slim $2,700.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 756; 90-$1.50)— "Trapeze" (UA) and "Vera Cruz" (UA) (reissues). Dim $5,900. Last week, "Hell Drivers" (Rank), "Robbery Under Arms" (Rank), $4,700.

Downtown (SW) (1,757; 90-$1.50) —"Don't Go Near Water" (M-G) and "Operation Mad Ball" (Col) (reissues). Slight $2,700.

Iris (FWC) (825; 90-$1.50) — "Mating Urge" (Indie) (2d wk) and "Wind Across Everglades" (WB) (M.O.) (1st wk). Light $2,400.

New Fox (FWC) (765; 90-$1.50)— "Night Heaven Fell" (Kings) (2d wk) and "Mlle. Striptease" (Indie) (reissue). Oke $3,000.

Four Star (UATC) (868; 90-$1.50) —"Streetcar Named Desire" (20th) (reissue) (2d wk). Lusty $3,100. Last week, $9,400.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Cat On Hot Tin Roof" (5th wk). Strong $14,000. Last week, $15,100.

Fox Beverly (FWC) (1,170; $1.50-$2)—"Reluctant Debutante" (M-G) (6th wk). Perky $5,000. Last week, $7,400.

Warner Beverly (SW) (1,612; $1.25-$2) — "Big Country" (UA) (6th wk). Nice $2,800. Last week, $3,300.

Hollywood Paramount (F&M) (1,468; $1.65-$3) — "Gigi" (M-G) (12th wk). Strong $17,000. Last week, ditto.

Egyptian (UATC) (1,392; $1.65-$3.30) — "South Pacific" (20th) (17th wk). Tall $17,400. Last week, $17,000.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (25th wk). Bulky $17,000. Last week, $19,800.

Carthay (FWC) (1,135; $1.75-$3.50)—"Around World" (UA) (93d wk). Smash $14,500. Last week, same.

'Yankees' NSH $7,000, Seattle; 'Cat' Fat 5½G

Seattle, Sept. 30.

Biz is sagging in current round here, with newcomers being especially light. Even "Damn Yankees" looms barely good at Orpheum. "Cat on Hot Tin Roof" still is fine, however, in fifth Music Box round. "Big Country" shapes okay in fifth session at Paramount. Elsewhere takings are mostly very disappointing.

Estimates for This Week

Blue Mouse (Hamrick), 800; $1.50-$2.50)—"South Pacific" (20th) (18th wk). Swell $7,500. Last week, $7,100.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50)—"Harry Black and Tiger" (20th) and "Villa" (20th). Mild $6,000. Last week, "Blood Island" (Col) and "Snorkel" (Col), $9,200.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Cat on Tin Roof" (M-G). (5th wk). Fine $5,500. Last week, $6,300.

Music Box (Hamrick) (850; 90-$1.50)—"Cat on Tin Roof" (M-G). (5th wk). Fine $5,500. Last week, $6,300.

Music Hall (Hamrick) (2,200; 90-$1.50)—"Wind Across Everglades" (WB) and "Ride Crooked Trail" (U). Blah $4,000. Last week, "Reluctant Debutante" (M-G) and "Wink of Eye" (UA), $6,200 in 9 days.

Orpheum (Hamrick) (2,700; 90-$1.50)—"Damn Yankees" (WB) and "Saga of Hemp Brown" (U). Not so hot at $7,000. Last week, "Littlest Hobo" (AA) and "Bull Whip" (AA), $5,300.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"Big Country" (UA) (5th wk). Okay $5,500. Last week, $6,200.

'Tiger' Good 12G, St. L.; 'Kathy' 15G

St. Louis, Sept. 30.

"Cat on Hot Tin Roof" has moved into a fifth big week at Loew's. A couple of other holdovers, "Windjammer" at the Ambassador and "South Pacific" at the Pageant are doing nicely, too. New pic "Kathy-O" at the huge Fox, looks okay. "Harry Black and Tiger" at the St. Louis shapes good. "A Man Escaped" at the Apollo Art is fast. "The Matchmaker," on moveover at two houses, looms oke.

Estimates for This Week

Ambassador (Cinerama) (1,400; $1.20-$2.40) — "Windjammer" (NT) (5th wk). Big $9,000. Last week, $11,000.

Apollo Art (Grace) (700; 90-$1.25)—"A Man Escaped" (Indie). Fast $2,500. Last week, "Infidelity" (Indie), $2,500.

Fox (Arthur) (5,000; 65-90) — "Kathy-O" (U) and "Ride a Crooked Trail" (U). Okay $15,000. Last week, "The Hunters" (20th) and "Sierra Baron" (20th), same.

Loew's (Loew) (3,200; 60-90)— "Cat on Hot Tin Roof" (M-G) (5th wk). Big $10,000 or over. Last week, $12,000.

Orpheum (Loew) (1,900; 60-90)— "Dunkirk" (M-G) and "Andy Hardy Comes Home" (M-G). Mild $7,000. Last week, "Decks Ran Red" (M-G) and "Brothers Rico" (Indie), $5,000.

Pageant (Arthur) (1,000; $1.80-$2.25) — "South Pacific" (20th) (24th wk). Good $7,000. Last week, same.

Richmond (Arthur) (1,000; 90)— "Matchmaker" (Par). Light $2,000. Last week, "Your Past Is Showing" (Rank) (3d wk), $1,200.

St. Louis (Arthur) (3,600; 60-75) —"Harry Black and Tiger" (20th) and "Flaming Frontier" (20th). Good $12,000. Last week, "Matchmaker" (Par) and "As Young As We Are" (Indie), ditto.

Shady Oak (Arthur) (560; 90)— "Matchmaker" (Par). Neat $3,000. Last week, "Your Past Is Showing" (Rank) (3d wk), $1,900.

'YANKEES,' 'WIND' 'COLONEL' BRISK

Chicago, Sept. 30.

Seasonal weather should abet a flock of new entries and sturdy longruns to give Loop deluxers real action this round. Of the newcomers, "Damn Yankees" expects a socko $19,000 at the United Artists while "Certain Smile" is headed for a nice $27,000 at the Oriental. "Me and the Colonel" is rated a boffo $24,000 at the Esquire.

Preem sesh of "Wind Across Everglades" and "Bullwhip" at Garrick should collar a big $10,000.

Holdover heavies include "Cat on Hot Tin Roof," rated smash in fifth frame at the Chicago. "Defiant Ones" still is solid in seventh session at the Roosevelt. "Big Country" is rated okay in sixth week at State-Lake.

Woods' second round of "Harry Black and the Tiger" is shaping fair. "White Wilderness" is big in third stanza at the Loop while third week of "Your Past is Showing" shapes dandy at the Surf.

Of the hard-ticket pix, the new Cinerama pic, "South Seas Adventure," posted a great $34,000 in initial frame at McVickers. "Gigi" is sturdy in 12th Harris canto, with "Windjammer" ending Opera House run strongly after 14 weeks. "South Pacific" is fine in 27th frame at the Harris. "Around World in 80 Days" looks smash in 78th week at Todd's Cinestage.

Estimates for This Week

Carnegie (Teiem't) (485; $1.25)— "Pepote" (UMPO) and "Marianne of My Youth" (UMPO). Soft $2,800. Last week, sub-runs.

Chicago (B&K) (3,900; 90-$1.80) —"Cat on Hot Tin Roof" (M-G) (8th wk). Sock $28,000. Last week, $33,500.

Esquire (H&E Balaban) (1,350; $1.50)—"Me and Colonel" (Col). Smash $24,000 or near. Last week, "The Whole Truth" (Col) (2d wk), $7,000.

Garrick (B&K) (850; 90-$1.25)— "Wind Across Everglades" (WB) and "Bullwhip" (AA). Big $10,000. Last week, "Camp on Blood Island" (Col) and "Snorkel" (Col) (2d wk), $7,500.

Harris (Indie) (984; $1.25-$3)— "Gigi" (M-G) (12th wk). Steady $16,000. Last week, $17,000.

Loop (Telem't) (606; 90-$1.50)— "White Wilderness" (BV) (3d wk). Smash $9,500. Last week, $19,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (27th wk). Fine $21,000. Last week, $23,000.

Monroe (Jovan) (1,000; 65-90)— "Bad Girl" (DCA) and "Wolf Pack" (DCA). Oke at $5,000. Last week, "Ride Out for Revenge" (UA) and "Steel Bayonet" (UA), $5,400.

Opera House (Nat'l Th.) ($,100; 90-$3.50) — "Windjammer" (NT) (Continued on page 18)

'PACIFIC' ROBUST 7G, PORT.; 'TIGER' $6,000

Portland, Ore., Sept. 30.

Biz is dragging along the main stem currently but some holdovers are strong. "South Pacific" moves into a big 18th week at the Broadway. "Gigi" stays solid in sixth round at the Guild. "Damn Yankees" at Liberty and "Me and the Colonel" at Fox are major disappointments, the former being only so-so.

Estimates for This eek

Broadway (Parker) (890; $1.50-$2.50) — "South Pacific" (20th) (18th wk). Big $7,000. Last week, $7,800.

Fox (Evergreen) (1,536; $1-$1.50) —"Me and Colonel" (Col) and "She Played With Fire" (Col). NSH $6,000. Last week, "Whole Truth" (Col) and "Life Begins At 17" (Col), $2,900.

Guild (Indie) (400; $1.25-$3)— (Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

H.O.s Hamper B'way; 'Yankees' Plus Stage Boff $97,000, Defiant' Giant 39G, 'Cat' Rousing $158,000 in 2d

'Yankees' Hep $16,000, Cleve.; 'Tiger' Mild 7G

Cleveland, Sept. 30.

"Damn Yankees," hitting a good total opening week at the Allen, is getting a holdover but no home-run biz as top entrant of a rather mild session here. "Cat on Hot Tin Roof" is still torrid in second week of a moveover engagement at the Stillman. "Harry Black and Tiger" looms very light on opening round at the Hipp while "La Parisienne" also shapes disappointing for initial frame at the State.

Estimates for This Week

Allen (S-W) (3,800; 75-$1.25)— "Damn Yankees" (WB). Good $16,000 or near. Last week, "Winds Across Everglades" (WB), $8,000 in 5 days.

Continental Art (Art Theatre Guild) (850; $1.25)—"Light Across Street." (Indie). Fair $2,100. Last week, "12 Angry Men" (UA) and "Marty" (UA) (reissues), $800 in 5 days.

Heights Art (Art Theatre Guild) (925; $1.25)—"Case of Dr. Laurent" (Indie). Oke $3,800. Last week, "Age of Infidelity" (Indie), $1,700.

Hippodrome (Telem't) (3,700; 75-$1)—Harry Black and Tiger" (20th). Sad $7,000. Last week, "Here to Eternity" (Col) (reissue) and "Case Against Brooklyn" (Col), $9,000.

Lower Mall (Community) (500; 70-90)—"Diary of Bad Girl" (Indie) and "Slaves" (Indie). Oke $2,500. Last week, "Girl in Bikini" (Indie), $2,200.

Ohio (Loew) (1,244; $1.25-$2.50) —"South Pacific" (20th) (24th wk). Thin $6,000. Last week, $7,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)— "Search For Paradise" (Cinerama) (6th wk). Wobbly $11,800 after $12,500 in fifth.

State (Loew) (3,500; 70-90)— "La Parisienne" (UA). Dull $7,000. Last week, "Reluctant Debutante" (M-G) $9,000.

Stillman (Loew) (2,700; 70-90)— "Cat on Hot Tin Roof" (M-G) (m.o.) (2d wk). Hotsy $9,000. Last week, $10,000.

'Defiant' Hot 30G, Philly; 'Cat' 45G

Philadelphia, Sept. 30.

New product is giving midtown business a shot in the arm this session. The boxoffice for ace pix was not dampened by the terrific downpour over the weekend. "Cat on Hot Tin Roof" is hottest thing in town with a giant take at the Stanley while "Defiant Ones" shapes equally as big with a wow session at the smaller Stanton. "Reluctant Debutante" is smash, too, at the Viking. "Gigi" looms as best of longruns being big in 14th stanza at the Boyd.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)— "Decks Ran Red" (M-G) (2d wk). Thin $5,000. Last week, $6,000.

Boyd (SW) (1,480; $1.25-$2.75)— "Gigi" (M-G) (14th wk). Big $9,000. Last week, same.

Fox (National) (2,250; 65-$1.49)— "Man With Golden Arm" (UA) and "Moon Is Blue" (UA) (reissues). Okay $7,000 or near. Last week, "Fiend Who Walked West" (20th), $9,000.

Goldman (Goldman) (2,250; 65-$1.49) — "Terror From Beyond Space" (UA) and "Curse Faceless Man" (UA). Fair $7,500. Last week, "Gun Runners" (UA), same.

Midtown (Goldman) (1,000; $2-$2.75) — "South Pacific" (20th) (27th wk). Fancy $8,500. Last week, $8,300.

Randolph (Goldman) (1,250; 65-$1.80)—"Me and Colonel" (Col) (3d wk). Okay $9,000. Last week, $12,000.

Stanley (SW) (2,900; 99-$1.80)— "Cat on Hot Tin Roof" (M-G). Whopping $45,000. Last week, "Big Country" (UA) (7th wk), $8,000.

Stanton (SW) (1,483; 99-$1.80)— "Defiant Ones" (UA). Mighty $30,- (Continued on page 18)

Broadway first-run theatres appear to be suffering from too many prolonged engagements currently, this situation even extending to some hard-ticket pix. The few new bills indicate that fresh fare is the crying need to hypo trade over the usual pre-October lull. Very rainy Saturday did not cut into trade at many houses while the much cooler weather starting Sunday (28) was rated a plus factor.

Reopening the Roxy with a new stageshow policy is paying off in spades. "Damn Yankees," plus a straight stagebill (sans iceskaters), is headed for a giant $97,000 in first week. House had been shuttered for nearly a week to re-seat with something like the old capacity of 5,705, and re-arrange the stage.

"Defiant Ones," of course, is the ace straight-filmer with a mighty $39,000 in prospect for the opening stanza at the Victoria. It appears set for a longrun. Most surprising arty theatre entry was "Pather Panchali," prize-winning Indian film, which hit a new house record of $7,200 opening week at the Fifth Avenue Cinema. Other arty entry, "Town Like Alice," was just good $5,200 on initial week at the Sutton.

Ace holdover is "Cat on Hot Tin Roof" with stageshow, with a big $158,000 in prospect for second session at the Music Hall. It's holding over, naturally. "Harry Black and Tiger" is down to fair $21,000 in second round at the Paramount where "Barbarian and Geisha" opens tomorrow night at a special preem. Second round of "Crime and Punishment" still was great at $8,000 at the Paris.

"Raw Wind in Eden" looks to dip modest $15,000 in second frame at the State. "South Sea Adventure" was off at the Warner. "Big Country" moves into the Astor today (Wed.) after "Vikings" held at big $11,000 or better in 16th session. "Onionhead" opens today (Wed.) at the Capitol after three laggard weeks of "Dunkirk."

Estimates for This Week

Astor (City Inv) (1,094; 75-$2)— "Big Country (UA). Opens today (Wed.). Last week, "Vikings" (UA) (16th wk), was okay $11,000 or near for six days after $17,000 for 15th week and a great longrun.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Matchmaker" (Par) (8th wk). The seventh round ended yesterday (Tues.) was fine $6,200 after $9,200 in sixth week.

Baronet (Reade) (430; $1.25-$1.70)—"Premier May" (Cont) (3d wk). Second week ended Monday (29) was oke $5,100. First was $7,800.

Capitol (Loew) (4,820; $1-$2.50) —"Onionhead" (WB). Opens today (Wed.). In ahead, "Dunkirk" (M-G) (3d wk), was slow $12,000 after $18,000 for second.

Criterion (Moss) (1,671; $1.80-$3.50) — "South Pacific" (20th) (28th wk). The 27th round finished Sunday (28) was nice $24,200 after $27,000 in 26th week. "Old Man and Sea" (WB) opens Oct. 7.

Fine Arts (Davis) (468; 90-$1.80) "Me and Colonel" (Col) (6th wk). The fifth session completed Monday (28) was great $10,000 after $12,500 in fourth week. Stays on.

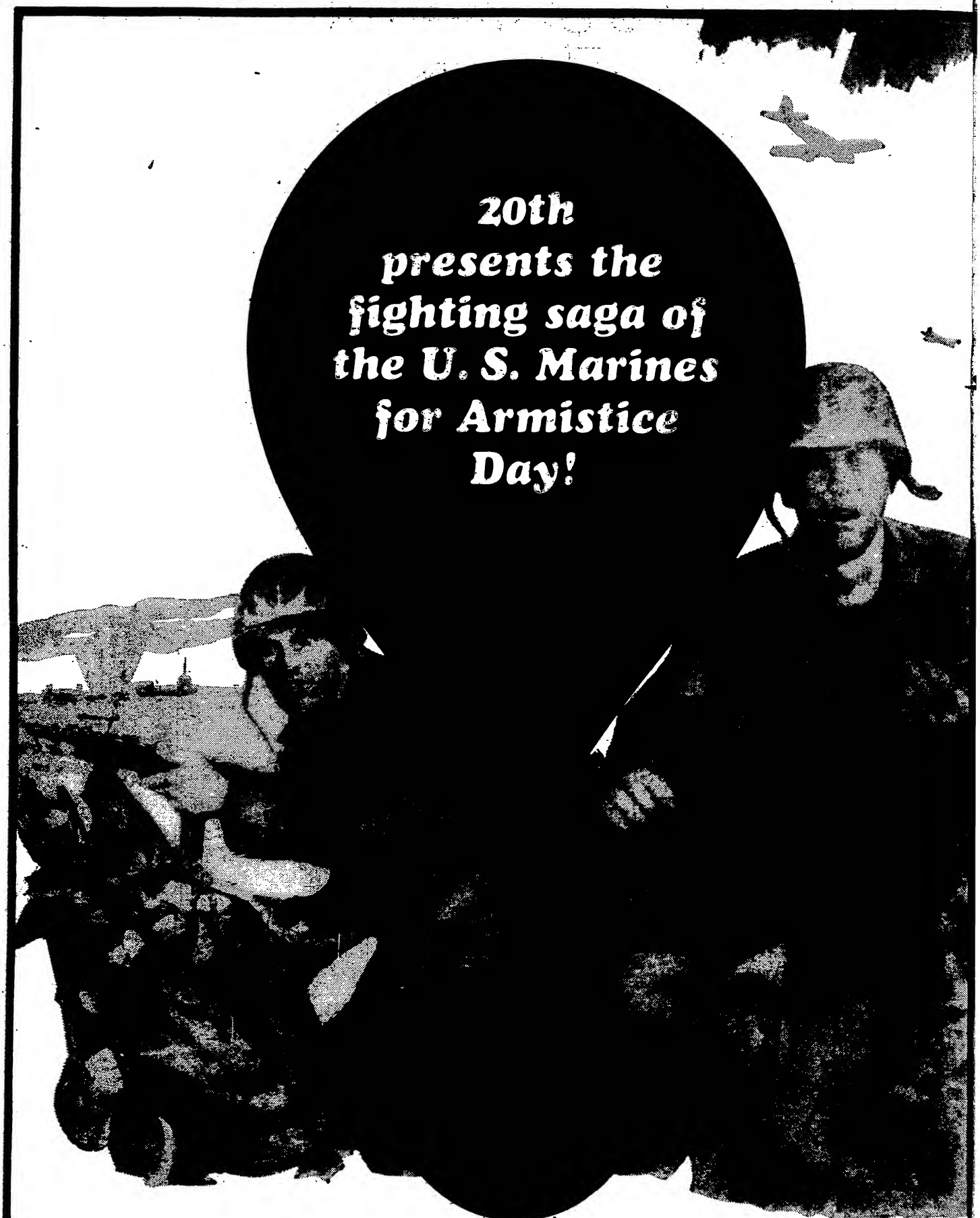
Guild (Guild) (450; $1-$1.75)— "Hot Spell" (Par) (2d wk). This stanza winding today (Wed). looks like stout $8,000 after $12,900 opening week. Holds.

Mayfair (Indie) (1,736; 79-$1.80) —"Wind Across Everglades" (WB) (3d wk). This round winding up today (Wed.) looks to sag to lean $6,500. Second was $8,000. "Streetcar Named Desire" (20th) (reissue) is due in next, and soon.

Normandie (Trans-Lux) (592; 95-$1.80)—"White Wilderness" (BV) (8th wk). The seventh frame ended Monday (29) was okay $5,500 after $6,500 for sixth week. Continues, with "Rocket To Calabuch" (T-L) due Oct. 7.

Palace (RKO) (1,042; $1-$3)— "Bridge on River Kwai" (Col) (42d wk). The 41st week ended yesterday (Tues.) was good $20,100 after $21,700 for 40th round. "Roots of Heaven" (20th) opens Oct. 15. Fact that "Kwai" opened last Saturday in Brooklyn is hurting final weeks here.

Odeon (Rank) (813; 90-$1.80)— (Continued on page 18)



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20th is with it in 1958-59! Get with 20th!

West End Buoyant; 'Defiant' Mighty $17,000, 'Carry On' 11G, 'Smile' Fast 11G, 'Indiscreet' Great 12G in 6th

London, Sept. 23.

The West End first-run scene retains its buoyant appearance with standout returns being chalked up by a number of new and holdover bills. Pacing the newcomers is being "The Defiant Ones," with a mighty $17,000 or near likely at the Odeon, Leicester Square opening round. Another stout opener is the British-made "Carry On Sergeant," which shapes fine $11,000 in its first week at the Plaza.

"The Proud Rebel" made a more modest start at the Empire, with an average $12,000 on opening week. "Rockets Galore" at the Odeon, Marble Arch is heading for an okay $7,800 in initial stanza. "A Certain Smile" is shaping to get a fancy $11,000 or more in its first Carlton session.

The blockbuster longruns include "Seven Wonders of World," a big $27,500 in its 30th Casino frame; "South Pacific," a torrid $20,000 in its 23rd Dominion week; and "Around World in 80 Days," boff at $12,300 in 64th Astoria stanza. Another great holdover hit is "Indiscreet," which started off with over $18,400 at the Warner Theatre and is still big at $12,000 or near in its sixth round.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15) — "Around World" (UA) (64th wk). Great $12,300.

Carlton (20th) (1,128; 70-$2.15)— "Certain Smile" (20th). Fancy $11,000.

Casino (Indie) (1,337; 70-$2.15)— "Seven Wonders" (Robin) (30th wk). Big $27,500.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific" (20th) (23d wk). Tall $20,000.

Empire (M-G) (3,099; 55-$1.70)— "Proud Rebel" (M-G). Average $12,000 or near.

Gaumont (CMA) (1,500; 50-$1.70) "Twilight for Gods" (U) (3d wk). Modest $4,000. First was $4,800. "Naked and Dead" (Rank-RKO) preems Sept. 24.

Leicester Square Theatre (CMA) (1,376; 50-$1.70) — "Next to No Time" (BL) (3d wk). Winding current run with stout $9,500. Second was $11,000. "Passionate Summer" (Rank) follows on Sept. 25.

London Pavilion (UA) (1,217; 50-$1.70)—"God's Little Acre" (UA) (3d wk). Heading for solid $7,800. Second was $9,400.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Defiant Ones" (UA). Opened in fine style with prospects for mighty $17,000 or near on first frame.

Odeon, Marble Arch (CMA) (2,-200; 50-$1.70) — "Rockets Galore" (Rank). Oke, $7,800 or close

Odeon, Tottenham Court Road (CMA) (1,800; 95-$2.80)— "Windjammer" (19th wk). Fair $7,500.

Plaza (Par) (1,902; 70-$1.70)— "Carry On Sergeant" (Anglo-Amal). Fine $11,000. "Rock-A-Bye-Baby" (Par) due Oct. 3.

Rialto (20th) (592; 50-$1.30)— "Fiend Who Walked West" (20th) (2d wk). Fat $4,700 after $5,600 in opening session.

Ritz (M-G) (432: 50-$1.30)— "Merry Andrew" (M-G) (2d wk). Good $3,600. Opener was $4,000.

Warner (WB) (1,785; 50-$1.70)— "Indiscreet (WB) (6th wk). Consistently big since its opening with smash $12,000 or near this frame and better than last week.

Re-Edited Version Fits 'Key' in Irish Release

Dublin, Sept. 23.

"The Key" (Col), which was nixed by film censor Liam O'Hara as well as by the censorship appeal board, has been okayed in a re-edited version. Columbia has been pulling stout grosses in Ireland this year and had three pictures showing concurrently recently in the city.

Trio of pix were "World Was His Jury," "Camp on Blood Island" and "The Goddess." Despite some minor scissoring, "Island" did big biz at the Adelphi. "The Goddess," also subject to some cuts, did a b.o. nosedive at the Regal although it won critical acclaim.

British Techni Pays 7½%

London, Sept. 30.

Although the board of Technicolor, Ltd. is maintaining its interim dividend at 7½%, stockholders have been warned that the volume of business in the current year is down as compared to the past year.

With a view to securing additional production, Technicolor has acquired certain rights to do business in additional territories and the cost is being written off over a comparatively short period. This, states a circular to stockholders, imposes a further, but temporary, reduction of profits in addition to the reduction arising from lower output. Provided there is no further deterioration in the general level of business and costs remain steady, the board anticipates an improvement in the profit situation.

French Filmgoing Dipped 14% in Last Half of '58, Government Tally Shows

Paris, Sept. 23.

Statistics disclosed by the governmental Centre Du Cinema show that filmgoing during the second semester of 1958, as compared to the same period last year, fell by 14%. But a drop in revenue due to less attendance was compensated by a 26% hike in general film theatre admission prices.

CNC maintains that since the beginning of the year French pic theatres are losing one filmgoer out of every eight. Reasons for this drop are given as the rise in ticket prices, the higher cost of living and a general falling off in film quality.

During this time the English film, though getting only 8% of the total gross, went up in following by 113% in comparison to its showing in '57. This was mainly due to the phenomenally grossing "The Bridge on the River Kwai" (Col) being as an Anglo film. Otherwise, English items remained as before.

The Russian film showed a fabulous climb of 164% over '57, but still reps only .05% of the overall gross. This was partly due to one picture, the Cannes fest prize-winning "Flying Cranes," which is in its fourth month in its firstrun.

Yanks went up 10% in attendance over last year and still take 33% of the gross, while the French film fell .02% and gets 46.9% of its own mart take. Italian, German and other nationality pix also fell off somewhat.

YANK, ITALO PIX GET JAP BONUS PERMITS

Tokyo, Sept. 23.

Two American films and two Italian pictures were chosen for the four bonus import licenses for the first half of this year. Selected were "Ten Commandments" (Par) and "Witness for Prosecution" (UA) from the U.S., and Italian films "Il Bidone" (Taiei Eiga) and "White Night" (Italifilm).

These respective importers are credited with an extra permit for films which must be released prior to Dec. 31 this year. Selections were made from 13 films submitted by 10 importers.

Rank's Irish Profits

Dublin, Sept. 23.

Both J. Arthur Rank's Irish outfits dropped trading profits slightly during past year. The Irish Cinemas group reported earnings at $324,176, against $364,316 last year, but maintained dividend on ordinary stock at 17½%, and 6% on preference stock.

Odeon (Ireland) Ltd. trading profit was $153,069, compared with $161,057 in 1956-57, but here again divvy was maintained at 17½%.

THE HEATHER TOUCH

'39 Steps' Unit Locationing In Mountain-Loch Country

Glasgow, Sept. 23.

Auld Lang Syne terrain is a favorite for lensing. A rush of locationing has taken place before daylight conditions worsen with the late fall. A Rank unit has planed in to make "The Thirty-Nine Steps," thriller based on the John Buchan novel. Stars are Kenneth More and Taina Elg. Betty Box is producing and Ralph Smart directing. Unit is filming outdoor scenes in the mountain-and-loch country known as the Trossachs, and also at Edinburgh.

Frank Launder and Sidney Gilliat are filming "The Bridal Parth" in the Argyll area near Oban. Bill Travers, who starred in "Wee Geordie," is featured. "Rockets Galore," with Jeannie Carson, Donald Culver, was recently lensed on the northwest Scotland island of Barra. It has its preem at the Odeon here Sunday (28).

Hoyts Loop Would Unload 9 Cinemas

Sydney, Sept. 23.

Hoyt's major Aussie cinema loop is ready to unload nine suburban houses to commercial interests. Circuit operates about 180 houses coast to coast here. Selling figure of the nine currently on the market is $600,000. Sale stipulation is that none of the block can be used as a cinema or as stage house.

20th-Fox holds the major stock sayso in the loop, which is headed here by Ernest Turnbull, who is also topper of the local 20th-Fox distribution outfit. Figuring here is that the cinemas put on the block are now regarded as outdated and unsuitable for the presentation of new screen techniques such as Cinerama and Cinemascope. Most of the theatres are in industrial zones which have been hard hit by the inroads of tv and unemployment. Understood that Hoyts also will unload outmoded cinemas in the Melbourne zone, keeping only thoses houses showing no red.

Hoyts will curtail playing time in several nabers from six days weekly to three a week. Staff cuts will see house managers asked to manage three cinemas instead of one. This move is irksome to the managers' union, which maintains there must be a manager employed at each theatre. Matter is to go before the Arbitration Court for a decision.

Greater Union Leasing

Greater Union Theatres, opposition circuit, headed by Norman Rydge, is leasing many of its suburban cinemas to former employees to operate on a family basis. Rydge, it's understood, figures this to be the most profitable avenue for so-called fringe houses. Rydge firmly believes that the Aussie industry will outsmart tele with too product, sharp salesmanship and a new showmanship.

Biz in the Aussie houses is causing no headaches when pix like "80 Days" (UA) runs over 47 weeks, "Kwai" (Col) goes 35 weeks, "Peyton Place" (20th) tops 21 weeks and "Witness for Prosecution" (UA) lasts more than eight weeks. These pix prove that the Aussies are willing to pay increased admissions for the type of fare they want.

Biz is bad in the suburbs, not because of tele, say many showmen, but because the key city longruns hold up suburban release and force exhibs to play old product having little appeal. To remedy this setup, Hoyts, Metro and Greater Union are now all setting certain product in the suburbs on a day-date basis with the keyers.

Cagney 'Dublin'

Dublin, Sept. 23.

James Cagney, here with the "Shake Hands With the Devil" location company, will don greasepaint for one of his rare stage appearances Oct. 12 at the Royal Theatre for benefit performance of Ireland's Variety Club.

Actor will do his George M. Cohan routine as part of his act.

Shepperton's 'Thanks A Million' For Britain's Act of Faith In Studio

London, Sept. 30.

Modernization of British Lion's Shepperton Studios at a cost of almost $1,000,000 represented an act of faith by the government in the British film industry, said Douglas Collins, chairman of the parent company at the reopening ceremony last Tuesday (23). There had been proposals to turn the studios into a site for a housing development or to convert it into an aircraft factory, but the government agreed to the plans for transforming it into one of the most modern producing outfits in Europe.

The whole project, Collins added, represented a great show of faith in the industry. He paid particular tribute to the government authorities concerned, who had demonstrated their confidence by giving the green light to the project.

He described it as a "public studio," analagous to public baths which were open to all who wanted to use them. They would welcome producers who wanted to combine economy, efficiency and service, whether they were making feature films or whether their particular concern was television.

In its modernized form, Shepperton comprises four large stages, three smaller stages, one large silent stage, as well as insert, trick and scoring stages, plus an exterior lot extending over 60 acres. There are also four preview theatres, 36 cutting rooms, administrative buildings, etc. The inaugural ceremony was performed by Heather Sears and Terry-Thomas.

Harold Boxall, who is studio managing director, revealed that within a month the name of the operating company will be changed from British Lion Studios to Shepperton Studios. It will, however, remain a wholly-owned subsidiary of British Lion Films, which, in turn, is operated with government finance via an arrangement made a few years back with the National Film Finance Corp.

Fete Spanish Exhib

Madrid, Sept. 23.

Spanish exhibitors gathered in Vigo recently to do honor to Isaac Fraga on the 50th anniversary of his career as an exhib and theatre impresario. He opened his first cinema in Santiago de Compostela in 1908.

Through the years Fraga acquired 32 film showcases and theatres. His Empresa Fraga owns legit Alcazar, Infanta Beatriz and Figaro in Madrid.

Brit. Cinema Admissions 15% Below 1957 For 2d Quarter This Yr.

London, Sept. 30.

More evidence of the continuing decline in admissions comes from the Board of Trade in its survey of more than 4,000 picture theatres for the second quarter of 1958. Admissions were down 15% over the same period in the previous year and gross receipts were 7% lower, difference being caused by increased seat prices.

Paid admissions in the period from April to June totalled 191,-000,000 and 4% below the returns for first quarter of the year. This was 35,000,000 below the total for the second quarter of 1957. The survey points out that the decline has been smaller than in previous returns.

Gross takings for the second quarter totalled $58,250,000 or 4% below receipts for the first quarter of the year. Average admission price was around 31c, a fraction below the previous quarter.

The BOT report also shows that 190 picture theatres have shuttered in the past year with a decline in seating capacity of under 4%, which is much less than the fall in admissions.

According to a breakdown of the statistics, the rate of decline in admissions continues to be less in southern than in northern regions and it is thought that attendance in London and the southeast regions were adversely affected by the bus strike in May and June. Theatres most hit by the decline were the smaller and medium-sized houses.

PRINT REGULATIONS HIT U. S. MAJORS IN JAPAN

Tokyo, Sept. 23.

U.S. majors here had another crisis heaped on them by the Finance Ministry's announced intention to hold up import licenses on pictures not conforming with recently stated print cost regulations. These, as MPEA Far East veep Irving Maas put it, ask that "everything must be charged to New York including the kitchen sink."

Majors except Columbia and Universal are immediately affected and may soon be lacking product to distribute. Feeling is that legally the Finance Ministry has no right to dictate terms between buyer and seller. But since the Ministry has right to dictate imports, subsidiaries here don't have a leg to stand on. Columbia and Universal are thus far exempt because their franchises already conform to required new policy.

Name WB Italo Chief Veepee of Film Union

Rome, Sept. 23.

Umberto Orlandi, Warner Bros. general manager for Italy, has been named veepee of the UNDF, the Italian Film Distributor's Union. Post was recently vacated by Vittorio Mattea, Italian RKO topper here, until that company's sellout to Rank Films. At the same meeting, Michele Lauria, local Columbia Films topper, was named counselor of the Union.

Other topics of discussion at the session were relations with exhibitors, which have been very strained here for a long time plus other AGIS-ANICA trade problems concerning the Rome and Bari areas.

Rocket Opera to Blast Off '59 Edinburgh Fest; Map Robt. Burns Salute

Edinburgh, Sept. 23.

Highbrow section of the 1959 International Edinburgh Festival will be brought into tomorrow with a futuristic opera written around the fate of occupants of a Mars rocket lost in space. Entitled "Anlara," by Swedish composer Karl-Birger Blomdahl, it will be performed by Stockholm's Royal Opera with Jussi Bjoerling as a principal singer.

Rocket opera, according to Festival artistic director Robert Ponsonby, will have its world preem at the King's Theatre here next August. Another likely offering in 1959 will be a show to commemorate the bicentenary of the birth of Scot national poet Robert Burns. Orch and chamber concerts as well as art and drama programs are being set.

Idea of staging top-jazz units and revues under the official Festival banner has not been lost sight of. A 1958 plan to bring Louis Armstrong and his group to the junket failed to come off. "But we are certainly still trying to arrange entertainment of this type," said Ponsonby. "I cannot say at this stage," he added, "whether Mr. Armstrong will be invited." However, he confirmed that some big-name jazz men will be invited next year.

A revival of the Scot success of some years ago, "The Thrie Estaites," with a complete Auld Lang Syne cast, is skedded. Play is adapted by Robert Kemp from Sir David Lindsay's satire.

Meantime, a top-level conference of all parties interested in the Festival's future has been suggested to find methods of saving the junket financially. Minimum of aid has followed public appeals for support, with little interest on the part of city firms and businesses. The civic head, Lord Provost Ian Johnson-Gilbert, describes the response as "terribly disappointing," saying: "We asked for $75,000 and we got $19,000."

GERMAN TUNERS NEED 'TIME'

Russian Films Cheered in Caracas; Reds Breed There In New Fresh Air

Caracas, Sept. 23.

Audiences broke tradition by applauding the first night of Russia's Film Week here. Films grossed as much as 20,000 bolivars ($6,000) on a week night, where 2,000 bolivars is average. The country's Communist party has erupted into the political vacuum left by the former dictator. Press and radio swarm with Reds and the Commie line has not been cut from these Soviet films.

On the other hand, at the U.S. embassy-sponsored plays given recently by a Catholic university, there was not even a line. Although a caravan of cars did meet the actors, remarks went like this:

"This is the second time the State Dept. has sent us a Catholic troupe. You don't have to convince our Catholics, you have to convince our leftist laborers!"

"The plays do more to keep up Americans' morale abroad than nurture international relations."

Another Venezuelan remarked: "Why do you keep sending us amateurs? Many of our most prominent actors have never seen a good play. Russia sends us Chabukani from the Ballet Bolshoi (theatre was sold out for the first time since Grace Moore sang in 1941").

60 Brit. Scribes Flown To Dublin for Focus On Irish Film Centre

London, Sept. 23.

A planeload of 60 newspapermen, photographers and tv commentators was flown to Ardmore Studios, Bray, near Dublin last Thursday (18) to visit the studios which are to be the centre of a new Irish film industry.

The spree was organized by Jock MacGregor on behalf of Troy Films, which is shooting "Shake Hands With the Devil." This is a $1,600,000 production for United Artists starring James Cagney, Don Murray, Michael Redgrave, Sybil Thorndike, Glynis Johns, Dana Wynter and a host of Irish artists headed by Cyril Cusack and Noel Purcell. Miss Wynter flew over with the scribes and was greeted by the Emerald Girls' Pipe Band at Dublin Airport, where she was interviewed by Derek Bond for BBC-TV's "Picture Parade."

Following junketing on the plane, the party lunched at the studios, which are about 12 miles out of Dublin, watched shooting, met the stars, was taken around the up-to-date studios, attended a cocktail fest hosted by the Irish Tourist Board and returned to London the same night.

The Ardmore Studios are owned by Emmet Dalton Ltd., and Dalton and Louis Elliman are the company's toppers. The studios — an $840,000 project — have virtually sprung up within a year. Three productions by Emmet Dalton Ltd. have already been shot at Ardmore, "Home is the Hero," with Arthur Kennedy; "Sally's Irish Rogue," with Julie Harris, and "The Big Birthday," with Barry Fitzgerald, but "Devil" is Ardmore's first major international production and opens up a new vista for Ireland's film future.

The studios are set in 35 acres, with production offices in an old manor house and director Michael Anderson told VARIETY that facilities are as up-to-date as any with which he has worked. Building is still in progress, but already there are three large stages in operation and complete self-contained technical facilities. Westrex Magnetic sound is in use and, as proof of the up-to-dateness of the equipment, the studio owns one $28,000 Mitchell BNC camera and has hired the only other one in the U.K.

Greater Union Slates Buy Of Top Canberra Circuit

Sydney, Sept. 23.

Greater Union Theatres, headed by Norman B. Rydge, is reported set to buy a major stock interest in Canberra Capital Theatres, top circuit in the Aussie capital. Understood Rydge and his general manager, John Evans (currently in U.S.), will move on to the board of directors as soon as the deal is consummated.

CCT, headed by Malcolm Moir, also operates a major drive-in in addition to class cinemas in the territory on a first-run policy. GUT, opposition to the Hoyts' pic loop, is 50% controlled by the Rank Organization. It's known that Rydge is keen to expand in key positions here.

Davis To Reveal Rank Exhib Plans In Near Future

London, Sept. 30.

The Rank Organization's plans for rationalization are to be announced by John Davis at a dinner next Oct. 9, to be attended by a representative gathering of exhibitors. His aim, in his own words, is "to put exhibition in this country on a sound basis before it is too late."

The urgency of introducing rationalization was stressed by Lord Rank in his annual report to stockholders a fortnight ago, and at a meeting with the press Davis intimated that the group had decided to go it alone in view of the negative response from the industry.

In his invitation to the dinner, the Rank aide points out that the last budget granted a measure of temporary relief but the rate of admissions has continued to fall and the costs to rise. Supply of film from Hollywood has also been steadily falling for a number of years and he sees no prospect of any improvement.

As, therefore, the need for rationalization was greater than ever. Since his suggestions had evoked small response from the industry, Davis explains that the Rank Organization has been compelled in self preservation and in the interests of its shareholders to take action on its own.

Davis adds that as the Orangization's plans have now been formulated and as there are many reports as to their intentions, he feels that the sooner the industry knows what they really intend to do the better. "Certainly," he adds, "we have nothing to hide."

SEE RKO AUSSIE EXIT AS PRODUCT DWINDLES

Sydney, Sept. 23.

General opinion in industry circles here is that RKO will exit from the Aussie scene around next Yuletide despite strong denials by Jack Labow, RKO chief here, and other RKO execs.

Exit prediction follows disclosure that Metro will now handle top Disney product here, thus leaving RKO with little product in the vault. Not enough, it's said, to permit costly exchange operation coast to coast. A few weeks ago Allied Artists quit RKO distribution to switch to Paramount.

Not long ago RKO was one of the toppers in this zone on release via the Hoyts' pic loop. But now there are few RKO pix in circulation here.

JACOBY IRKED BY LIMITATIONS

The limit on what a German producer can spend on a film musical is Deutsche Mark 1,700,000 (about $400,000). If the budget runs above that figure, recoupment becomes risky, Georg Jacoby, yet German director and a specialist in musicals, stated in N. Y. last week. Jacoby had been in the States to compare notes and to scout vehicles for his wife, the German star Maria Roekk, with whom he has made several recent films.

One of the troubles of the German producer is the enforced length of the pictures. "You Americans can afford to make long films," he said. "In Germany, we can't. Exhibitors wouldn't pay any more for them, and the added costs would be too great. As a result we have difficulties in telling a good story in our musicals. At least 3,000 feet must be given over to songs and dancing. That leaves only 5,000 to 6,000 feet for dialog. It's not enough."

Two of Jacoby's recent filmusicals—"Nachts im Gruenen Kakadu" and "Buehne Frei for Marika," both produced by Real Film of Hamburg—have proven big hits. Pix star Miss Roekk. "Kakadu" got back its negative costs in Europe during the first four months of release.

"We do what we can to improve our films," Jacoby said, "but we are so limited in our release. We sorely miss the east, with its many theatres. Places like Prussia and Schlesien used to give us the bulk of our audience for German films. Now we don't have them any more."

Jacoby, a vet of the old UFA, said the German industry was making progress in exporting its films to everywhere except the United States. "For some reason or other, the German mentality does not seem to please in the U.S.," he held. "It's odd, because your mentality is fully accepted by our people." He said some of the younger German critics had complained that German musicals required modernizing and that this was one of the reasons for his current visit, i.e., to look into the various new processes like Cinerama and CineMiracle.

"We don't have any of them yet," he said. "We are behind. It's incredible, but the UFA Pavillion in Berlin still doesn't have a wide screen, and the same is true of a great many German houses."

U.S. Imports Top Swiss Pix Market

Zurich, Sept. 23.

Recently revealed statistics here show that Yank films again topped all other Swiss pix imports in 1957 by a wide margin. American films totaled 223 pictures, or 39.9% as against 165 or 36.7% in 1956. Total of imported films was 557.

Runnerup position here is held by West Germany with 108 pix (about 19%) against 79 (17.4%) in the previous year, followed by France with 107 films and Britain with 46 pix. Next on the list is Italy with 41 imports. It had 49 films in 1956.

Contrary to 1956, no imports are registered from Africa, Denmark, Finland, Greece Mexico and Soviet Russia.

Rank Official Retires

London, Sept. 23.

Frederick M. P. West, joint managing director of Rank Overseas Film Distributors, has retired. He joined Eagle Lion Distributors, as R.O.F.D. was then known, in January, 1946, as assistant managing director and was upped to managing director in September, 1948.

No successor has yet been named.

British Seeking Way-Around Necessity of Boycott of ABPC For 'Trading With (TV) Enemy'

By HAROLD MYERS

London, Sept. 30.

As the deal whereby Associated British Picture Corp. gains control of Ealing Films (via its takeover bid of the parent company, Associated Talking Pictures) has been accepted by stockholders, the industry in Britain is now seeking a compromise formula to avert the introduction of sanctions. The threat of boycott against ABPC stems from anxiety within the Film Industry Defense Organization (FIDO) which was set up earlier this year to prevent feature films finding their way to the television.

FIDO, which is financed by a levy on boxoffice takings, came into being largely as a result of negotiations by ABC-TV, the corporation's wholly-owned commercial television subsidiary, for a franchise deal to show 100 Ealing oldies on its web. The rumpus stirred up within the industry finally agreeing to the terms for operating FIDO, ABPC made its takeover bid.

When news of the takeover first broke on the stock exchange without mentioning a buyer, the industry thought that one of the other networks, without film industry affiliations, had pulled a fast one. When ABPC, however, was asked by representatives of Rank and Granada, who also have commercial tv interests, to join forces and better the offer, the real identity of the bidder first became known.

At that point, the industry, through its FIDO machinery, swept into immediate action. The FIDO board of directors took the view that if the ABPC takeover meant that all Ealing product became available for tv, their project would be stillborn. Strong action, they decided, was called for unless an assurance was given that the films acquired in the deal would be put into cold storage and not released on tv. So far, such undertakings have not been forthcoming but there has been no announcement to the effect that they will be released on tv.

In highly confidential talks between industry leaders and top ABPC brass it has been made clear to the corporation that, if necessary, complete sanctions will be introduced against every arm of the organization. It was further made clear that such action would be taken with utmost reluctance and an appeal has been made for a compromise solution which would satisfy both sides in the controversy.

There's been a standstill on the negotiations recently, but a decision may be taken within a few days. Wolfe Cohen, Warner Brothers International veepee, arrived here yesterday (Mon.) on a routine visit, but is taking advantage of his stay to discuss the situation and its implications with ABPC executives. WB, with its 37½% investment, is the biggest individual stockholder in ABPC and would be seriously hurt by any boycott action.

As top industry observers see the situation, the compromise could decide not to take any action whatsoever, so long as the Ealing films remain in the vaults and only consider a boycott if it is decided to release them on the air. Secondly, FIDO could be allowed to outbid ABPC and acquire the rights to the Ealing product. Thirdly, the Ealing films could be paid off by FIDO in the same way as it would pay off any other producer who was being tempted with a tv deal.

Irish Condemn Horror Pix, Yet Patronize 'Em

Dublin, Sept. 23.

Dept. of Justice here is receiving protests from pressure groups and private individuals against importation of horror pictures. Letters are being passed down the line to censor Liam O'Hara, but he can do nothing about them. Censorship Act makes no provision for censoring horrors or restricting audiences to adults. But he can, and does, crack down on "excessive brutality," suggestive dialog or situations and too much flesh exposure.

Not only are horror scenes not censorable, but they are hypo for the b.o. The 3,500-seater Theatre Royal did s.r.o. biz for two weeks early this month with "Dracula" (Rank), the biggest biz this year, and other exhibs are lining up at the distributors' offices for more chillers.

Top Product KO's Opposish as B.O. Spurts in Aussie

Sydney, Sept. 23.

Knockers of motion pictures are exiting from the Aussie scene as top product proves conclusively there's nothing wrong with films irrespective of the strongest opposition including television. Terrific business also proves that the public is prepared to pay increased admissions for the type of fare desired—from the teenager upwards.

"The Young Lions" (20th) preemed at the 3,300-seater Regent, Sydney, for Hoyts, plus key nabers on day-and-date, pulled 30,000 payees in one day—a record for the loop. Pic is tipped to set an all-time Aussie high.

Cinerama got underway at the Plaza, Sydney, 1,500-seater, via the Hoyts' banner Wed. (17), with a gala charity show at $4 top and scored with the sophisticated payees. Regular season started Thurs. (18) with a once-nightly and three matinees weekly schedule at $2 top. Ernest Turnbull, managing director of Hoyts, predicted the initialer, "This is Cinerama," will run one year at this house.

Metro has gotten on the blockbuster gravy train with "Gigi" at the 700-seater Liberty, Sydney, on two-a-day at upped admissions. This one looks okay for six months or more.

Block buster toppers here are "Bridge on River Kwai" (Col), 28th week; "Around World in 80 Days" (UA), 50th week; "Ten Commandments" (Par), 28th week, with "Peyton Place" (20th) winding up a 23 weeks' run. Todd-AO comes into the Mayfair, Sydney, 1,300-seater, Oct. 13 with "South Pacific" under the Hoyts' banner.

Indie Shoots 'Bridge'

London, Sept. 23.

The Xanadu Films production, "The Boy And The Bridge," which is being shot on location in London, has made British history by being the first film production to be granted the use of the Tower of London and Tower Bridge.

With full police and authority assistance the unit has been enveloping the span in thick fog several times a day. Whenever this happens traffic stops. It's been a major attraction both with Londoners and tourists.

Henry G. Plitt of Paramount Gulf Theatres is a Theatre Owners of America vicepresident. He also has another title: Chairman of TOA's New Personality Development Committee. It's in that capacity that he arranged for Jerry Wald to speak at the TOA convention in Miami Oct. 21-25.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....16
This Date, Last Year.....17

"AL CAPONE"
(Burrows-Ackerman Prod.)
Prods.—John H. Burrows, Leonard J. Ackerman
Dir.—Richard Wilson
Rod Steiger, Fay Spain, Murvyn Vye, James Gregory, Joe De Santis, Louis Quinn, Al Ruscio, Sandy Kenyon
(Started Sept. 16)

COLUMBIA

Starts, This Year.....17
This Date, Last Year.....27

"JUKE BOX JAMBOREE"
Prod.—Sam Katzman
Dir.—Arthur Dreifuss
Jack Jones, Jo Morrow, Brian Dunlevy, Marjorie Reynolds, Frieda Inescourt, Hans Conreid, Karin Booth, Edgar Barrier, Fritz Feld, George Jessel
(Started Sept. 15)

WALT DISNEY

Starts, This Year..... 6
This Date, Last Year..... 2

"THIRD MAN ON THE MOUNTAIN"
(Walt Disney Prods. Ltd.)
(For Buena Vista Release)
(Shooting in Switzerland)
Prod.—William H. Anderson
Dir.—Ken Annakin
Michael Rennie, James MacArthur, Janet Munro, James Donald, Herbert Lom, Laurence Naismith, Nora Swinburne, Lee Patterson, Walter Fitzgerald, Ferdy Mayne
(Started July 8)

"THE SHAGGY DOG"
(Walt Disney Prods.)
(For Buena Vista Release)
Exec. Prod.—Walt Disney
Prod.—Bill Walsh
Dir.—Charles Barton
Fred MacMurray, Jean Hagen, Tommy Kirk, Annette Funicello, Tim Considine, Jymme Shore, Cecil Kellaway, Kevin Corcoran, Alexander Scourby, Jacques Aubuchon, Strother Martin, James Westerfield, Forrest Lewis
(Started Aug. 4)

METRO

Starts, This Year.....22
This Date, Last Year.....19

"BEN-HUR"
(Shooting in Rome)
Prod.—Sam Zimbalist
Dir.—William Wyler
Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareep, Hugh Griffith, Sam Jaffe, Marie Ney, Finlay Currie, Cathy O'Donnell
(Started May 21)

"GREEN MANSIONS"
Prod.—Edmund Grainger
Dir.—Mel Ferrer
Audrey Hepburn, Anthony Perkins, Lee J. Cobb, Sessue Hayakawa, Henry Silva, Estelle Hemsley
(Started July 21)

"SOME CAME RUNNING"
Prod.—Sol C. Siegel
Dir.—Vincente Minnelli
Frank Sinatra, Dean Martin, Shirley MacLaine, Martha Hyer, Arthur Kennedy, Leora Dana, Nancy Gates, Betty Lou Keim, John Brennan, Carmen Phillips
(Started Aug. 11)

"THE BLESSING"
(Shooting in London)
Prod.—Karl Tunberg
Dir.—Jean Negulesco
Deborah Kerr, Rossano Brazzi, Maurice Chevalier
(Started Aug. 26)

"NORTH BY NORTHWEST"
(Shooting in New York)
Prod.-Dir.—Alfred Hitchcock
Cary Grant, Eva Marie Saint, James Mason
(Started Aug. 26)

"NIGHT OF THE QUARTER MOON"
Dir.—Hugo Haas
Julie London, John Drew Barrymore, Agnes Moorehead, Anna Kashfi, Dean Jones, Nat King Cole, Ray Anthony, Jackie Coogan
(Started Sept. 2)

PARAMOUNT

Starts, This Year.....11
This Date, Last Year.....13

"THE HANGMAN"
Prod.—Frank Freeman Jr.
Dir.—Michael Curtiz
Robert Taylor, Fress Parker, Tina Louise, Jack Lord, Shirley Harmer, Mickey Shaughnessy, Gene Evans, Mabel Albertson
(Started Sept. 22)

20th CENTURY-FOX

Starts, This Year.....14
This Date, Last Year.....23

"THE SOUND AND THE FURY"
(Jerry Wald Prods.)
Prod.—Jerry Wald
Dir.—Martin Ritt
Yul Brynner, Joanne Woodward, Stuart Whitman, Ethel Waters, Margaret Leighton, Jack Warden, Mme. Francoise Rosay, John Beal, Albert Dekker, Jean Carsons, Stephen Perry, Bill Gunn
(Started Aug. 18)

UNIVERSAL

Starts, This Year..... 6
This Date, Last Year.....25

"IMITATION OF LIFE"
Prod.—Ross Hunter
Dir.—Douglas Sirk
Lana Turner, John Gavin, Sandra Dee, Susan Kohner, Juanita Moore, Dan O'Herlihy, Robert Alda, Mahalia Jackson, Troy Donahue
(Started Aug. 5)

"NO NAME ON THE BULLET"
Prod.—Robert Arthur
Dir.—Jack Arnold
Audie Murphy, Joan Evans, Charles Drake, Willis Bouchey, Whit Bissell, Jerry Paris, Karl Swenson
(Started Sept. 2)

"THE EARTH IS MINE"
(Vintage Prod.)
Dir.—Henry King
Exec Prod.—Edward Muhl
Prods.—Casey Robinson, Claude Heilman
Rock Hudson, Jean Simmons, Dorothy McGuire, Claude Rains, Ken Scott, Cindy Robbins, Kent Smith, Anna Lee, Peter Chong, August Merighi
(Started Sept. 2)

WARNER BROS.

Starts, This Year.....11
This Date, Last Year.....14

"JOHN PAUL JONES"
(John Paul Jones Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—John Farrow
Robert Stack, Charles Coburn, Erin O'Brien, MacDonald Carey, Bruce Cabot, Jean Pierre Aumont, Marisa Pavan, Thomas Gomez, Bette Davis, Peter Cushing, Susana Canales, Archie Duncan, Tom Brannum, David Farrar, Bob Cunningham, Basil Sydney, John Charles Farrow
(Started April 17)

"THE MIRACLE"
Prod.—Henry Blanke
Dir.—Irving Rapper
Carroll Baker, Walter Slezak, Roger Moore, Vittorio Gassman, Katrina Paxinou, Gladys Cooper, Carlos Rivas, Gustavo Rojos, Dennis King
(Started July 29)

"THE FBI STORY"
Prod.-Dir.—Mervyn LeRoy
James Stewart, Vera Miles
(Started Aug 11)

"THE PHILADELPHIAN"
Dir.—Vincent Sherman
Paul Newman, Barbara Rush, Diane Brewster, Brian Keith
(Sept. 25)

INDEPENDENT

Starts, This Year.....64
This Date, Last Year.....108

"THE DEVIL'S DISCIPLE"
(Hecht-Hill-Lancaster)
(For UA)
Prod.—Harold Hecht
Dir.—Alexander Mackendrick
Laurence Olivier, Kirk Douglas, Burt Lancaster, Eva LeGallienne, Janet Scott
(Started July 28)

"SOME LIKE IT HOT"
(Ashton-Prods.-Mirisch Co.)
(For UA Release)
Prod.-Dir.—Billy Wilder
Marilyn Monroe, Tony Curtis, Jack Lemmon, George Raft, Pat O'Brien, Joe E. Brown, George E. Stone, Joan Shawlee, Barbara Drew, Mike Mazurki
(Started Aug. 4)

"FACE OF THE FIRE"
(Mardi Gras Prods.)
(For Allied Artists)
(Shooting in Sweden)
Prods.—Albert Band, Louis Garfinkle
Dir.—Albert Band
Cameron Mitchell, James Whitmore, Miko Oscard, Royal Dano, Howard Smith, Richard Erdman, Robert Simon
(Started Aug. 25)

"MR. PHARAOH AND THE CLEOPATRA"
(RKO Eldorado Prods.)
(Shooting in Havana)
Prod.—Bruce Newberry
Dir.—Don Weis
Gilbert Roland, Dina Merrill, Cesare Danova, Greta Thyssen, Jonathan Kidd, Gina Romand
(Started Sept. 8)

"SHAKE HANDS WITH THE DEVIL"
(Glass-Seltzer Prod.)
(Shooting in Ira Bray, Ireland)
Exec. Prods.—George Glass, Walter Seltzer
Prod.-Dir.—Michael Anderson
James Cagney, Don Murray, Dana Wynters, Glynis Johns
(Started Sept. 8)

"CRY TOUGH"
(H-H-L for UA Release)
Prod.—Walter Reiner
Dir.—Paul Stanley
John Saxon, Linda Cristal, Joheph Calleia, Harry Townes, Joe Di Santis, Barbara Luna, Perry Lopez
(Started Sept. 5)

"GUNFIGHTERS OF ABILENE"
(Zenith Picts. for UA)
Prod.—Robert E. Kent
Dir.—Edward Cahn
Buster Crabbe, Barton MacLane, Judith Ames
(Started Sept. 11)

"SOLOMON AND SHEBA"
(Thornco Prods. for UA)
(Shooting in Spain)
Exec. Prod.—Edward Small
Prod.—Ted Richmond
Dir.—King Vidor
Tyrone Power, Gina Lollobrigida, George Sanders, Marisa Pavan
(Started Sept. 15)

"THE LAST MILE"
(Vanguard Prods. for UA)
(Shooting in New York)
Prod.—Max Rosenberg
Dir.—Howard W. Koch
Mickey Rooney
(Started Sept. 15)

"PORGY AND BESS"
Prod.—Samuel Goldwyn
Dir.—Otto Preminger
Sidney Poitier, Dorothy Dandridge, Pearl Bailey, Sammy Davis Jr.
(Started Sept. 22)

"PARATROOP ATTACK"
(American International)
Prod.—Stanley Sheptner
Dir.—William Witney
Richard Bakalyan, Jack Hogan, Jeff Morris, Jim Beck, Ken Lynch, Jimmy Murphy
(Started Sept. 22)

ARTHUR-CANTON DECAMPS

Metro's Liaison With Indies Joins Blowitz-Maskel

Arthur Canton has resigned as Metro's publicity liaison with independent producers aligned with the company to become head of the New York office of Blowitz-Maskel Co., indie public relations outfit specializing in motion pictures.

He had been with M-G eight years and took over as contact with the indie film-makers three years ago.

Raise Issue

Continued from page 1

to any and all Communist or Communist-affiliated distribution setups in Italy. At the same time, they stressed that action should be initiated not by them, but by ANICA itself. The Italians apparently also have booked films into Communist-run theatres.

Specific target is CREC, a "cultural" outfit said to be distributing films to the "culture" clubs. Italo government, which is dominated by the Christian Democrats, has complained that the theatres aren't properly licensed. Also, the regular exhibitors have put in their beef. The Roman Catholic Church in Italy operates a great many houses. Difference, presumably, is that they're properly licensed.

There's some local dissension in Rome about CREC, which a recent investigation is said to have shown not to be all-out Communist, but only between 40% and 60% Red.

A Yank source in Rome said the American position was against any and all groups with monopolistic tendencies, regardless of political affiliation. He said several other monopolistic situations in Italy were being watched by MPEA. Monopolies in booking are fairly common throughout Europe and operate openly in such key areas as Rome, for instance.

The understanding in N.Y. is that one or two of the American companies already have stopped supplying films to the Commie clubs. However, these bookings are apt to be handled out of the local exhanges, and no "monopolies" are involved here. It's simply a case of the Americans, and the Italians, providing free entertainment for Commie gatherings, which is a source of annoyance to the anti-Red Christian Democrats. MPEA doesn't seem to be eager to go out on a limb by taking unilaterial action which doesn't represent a joint Italo-American decision.

Nostalgia

Continued from page 2

present at this gathering who have contributed to show business in the past, not be allowed to lie fallow.

Gaxton traced what is a cavalcade of the theatre through the members of the dais. He and his longtime sidekick Victor Moore in "Of Thee I Sing" sang a duet (unprintable); he recited some facts about those on the dais and provided recollections of some very bright moments of offstage and onstage life. In a recitative lasting about a half-hour, filled with instructions to waiters in a form of Italian jive, Gaxton gave proof that he was still one of the theatrical greats.

Bert Wheeler provided one of the funnier stories of the evening with a recollection of a Sunday in Philadelphia during Prohibition era, when in desperation he pleaded with a policeman to tell him where he could buy a bottle of whiskey. The cop told Wheeler around the corner and pointed to a big building saying, "You see that building? It's the Wanamaker store. That's the only place in town where you can't get it."

Among those attending this Lucullan feast were Bert Lahr, Sophie Tucker who did a duet with Ted Lewis of latter's "Me and My Shadow," Conrad Nagel, Russell Patterson, who designed the restaurant, Mickey Alpert, Harry Hershfield, Walter O'Keefe, Grace Menken, Stuttering Sam McDowell, Rube Goldberg, and newspapermen Earl Wilson, Danton Walker, Doug Watt, Hy Gardner, Louis Sobol, Bernard Sobel (author of the "History of Burlesque" and at onetime Ziegfeld's pressagent), Jim Connor, Eddie Black, Frank Farrell and others. *Jose.*

Inside Stuff—Pictures

A temporary determination of the ratio of dollars to foreign currency in the operation of the International Media Guaranty program is seen pending in an IMG plea to Congress next January for a supplemental budget allocation. Under the Media Guaranty program, the film companies can turn over their accrued local earnings in given countries to the State Dept. and obtain dollars in N.Y. The program applies to all media of communication.

The IMG program, which is within the framework of the U.S. Information Agency, had its allocation knocked down to $2,500,000 in the late stages of the last session of Congress. Even though it had some money left in its authorized borrowing authority, funds were considered inadequate to keep IMG in business. Some of the contracts have to be renewed this fall, and it appears certain that no decision re convertibility will be made pending indications of whether or not the bid for supplementary funds stands a chance in the light of the sympathetic Congressional hearing IMG got earlier this year when it first applied for an expansion of its borrowing authority.

It originally asked for $7,000,000, got knocked down to $5,000,000 by the Senate and was reduced to zero by the House. Conferees then agreed on a $2,500,000 allocation.

Special discount rates for patrons over 60 will be introduced on Oct. 15 by more than 200 neighborhood theatres in the N.Y. metropolitan area. The theatres, members of either the Metropolitan Motion Picture Theatres Assn. or the Independent Theatre Owners Assn., have banded together to organize the "Golden Age Movie Club." Membership cards will be given to all those who apply at the participating theatres and present reasonable proof of their age. No obligation or cost is involved. It's hoped that the special rates will stimulate filmgoing among the senior citizens.

"He's an incorrigible optimist," commented a prominent industry executive. The reference was to Ernest G. Stellings who, as president of Theatre Owners of America, had promised full exhibitor support for the proposed business-building campaign.

Stellings is still pressing exhibs to ante up and apparently is confident that the $370,000 required for institutional radio promotion will be raised.

This is only a fraction of the overall b-b campaign that was to cost $2,800,000. Stellings was unstinting in his assurances that such a tall amount of coin would be forthcoming.

This, apparently, is what happened. The TOA exec addressed numerous meetings of exhibitors throughout the country. He made the pitch for the b-b project that was to include the radio promotion, newspaper ads, star tours, other promotional gimmicks. Pledges of financial support were immediate. But the money never came.

Footnoted the exec observer: "Stellings reminds me of Norman Thomas. Lots of applause—but no votes."

Chicago projectionists union has offered Windy City exhibs a two-year extension of their pact which ran out Aug. 31—but so far no contracts have been inked. It's understood the theatres still hope for some liberalization of the terms, although the probable union attitude is that they're lucky new stiff demands weren't made.

Expired contract ran five years, and decision of the Local 110 hierarchy to let it ride another 24 months likely reflects two things: (a) reluctance to risk forcing the shuttering of marginal houses, with consequent layoffs of IAers, and (b) a desire, linked to allegations of mobster infiltration, to avoid further unfavorable publicity.

Irving Lesser has abandoned plans to distribute "Assignment: Mankind" in the theatrical market and instead will concentrate on release of the documentary to schools, film societies, libraries, service clubs, etc. Film details a day in the life of The Christian Science Monitor, published in Boston. It was produced, in color and 16m, by the Monitor.

Because the cost of creating a 35m negative from the 16m original was deemed too great, Lesser decided to forego theatrical exhibition. Some 60m prints, an unusually large number of this type of subject, are being made, and Lesser said interest in the picture was considerable.

Allied States Assn. has designated its annual convention, slated for Chicago, Oct. 13-15, as "a convention for action." All efforts are being made, according to general convention chairman Jack Kirsch, to remove all the frills and atmosphere of a lecture hall. The aim, he said, is to devote the business sessions "to subjects which are deemed to be vital to the continuation of motion picture exhibitors in business." By action, he stressed, he did not mean the efforts of a handful of leaders operating behind closed doors, but "action by exhibitors in convention assembled."

Concessions will occupy a major portion of the agenda at the 11th annual convention of Theatre Owners of America at Miami Beach, Oct. 21-25. A concessionaire's roundtable entitled "Better Concession Business" has been scheduled for Friday afternoon, Oct. 24, for the more than 1,000 theatremen from all over the country who will be attending. In addition to a moderator, concession experts from all sections of the country will be on the panel which will direct the discussion.

"The Spartan," film based on the 480 B.C. incident when 300 Spartans held off the Persian army at the Thermopylae pass, will be produced by Joseph Lebworth. Herman Raucher wrote the screenplay. Lebworth is due to leave shortly for Greece and Spain to seek local government cooperation for the production. He'd like Rock Hudson and Tony Curtis for the leads.

Arthur Rosen and Ed Grainger were elected secretary and treasurer respectively of the National Junior Committee for the Will Rogers Hospital at a luncheon meeting in N.Y. last week. Group is being expanded to take in young film industry execs from all over the country. It seeks to raise additional funds for the hospital.

Frisco Film Fest's Would-Be 'Fix'

San Francisco, Sept. 30.

Careful approach to Irving M. Levin, director of the Frisco Film Festival, has been made with idea of trying to guarantee that an American-made film will be "eligible for a top award" at the Oct. 29-Nov. 11 event.

Approach was made by a Frisco contact who works with a Hollywood firm. The Hollywood publicist represents the film's producer.

Idea was that this particular producer should enter his picture in the festival on the conditions that:

1) It would pass festival screening committee;

2) It would be assured of one of the four Golden Gate Awards for best picture, best actor, best actress or best director—no "secondary awards" would do.

Levin says he is confident that the film's producer does not even know the approach was made and feels that the Hollywood firm — which, of course, would deny the "fix" attempt—was the instigator.

In any event, Levin bluntly turned down the entry, pointing out that the festival has plenty of foreign films and at least one major U.S. film entered.

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THRU UA

Ways & Means Engross Japanese

Shimizu Here to Study U.S. Market—Stresses Theatre—Television Segregation in Nippon

Hollywood, Sept. 30.

Japanese film producers are exceptionally conscious of new technical developments in America and constantly are watching the market for improvement of their own product. "When you have something new, we come immediately to buy," Masashi Shimizu, prexy of Toho Co., one of the largest film outfits in Nippon, said here last week.

Here to show his company's Venice Film Festival Grand Prix winner, "The Rickshaw Man," and attend opening of Toho's third overseas theatre for showing of its product, Shimizu readily admitted he is seeking Japanese-American co-production deals and is looking into an American market for Japanese vidpix series. Japanese producers, while not yet interested in making such series for their own people, are definitely planning them for export.

Shimizu pointed ou that although Japanese television is on 18 hours a day, no Nipponese film made for theatrical release is sold to tv. "We not only are producers but distributors, as well," he said, explaining that such practice would hurt business. Instead, about 22 telepix are turned out monthly, running from 15 to 30 minutes. Balance of tv time is consumed by live programs.

Japan is so interested in latest American technical developments, Shimizu explained, that Tokyo now has four of the hard-to-get AMPEX video tape recorders. Color tv already is on the way in Japan, according to visitor, who said one station in Tokyo is ready to go with it.

In addition to its new film house in Los Angeles, Toho has one in Honolulu and a third in Sao Paulo, Brazil for exhibition of films abroad. Negotiations also are on for opening of others in Paris and Lima, Peru.

Production-wise, Shimizu said Toho, which releases approximately 60% of the annual 130 American imports, has just completed a co-production deal with a French company for the making of "The Road of Marco Polo." Another deal is on with an unspecified Hollywood producer.

Shimizu is making a tour of the U.S. with "Rickshaw," is an attempt to acquaint American public with his company's product. He was feted here by Assn. of Motion Picture Producers at a Paramount luncheon attended by various studio execs and stars.

Not Playing—Two Ways; Berger Notifies WB He Suspects Their 'Bidding'

Minneapolis, Sept. 30.

Warner Bros. is currently the object of circuit owner Bennie Berger's anger. He's aroused because of his failure to win any of the company's "important" picture on competitive bids for his local loop firstrun Gopher. He charges that the cards have been stacked against him in favor of the competing Minnesota Amusement Co. (United Paramount) and the RKO Theatres here.

After losing out on "Onion Head," which went to the MAC's State instead of his Gopher, Berger advised Warners by mail that he doesn't wish to bid any more for its pictures firstrun in Minneapolis.

The lone Warners picture obtained by the Gopher the past year was "Bomber B-52."

"Losing the picture 'Onion Head' sort of confirms my suspicions (that there are shenanigans in the handling of competitive bids) as outlined in my letter of last July 11," Berger wrote to Art Anderson, the WB branch manager here.

However, in the letter, Berger informed Anderson that if he changes his mind later he'll so advise the branch manager and that if any of the company's pictures become available other than by bidding he'll be glad to negotiate for them.

Berger sent copies of his letter to United Paramount and RKO Theatres.

Barnum Born Every Min.

Hollywood, Sept. 30.

Phineas T. Barnum is likely to hit the front pages again, with two production companies prepping biopix on early circus king.

Martin Jurow and Richard Shepherd will do "The Fabulous Showman" as first on a multi-pix deal with Paramount, to be shot both here and abroad. William C. Thomas also has been working on "There's One Born Every Minute," based on original by Martin Berkeley and Clark E. Reynolds. Frank Tashlin will direct film later in year.

Philip Barry Jr. Pulls Switch in H'wood Debut; He Loves TV, Legit, Too

Hollywood, Sept. 30.

Philip Barry Jr. is one tyro Hollywood producer who does not have any harsh words to say about tv or the legit theatre, fields which propelled him into his present situation as contract producer at Metro.

"As a matter of fact, the length of time it takes to make a motion picture terrifies me," says Barry. "In television there is so little time that your enthusiasm and excitement carry you through from the beginning to the actual presentation. In the theatre, you have the reaction of audiences during tryouts to stimulate you. I only hope we can sustain the same excitement in filming our picture."

Barry's production is "The Mating Game," screenplay by William Roberts from the H. E. Bates novel, "The Darling Buds of May." George Marshall is directing the cast headed by Debbie Reynolds, Paul Douglas and Tony Randall. Filming began this week.

Barry doesn't knock the theatre or tv to the advantage of films because he doesn't believe there is any sharp division between the mediums anymore.

"The entertainment business used to be departmentalized," he says. "You were a picture man, a theatre man or—recently—a tv expert. Now there is a more general concept that entertainment is entertainment and someone might might have something to offer to each medium."

Barry will exercise the clause in his Metro pact allowing him outside activities to go to Broadway next winter to prepare production of a new play by Lorenzo Semple, as yet untitled as well as unfinished. Barry's Metro pact allows him to do one play a year.

One of a number of young men coming along in various phases of show business these days bearing a famous name, Barry seems to labor under no strain as the son of the late playwright. He disclaims any ability himself, although he has several credits in tv. "I am not a creative person in the writing sense," he says. "If I have any ability, it is an editorial sense, probably inherited or absorbed from association with my father."

Compromise Ends Par, Shochiku '10 C's' Dispute

Tokyo, Sept. 23.

Long pending deadlock on closing dates of "Ten Commandments" in Tokyo and Osaka ended in a compromise between Paramount and Shochiku with the latter accepting closing dates of Sept. 19 at Shochiku Picadilly in Tokyo and Oct. 13 for Namba Daigeki in Osaka. Conflict arose when Par insisted on closing date of Oct. 7 in both cities and Shochiku asked for Sept. 19 dates.

As of Sept. 5, blockbuster earned 100 million yen ($280,000) for 25 weeks in Tokyo and half that amount in Osaka, making it one of all-time grossers in Japan and earning a bonus import license for Paramount.

Buffalo Subtracts Two

Buffalo, Sept. 30.

Two Buffalo neighborhood theatres are to be razed, per the owners.

The 35-year-old Central Park in the North Park Section which has been dark since last spring will give way to a gas station. At the same time, Dipson Theatres revealed that the 40-year-old Capitol on the South Side of town is due to come down "to save taxes." It has been closed three years.

Irv Sochin Exits At Rank-Yank

Irving Sochin, general sales manager for Rank Film Distributors of America, resigned last week effective October 3. He had been with the Rank outfit in the States since its inception and had created its sales structure.

News of Sochin's resignation came from the Rank office via a one-sentence statement which said that Kenneth N. Hargreaves, RFDA prez, announced "with regret" Sochin's resignation.

There were no indications immediately of what had caused this abrupt split. Sochin insisted his parting with Rank was "amicable." Hargreaves has left for London. It's known, however, that Sochin and Hargreaves haven't been seeing eye-to-eye for some time. During Sochin's tenure with Rank, the British outfit had suffered severely from a shortage of product suitable to the U. S. mart. The only big film that came through was "Pursuit of the Graf Spee." Recently, Rank found favor with its "Bolshoi Ballet" release, which it acquired from the outside. British org has some some important films coming up, including "A Night to Remember."

Sochin joined Rank as of Jan. 1, 1957. Prior to that, he had been with Universal as shorts subjects and newsreel sales manager. Rank outfit in the U. S. so far hasn't proved to be a money-maker, though film rentals do cover immediate expenses like salaries, etc. Counting in prints, advertising and other costs, the Rank losses for the first year are said to run close to $1,000,000. In the recently-published Rank financial statement there were no details regarding the U. S. operation.

Capital Circuit

Continued from page 2

to put those words into the lines of the Republican national chairman in his play.

Teichmann left Washington Sunday (28) for further tryouts in Philadelphia, relieved he hadn't been stoned locally.

Peggy Wood ignited his fears. There is a line Miss Wood has in "509" which goes:

"Roosevelt—he was a traitor to his CLASS." But Miss Wood, described as a lifelong Republican by Teichmann, delivered the line more than once like this: "Roosevelt—he was a traitor to his COUNTRY."

"If she doesn't stop that," said Teichmann, "somebody is going to kill me."

From the Casino Royal, where he headed a revue here, Dave Gardner passed along this message to his followers, whoever they are:

"The glory of working in thought patterns is they can never say he said anything. They can only say I thought he thought."

Fearless newshens here have arranged a double bill for Oct. 16.

The Women's National Press Club has set up a luncheon jointly honoring Peter Ustinov and Tallulah Bankhead.

On that date, Ustinov's "Romanoff and Juliet" will be at the National Theatre, while Tallu's "Crazy October" will be preeming at the Shubert.

Ustinov, by the way, wired his advance pressagent, Joe Shea: "Please, no Washington hotels undergoing repairs.

In Detroit, where "Romanoff" runs until Oct. 12, Ustinoff is in the Sheraton-Cadillac, currently being undermined by a riveting machine.

Ustinov reports that it's tough on the nerves of the ruler of a shaky little country.

From Kabuki to Bunraku

Continued from page 2

prez Kunizo Matsuo of the Sentochi Theatrical Co., Ltd., who is acting as Hurok's counterpart in Japan. Matsuo said the kabuki tour is slated for two months to coincide with the celebration of 100 years of diplomatic relations between the U. S. and Japan. Tentatively penciled into plans are appearance in New York, Chicago, Los Angeles and San Francisco. The troupe is expected to number between 60 and 70.

Asked how he intended to overcome the staggering transportation expenses which have turned back ambitious impresarios in the past, Matsuo declared with certainty that he expected the Japanese government to foot the bill. At the suggestion of a high government official, he has already submitted an application and budget estimate. Because of the centennial program, Matsuo is confident travel expenses will be granted.

The tour of the OSK girls, Matsuo revealed, is already firm. He said his pact with Hurok calls for a 10-week schedule with six weeks of options. American musicians will be utilized, but otherwise the program will be all-Japanese. Matsuo regarded the latter deal as having more commercial potential since these girls were introduced to American audiences in "Sayonara."

There is a possibility that 60 to 80 additional OSK girls will line up at the American Embassy in Tokyo for visas. Through night club talent scout Tom Ball, a recent Japan visitor, Beverly Hills realtor Sandy Adler has been negotiating with Matsuo for an array of girls to fill the stage of the Moulin Rouge nitery in Hollywood and a bistro in Las Vegas with a contract of 10 weeks plus 16 weeks of options.

Ball's Girl Revue

Returning here several months ago, Ball set up house and proceeded on his brushbeating mission armed with contracts. Having wrapped together a Japanese show last year that played choice locations on the nitery circuit for eight and a half months under the billing of "Geisha Girl Revue," Ball lined up talent for a second edition.

With some repeat performers and some new faces, Ball's second "Geisha Girl Revue" will open at the Saxony Hotel in Miami Beach for the winter season and then goes into the Thunderbird in Las Vegas for six or eight weeks before another stint at the Riverside.

A contract with the Toho Company, Ltd., was signed by New York theatrical attorney Albert B. Gins for the famed Takarazuka Girls' Troupe to make its first post-war mainland American tour next year, the first of four consecutive annual U. S. junkets. This pact calls for 36 cities in 13 weeks including the Metropolitan Opera House in New York. However, it's believed that this project to still contingent on Gins and his associates securing the necessary playdates and guarantees.

NBC Spec, Too

Biggest single hypo for Japanese entertainment is calculated to be a one-hour NBC "special" Feb. 1. NBC producer-director Alan Handley recently surveyed available talent while in Japan and returned to the U. S. to convey his enthusiasm to NBC and the Chevrolet sponsors. Some 15 Japanese performers will fly to the U. S. for a week of rehearsals and the actual telecast which wil originate at the NBC color studios in Burbank. The acts will be interlaced with commentary by Shirley MacLaine and a male star, tentatively David Niven or Robert Cummings.

Back on the classic side, Columbia U. professor and playwright Maurice Valency is here investigating the possibility of bringing bunraku puppets to Broadway. Having been stimulated by lectures on the subject by a Japanese student, he is looking into bunraku potential while here on a Ford Foundation mission.

Valency feels that Broadway intellect and curiosity would absorb this esoteric dramatic form. He sees it as being suitable for a short run at an intimate Broadway house with a tv shot and a tour following. The "Garry Moore Show" has already expressed interest. After watching a bunraku appearance on tv from Tokyo, Valency felt that with a humorous and gifted English-language narrator, bunraku has commercial possibilities.

Adapter of the current Lunt-Fontanne hit, "The Visit," Valency would do the scripting if the venture materializes. He reps several Broadway producers who would back the project if he gives the word. Valency is now ogling the puppets at their home base at the Bunraku-za in Osaka.

USSR Turnover

Continued from page 1

three years) on charges that he had committed a "gross violation of censorship rules." Essoyan had done occasional broadcasts to fill in for this NBC correspondent.

The viruses particularly hit William Jordan of the N.Y. Times who was forced to leave for Helsinki, Finland, to seek appropriate medical attention. Also briefly out of action was Howard Sochurek, Life photographer, after a trip in the remote Central Asian region of the U.S.S.R.

The 'El' With It!

Speaking of television, Moscow tv has subtle ways of getting across its "messages" about the U.S. Recently a half-hour documentary film was shown on a congress of architects which had been held during the summer in Moscow. It was attended by leading architects of many nations, including the United States, who discussed their countries' plans for civic improvement. There were Soviet exhibits. The documentary tv showed all this and added a few library film clips of the various citie represented.

A brief scene of New York ran this way: a glimpse of the skyscrapers; a series of shots of crowded Third Avenue buildings with the old elevated trains in the background and full sound of the roar of the 'El'; closeups of the noisy 'El' trains with their clatter on in realistic volume. Then came the "kicker" picture: a woman lying in bed, holding her head, a contorted expression on her face at the sleep-depriving noise of the elevated trains. It looked like the most evocative Anacin commercial.

No one bothered to explain that it's been some years since the "El" has been removed and quiet reigns on Third Avenue.

More TV

In these days of tension between east and west over the crisis in the Formosan straits, a recent tv offering (to quote the television program notes published in the Evening Moscow newspaper) was: "'Alive Forever,' a program on 26 Commissars in Baku murdered by the British in the Civil War."

No Like Gunther's Book

The Russians have finally reviewed John Gunther's book, "Inside Russia Today." To no one's surprise, they don't like it. A review in the Literary Gazette was entitled "Gunther's Crooked Mirror," and described the author's aim this way: "to portray the Soviet Union in as unseemly a light as possible." The Soviet paper complained that Gunther tried to write a detailed book about Russia after having only spent several weeks in the USSR. Gunther was said to write about Marxism-Leninism in vocabulary of comic strips. Examples of what Literary Gazette termed errors in Gunther's book were given:

The emblem of the Moscow Art Theatre was described by Gunther as being a dove. Actually the emblem is a sea gull.

The novel "Young Guards" was described by Gunther as taking place during the Civil War. Actually the scene was laid during World War II.

Bachman's Chi Switch

Chicago, Sept. 30.

Robert Bachman, exec with Alliance Theatres, switched last week to Park Heights Theatre Corp., which plans a 1,200-car suburban ozoner on which construction has just begun. Chief bankroller is exploitation pix distributor Irwin Joseph.

Bachman had been manager of Alliance's midwest drive-in division, overseeing 26 units for the circuit.

Five Reasons Why They're High on "The Decks Ran RED"!

A TRUE STORY!

FILMED ENTIRELY AT SEA!

"JAM-PACKED WITH THRILLS! MOVES PRODUCERS ANDREW AND VIRGINIA STONE TO THE FORE-FRONT IN SUSPENSE ENTERTAINMENT!"
—*Hollywood Reporter*

"BUILDS TO VIOLENT CLIMAX!"
—*M. P. Exhibitor*

AND MORE!

"Can be counted on at box-office."—*Film Daily*

"Intensely melodramatic!"—*Boxoffice*

"Action packed!"—*M. P. Herald*

"Pure adventure. Superior exploitation picture."—*Variety*

ON BROADWAY AT LOEW'S STATE

MGM BACK ON TOP IN 58!

Above: Advertising key-note of campaign packs a wallop!

Picture Grosses

Balto B.O. Bogs Down But 'Yankees' Good 11G; 'Cat' Nice $10,000, 5th

Baltimore, Sept. 30.

Pix biz took a dip this frame, and exhibs are playing the waiting game, hoping the lull won't last. "Cat on Hot Tin Roof" at the Stanley still is nice in fifth round. "Damn Yankees" at the Century looms good. Others are mild to okay mostly. "Kings Go Forth" in third at the Mayfair shapes oke. "Big Country" looks passable in seventh stanza at the Hipp.

Estimates for This Week

Century (R-F) (3,100; 50-$1.25)—"Damn Yankees" (WB). Good $11,000. Last week, "Street Car Named Desire" (20th) (reissue), $6,500.

Cinema (Schwaber) (460; 50-$1.25)—"Pantaloons" (UMP) (2d wk). Low $2,000 after $2,400 in first.

Film Centre (R-F) (890; $1.50-$2.50)—"Gigi" (M-G) (12th wk). Oke $6,500 after $7,000 in 11th week.

Five West (Schwaber) (460; 50-$1.25) — "Admirable Crichton" (Col). Tepid $2,000. Last week, "Law and Disorder" (Cont) (2d wk), same.

Hippodrome (R-F) (2,300; 50-$1.25)—"Big Country" (UA) (7th wk). Oke $5,000 after $6,500 in sixth.

Little (R-F) (300; 50-$1.25)—"Matchmaker" (Par) (8th wk). Nice $2,000 after $2.500 in seventh week.

Mayfair (R-F) (900; 50-$1.50)—"Kings Go Forth" (UA) (3d wk). Okay $6,000 after $7,000 in second.

New (R-F) (1,600; $1.50-$2.50)—"South Pacific" (20th) (26th wk). Down to $5,000 after oke $5,500 in previous week.

Playhouse (Schwaber) (460; 50-$1.25)—"Escapade" (Indie) (2d wk). Slow $2,000 after $2,400 for opener.

Stanley (R-F) (3,200; $1.25-$1.80)—"Cat on Hot Tin Roof" (M-G) (5th wk). Nice $10,000 after $12,000 in fourth.

Town (R-F) (1,125; 50-$1.25)—"Raw Wind in Eden" (U). Fair $5,000. Last week, "Certain Smile" (20th), ditto.

'Heaven' High $16,000, Denver; 'Cat' 9G, 5th

Denver, Sept. 30.

Film boxoffice ranges from fairly good to big in most first-runs here this stanza. Biggest coin total is going to "Night Heaven Fell," rated great at Paramount. "Damn Yankees" shapes fancy at Center in second round. "Camp on Blood Island" is fairly good at the Denver. "Cat on Hot Tin Roof" looks good at Orpheum in fifth round.

Estimates for This Week

Centre (Fox) (1,247; 90-$1.50)—"Damn Yankees" (WB) (2d wk). Fancy $11,000. Stays on. Last week, $17,000.

Denham (Cockrill) (1,429; $1.25-$2.50)—"Gigi" (M-G) (3d wk). Fine $10,000. Holding. Last week, $12,000.

Denver (Fox) (2,586; 70-90)—"Camp on Blood Island" (Col) and "Snorkel" (Col). Fairly good $9,500 or close. Last week, "Harry Black and Tiger" (20th) and "Mark of Zorro" (20th) (reissue), $10,500.

Orpheum (RKO) (2,596; 90-$1.50)—"Cat on Hot Tin Roof" (M-G) (5th wk). Good $9,000 or thereabouts. Last week, $10,000.

Paramount (Wolfberg) (2,200; 70-90)—"Night Heaven Fell" (Kings) and "Cross-Up" (UA). Very big $16,000. Continues on. Last week, "Big Country" (UA) (4th wk), $14,000.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th) (23d wk). Good $3,800. Stays on. Last week, $4,000.

PHILADELPHIA

(Continued from page 9)

000 or near. Last week, "Raw Wind in Eden" (U), $8,000.

Studio (Goldberg) (385; 94-$1.49)—"Fire Under Her Skin" (Indie). So-so $3,600. Last week, "Diary of Gestapo Agent" (Indie), $4,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Reluctant Debuante" (M-G). Stylish $12,000. Last week, "Vikings" (UA) (13th wk), $3,300 in 6 days.

Viking (Sley) (1,000; 99-$1.49)—"Harry Black and Tiger" (20th) (2d wk). Mild $5,600. Last week, $7,200.

World (Pathe) (604; 95-$1.80)—"Night Heaven Fell" (Kings) (5th wk). Good $4,000. Last week, $5,200.

'Country' Bangup 15G, Buff; 'Yankees' $11,000

Buffalo, Sept. 30.

Boxoffice take is uneven in the current session here but there are some strong spots. One of the brightest newcomers is "Damn Yankees," which is rated lively at the Center. "Big Country" looks okay at the Buffalo. "Cat on Hot Tin Roof" shapes neat in fifth round at the Teck. "South Pacific" still is okay in 19th session at the Century.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"Big Country" (UA). Good $15,000. Last week, "Dunkirk" (M-G) and "Andy Hardy Comes Home" (M-G), $7,500 in 5½ days.

Center (AB-PT) (2,000; 70-90)—"Damn Yankees" (WB). Lively $11,000. Last week, "Harry Black and Tiger" (20th) and "Ghost Diver" (Indie), $6,000.

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (20th) (19th wk). Okay $7,000. Last week, $7,400.

Lafayette (Basil) (3,000; 70-90)—"Raw Wind In Eden" (U) and "Saga of Hemp Brown" (U). Weakish $8,000 or near. Last week, "Frankenstein 1970" (AA) and "Spy in the Sky" (AA), $11,000.

Paramount (ABPT) (3,000; 70-90)—"Camp on Blood Island" (Col) and "The Snorkel" (Col). Good $10,500. Last week, "Streetcar Named Desire" (20th) (reissue), $12,000.

Teck (Loew) (1,200; 70-$1.25)—"Cat on Hot Tin Roof" (5th wk). Neat $7,000 or near. Last week, $9,200.

Cinema (Martina) (450; 70-90)—"Madame Butterfly" (Indie) (2d wk). Okay $2,000. Last week, $2,500.

CHICAGO

(Continued from page 9)

(14th wk). Windup session of nine days was strong $38,000.

Oriental (Indie) (3,400; 90-$1.50)—"Certain Smile" (20th). Dandy $27,000. Last week, "Imitation General" (M-G) (3d wk), $17,500.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (2d wk). Initial week ended Sept. 26 with a dandy $34,000. Second round is holding big.

Roosevelt (B&K) (1,400; 90-$1.80)—"Defiant Ones" (UA) (7th wk). Closing sesh getting a tall $14,000. Last week, $15,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Big Country" (UA) (6th wk). Okay $13,500. Last week, $15,000.

Surf (H&E Balaban) (685; $1.50)—"Your Past Is Showing" (Rank) (3d wk). Fair $3,300. Last week, $6,600.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World" (UA) (78th wk). Smash $13,600. Last week, $13,800.

United Artists (B&K) (1,700; 90-$1.80)—"Damn Yankees" (WB). Big $19,000. Last week, "Indiscreet" (WB) (7th wk), $14,500.

Woods (Essaness) (1,200; 90-$1.50)—"Harry Black and Tiger" (20th) (2d wk). Fair $10,000. Last week, $22,000.

World (Teitel) (606; 90)—"Man in Raincoat" (Union) (2d wk). Mild $3,200. Last week, $4,800.

KANSAS CITY

(Continued from page 8)

Hardy Comes Home" (M-G). Dull $5,500. Last week, "Tale of Two Cities" (Rank) and "Terror in Texas Town" (UA), $5,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Windjammer" (NT) (5th wk). Settled down around okay $10,000. Last week, ditto.

Paramount (UP) (1,900; 75-90)—"The Matchmaker" (Par). Okay $7,000. Last week, "Night Heaven Fell" (Kings) (2d wk), $7,500.

Roxy (Durwood) (879; 90-$1.50)—"Cat on Hot Tin Roof" (M-G) (5th wk). Handsome $6,000. Last week, $7,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Gates of Paris" (Lopert) and "Picasso" (Indie) playing only Friday, Saturday and Sundays with films through October, as grand opera presented by Lyric Opera Co. takes over Mondays through Thursdays. "Gates" oke $1,000. Last week, "The Awakening" (Kings) $1,800.

Uptown, Fairway, Granada (Fox Midwest) (2,043, 700, 1,217; 75-90)—"Raw Wind in Eden" (U) and "Saga of Hemp Brown" (U). Modest $8,500. Last week, "Attila" (Indie) and "Flaming Frontier" (20th), $10,000.

'YANKEES' FANCY 23G, D.C.; 'CAT' $18,000, 4TH

Washington, Sept. 30.

"Damn Yankees," with particular interest here because it gives the local ball club more credit than it deserves, shapes standout with a big take at two Stanley-Warner houses. Also new, "Law and Disorder" shapes good at the MacArthur. "Cat on Hot Tin Roof," "Me and Colonel" and "Big Country" are the best combined money-makers on the stem in weeks. "Big Country" winds up six stanzas with a mighty nice take.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Damn Yankees" (WB). Winner with big $23,000. Last week, "Wind Across Everglades" (WB), $11,800.

Apex (K-B) (940; 60-90)—"Naked Eye" (Indie) (2d wk). Okay $2,500. Last week, $5,000.

Capitol (Loew) (3,434; 90-$1.25)—"Cat on Hot Tin Roof" (M-G) (4th wk). Fat $18,000. Last week, $24,000. Stays.

Columbia (Loew) (904; $1.25-$2.50)—"Gigi" (M-G) (14th wk). Oke $8,000 after three straight weeks of $9,000; continues.

Keith's (RKO) (1,850; 90-$1.25)—"Me and Colonel" (Col) (3d wk). Still good at $11,000 after $14,000 in second. Remains on.

MacArthur (K-B) (900; $1.10)—"Law and Disorder" (Indie). Good $5,000. Last week, "Admirable Crichton" (Col) (3d wk), $3,400.

Ontario (K-B) (1,240; 90-$1.25)—"Arsenic and Old Lace" (Indie) and "Inspector General" (Indie) (reissues). Poor $5,000. Last week, "This Angry Age" (Col), $3,000.

Palace (Loew) (2,390; 90-$1.25)—"Big Country" (UA) (6th wk). Nice $12,000 following $13,000 for fifth week.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (47th wk). Attracting $1,900 in final week, same as last week, as marathon run ends.

Trans-Lux (T-L) (600; $1.25-$2.50)—"Bridge on River Kwai" (Col). (29th wk). Dropping to $4,000 after $4,500 but stays on.

Uptown (SW) (1,100; $1.25-$2.50)—"South Pacific" (20th) (26th wk). Nice $8,500. Last week, same.

Warner (SW-Cinerama) (1,300; $1.25-$2.40)—"Search for Paradise" (Cinerama) (38th wk). Business looking up as it moves into its final two weeks with $12,000. Last week, $10,500.

PORTLAND, ORE.

(Continued from page 9)

"Gigi" (M-G) (6th wk). Tall $8,000 or near. Last week, $9,200.

Liberty (Hamrick) (1,865; $1-$1.50)—"Damn Yankees" (WB) and "Last of Fast Guns" (U). So-so $7,000 or close. Last week, "Cat on Hot Tin Roof" (M-G) (4th wk), $6,300.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Harry Black and Tiger" (20th) and "Sierra Baron" (20th). Fair $6,000. Last week, "Camp On Blood Island" (Col) and "Snorkel" (Col), $3,300.

Paramount (Port-Par) (3,400; $1-$1.50) — "Liane, Jungle Geddess" (Indie) and "Time Lock" (Indie). Dull $4,500. Last week, "Reluctant Debutante" (M-G) and "Cross-Up" (UA) (2d wk), $5,500.

SAN FRANCISCO

(Continued from page 8)

Hep $10,000 or over. Last week, $11,400.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Law and Disorder" (Indie). Fair $3,000. Last week, "Follies Bergere" (Indie) (2d wk), $2,600.

Vogue (S. F. Theatres) (364; $1.25) — "Deadlier Than Male" (Indie). Oke $3,000. Last week, "Porte Des Lilas" (Indie) (2d wk), $2,800.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (92d wk). Lively $12,000. Last week, $14,000.

Alexandria (United California) (1,170; $1.5-$3.50)—"South Pacific" (20th) (13th wk). Nice $16,000. Last week, $18,000.

BOSTON

(Continued from page 8)

—"South Pacific" (20th) (25th wk). Torrid $17,000. Last week, ditto.

Trans-Lux (T-L) (730; 75-$1.25)—"King of Khyber Rifles" and "Untamed" (reissues). Oke $3,500. Last week, "Bad Seed" (WB) and "Tea And Sympathy" (M-G) (reissues), $3,200.

Orpheum (Loew) (2,900; 90-$1.50)—"Big Country" (UA) (6th wk). Nice $10,000. Last week, $10,500, over estimates.

State (Loew) (3,600; 75-$1.25)—"Cat On Hot Tin Roof" (M-G) (6th wk). Smash $12,000. Last week, $12,500, above forecast.

BROADWAY

(Continued from page 9)

"Windom's Way" (Rank). Opened yesterday (Tues.) In ahead, "Me and Colonel" (Col) (5th wk-6 days), was solid $17,000 after $19,000 for fourth full week.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (20th wk). The 19th session completed Saturday (27) was capacity $19,300. The 18th week was $21,500, being helped by extra show.

Paramount (AB-PT) (3,665; $1-$2)—"Harry Black and Tiger" (20th) (2d-final wk). Makes way for invitation preem of "Barbarian and Geisha" (20th) tomorrow (Thurs.). The final week looks like fair $21,000. First week, $30,000.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Pather Panchali" (Harrison) (2d wk). First week ended Sunday (28) hit new house record here of $7,200, remarkable biz for such a small house. Pic established new attendance marks here for weekdays and matinees.

Paris (Pathe Cinema) (568; 90-$1.80)—"Crime and Punishment" (Kings) (3d wk). Second frame ended Monday (29) was great $8,000 after $10,000 for opener.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Cat on Hot Tin Roof" (M-G) with stageshow (2d wk). First holdover session ending today (Wed.) looks to reach big $158,000. Opening week was $174,000. Stays.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (103d wk). The 102d week ended yesterday (Tues.) held at big $39,000 on two-a-day basis, same as 101st stanza. "South Pacific" (20th) comes in here from the Criterion Oct. 6.

Plaza (Lopert) (525; $1.50-$2)—"La Parisienne" (UA) (10th wk). The ninth week ended yesterday (Tues.) was oke $6,000 after $7,500 for eighth round. Stays on, with "Inspector Maigret" (Lope) due in Oct. 8.

Roxy (Indie) (5,705; 90-$2.50)—"Damn Yankees" (WB) and stageshow. First session ending tomorrow (Thurs.) looks to hit wow $97,000, with new stageshow policy. House reopened Friday (26) after 22 weeks of "Windjammer" (NT), first Cinemiracle production. Showing on initial week is regarded as remarkable since the house had been closed for nearly a week and launched a new policy.

State (Loew) (3,450; 50-$1.75)—"Raw Wind in Eden" (U) (2d wk). This round ending Friday (3) looks like okay $15,000 after nice $25,000 opening week. "Decks Ran Red" (M-G) opens here next.

Rialto (Brandt) (594; 75-$1.50)—"Shameless Sex" (Mishkin) (3d wk). Held at sock $11,000 in second round ended Friday (26) after $15,000 opening week, second biggest ever at house.

Sutton (R&B) (561; 95-$1.75)—"Town Like Alice" (Rank) (2d wk). First stanza ended Saturday (27) hit good $5,200.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Case of Dr. Laurent" (T-L) (15th wk). The 14th round ended yesterday (Tues.) was sturdy $7,500. The 13th week, $9,000. Looks to stay on through October.

Victoria (City Inv.) (1,003; 50-$2)—"Defiant Ones" (UA) (2d wk). Initial frame ended yesterday (Tues.) was mighty $39,000 or near. In ahead, "La Parisienne" (UA) (8th wk), $14,000.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (11th wk). The 10th week ended Saturday (27) was a big $26,700 after $27,800 for ninth stanza.

'Yankees' Giant $11,000, Indpls.; 'Pacific' 9G, 23d

Indianapolis, Sept. 30.

Downtown biz remains at a generally moderate level here despite closing of the 3,200-seat Indiana because of a product shortage. However, "Damn Yankees" looks terrific at Keith's and looks set for a long run. "Cat on Hot Tin Roof" is okay in fifth stanza at Loew's. "Harry Black and Tiger" is only fair at the Circle.

Estimates for This Week

Circle (Coockrill-Dolle) (2,800; 75-90)—"Harry Black and Tiger" (20th) and "Cattle Empire" (20th). Fair $8,000. Last week, "Never Love Stranger" (AA) and "Wild Heritage" (U), $6,500.

Keith's (C-D) (1,300; 75-90) — "Damn Yankees" (WB). Wow $11,000. Last week, "Raw Wind in Eden" (U), $7,000.

Loew's (Loew) (2,427; 75-90) — "Cat on Hot Tin Roof" (M-G) (5th wk). Neat $6,000. Last week, $7,000.

Lyric (C-D) (850; $1.25-$2.20) — "South Pacific" (20th) (23d wk). Steady $9,000. Last week, same.

Italo Govt. Asked What It Plans Doing to Aid Films Vs. Tele Menace

Rome, Sept. 23.

The Italian government, through the Ministers of Finance, Industry and the Interior, have been formally asked to reveal what it plans to do in defending the Italian film industry from the growing menace of television. Formal plea has been presented in the Italian chamber of deputies by Giuseppe Brusasca, onetime government Undersecretary for Entertainment.

In his petition, Brusasca warns of the dangers facing film production and the creative side of the industry if steps are not taken to curb tele which is merely "a means of transmission."

The deupty asks that the government take rapid steps to alleviate the fiscal burden of the film industry. Also to remove other dated and dangerous controls which run the risk of "irreparably" damaging the Italian film industry.

Timmie Plans

Continued from page 2

Bailey, the U.S. Government, or the Baumholder Officers' Club. If Uncle Sam transfers Bailey back to the States, Rogers can bring suit in the U.S. for damages there.

Local reaction is that the court-martial "greatly suprised" the 250 spectators that jammed the court in that Bailey pleaded innocent to the charge of "inflicting grievous bodily harm" on Rogers and was found not guilty on two charges of felonious assault and "conduct unbecoming an officer and gentleman." The seven-man, high officers' court overruled defense Major E. M. Chandler's plea for dismissal of all charges because of temporary insanity. Major Bailey had brought two colonels as character witnesses. Dr. George Oswald, of the Baumholder dispensary, testified Rogers "had alcoholic odor" when brought for treatment following the pummeling allegedly inflicted by Bailey, although Rogers testified he doesn't drink or smoke.

Major Bailey claimed Rogers' unit, after having done two previous shows at the EM and NCO Clubs, had been late for the midnight show at the Officers' Club and "had been drinking." Rogers maintained the attack was completely unjustified. (The original VARIETY report, which first broke the story, had it that Major Bailey took Rogers into a side room for the beating; abused him for "being late"; called him "nigger" and other derogatory terms; and that Rogers was taken to the Wiesebaden Air Force Hospital for treatment.)

Sentence of the court-martial is subject to review.

Rogers is remaining in Germany to start his civil action and is also slated for an appearance Oct. 11 on the Hessischer Rundfunk Television. (His agents in New York, the William Morris office, have some backlogged bookings which will probably be part of Rogers' civil suit damage claims).

The comedian termed the outcome of the trial—the $1,000 fine—"the most disgusting thing that has ever happened to me."

Par Marketeers Gather

Los Angeles, Sept. 30.

Paramount launches third in a series of worldwide marketing-merchandising meets here Thursday (2) when George Weltner, global sales vp, hosts 100 western circuit execs, indie exhibs and press at kickoff luncheon held at Ambassador Hotel. Previous sessions were held in N.Y. and Toronto.

Sidney Deneau, western sales manager, will conduct two-day conclave, arriving today from the east with Weltner and Jerry Pickman, ad-pub-exploitation vp. Among studio execs who will participate in discussions of company's upcoming product, composed of a minimum of 20 multi-million-dollar films, will be Y. Frank Freeman, Jacob H. Karp, D. A. Doran, Bernard Feins, Luigi Luraschi and Herb Steinberg.

Little Intimate Junkets To The Grape

Universal's 'Winelift' Operating Under Military Logistics As Staffers Dedicate Their Stamina

Napa, Cal., Sept. 30

Universal is using a new publicity gimmick on its biggest-budget production, the $3,500,000 "This Earth Is Mine."

Henry King is shooting on location in the Napa Valley—wine capital of the U.S.—for six weeks and studio has devised system of "individualized junkets" to get full coverage for the picture.

Instead of bringing 40 to 50 newsmen and magazine reps from New York and Los Angeles en masse, Universal is bringing them in by twos and threes all through six-week location period.

This has resulted in a headache for the location publicity man, Fred Banker, and his assistant, Mike Baumohl, not to mention the Frisco exploitation man, Mike Vogel, and Jack Diamond and Harry Niemeyer in Los Angeles and Phil Gerard in New York.

But Universal staff, convinced that barrage of publicity is necessary from the time shooting started early this month until release next July, figures small, continuous junkets will pay off.

Logistics of junkets involve:

(1) Sending actor Alberto Morin, dressed as a sommelier, to five dozen writers in Los Angeles and New York to pour an iced glass of champagne and to deliver junket invitation personally;

(2) Follow-up phone calls to each writer to set a definite date;

(3) Delivery of four bottles of still wine, with round-trip air tickets to Frisco attached;

(4) Picking up writers in publicity limousine at Frisco Airport and chauffeuring them north to Casa Lu-Al Motel, 50 miles north of Frisco and a mile outside Napa;

(5) Putting writers up at motel—80% taken over by Universal—and then taking them another 25 miles into vineyards where Henry King is shooting;

(6) Arranging valley winery tour—premium wineries, Charles Krug, Inglenook, Beaulieu, Schramsberg and Louis Martini are all working with studio;

(7) Shipping writers back to Frisco and home bases after two or three-day stay.

Whole thing is called "Operation Winelift" and Banker says it isn't unusual to put a pair of writers on a 9 a.m. plane bound for New York and walk a few yards to pick up another pair of writers in on the 9:05 a.m. plane from Los Angeles.

Each tour gets full-dress treatment—last weekend, for instance, U's eastern publicity manager, Gerard, escorted Ed Miller of Seventeen, Florence Sommer of Redbook and Mark Nichols of Coronet in from New York.

U feeling is that this picture, scripted by Casey Robinson and coproduced by Robinson and Claude Heilman, marks a definite turning point in company policy. Idea is that only a dozen films a year, half of them big budget and other half somehow unusual, will be produced henceforth instead of three dozen programmers.

But, says Banker, "we can't afford to shoot a picture and then forget about it until it's in release . . . we have to have a consistent, long-range campaign and that's what we're getting here."

Total publicity budget for these six weeks may run as high as $75,000, and that's just a starter—film is on a 12-week shooting schedule with last half to be done at studio.

Among those who've already had individualized junkets are:

Norman Siegal, Photoplay; Dave Zeitlin, Life; Stan Gordon, Look; Tom Wood, N.Y. Herald Tribune; Erskine Johnson, NEA; Betty Voigt, Newsweek; Dean Gauchey, legman for Harrison Carroll; Paine Knickerbocker, repping N. Y. Times; Louis Wolf, Chicago Tribune.

Booked for current or future junkets are:

Neil Rau, repping Louella Parsons; Nelson Hughes, repping Hedda Hopper; Rick DuBrow, UPI; Larry Barbier and Don Ornitz, Globe Photos; Lize Wilson, American Weekly; Pat Campbell, Motion Picture; Peer Oppenheimer, Family Weekly; Lowell Redelings and Len Boyd, Hollywood Citizen-News; Harold Heffernan, NANA; Nat Dallinger, King Features; Simon Bourgin, Newsweek; Ruth Waterbury, Cosmopolitan; Herb Stein, Triangle Publications; Sara Salzer, Seventeen; A. M. Colegrove Scripps-Howard; Hal Boyle, AP.

U has grabbed considerable space in Frisco and other Northern California dailies, figures on bringing in as many of what it calls "key people" as possible in preparation for months-long campaign. Picture, which centers on a Napa Valley wine-making family and is based on Alice Tisdale Hobart's novel, 'The Cup and the Sword," also has fervent co-operation of California Wine Institute and Wine Advisory Board.

Shipman & King Profits Dip Sharply in Line With Less British Filmgoing

London, Sept. 23.

A profit slash of $103,000 for the year is reported by Shipman & King Cinemas, which operates over 40 picture theatres in the Home Counties. Profit recorded this year was $308,000 against over $411,000 in the previous year.

Brian Manning, company chairman, told stockholders that the accounts reflected the general downward trend in admissions throughout the country. But he added that somewhat better financial results during the five months since the close of the year gave some encouragement for the future. The board was confident, he said, that given complete freedom from restrictive taxation, the industry could continue to play its important part in the field of public entertainment and meet the challenge of its competitors.

One of the essentials for survival of the cinema, Manning emphasized, was an efficient British film production industry, and British films of the quality expected by the public could only be made successfully if a sound domestic market was made available. This could only be achieved by the abolition of admissions tax.

Phono Famine

Continued from page 1

ceived reports that Germany, in particular, is spurting ahead in developing the stereo market. Europe, he pointed out, is particularly ripe for the stereo system because the monaural hi-fi biz is comparatively new there and it's likely that consumers interested in new equipment will skip over the monaural system directly to stereo rigs. Marek also said that the large rooms which are typical of European homes are also ideally suitable for stereo sound.

Even in Japan, Marek stated, stereo is making strong inroads. One of the first segments of the overseas market to be influenced by stereo is the American Armed Forces. Inquiries about stereo disks have been rising steadily on the U.S. posts and once machines are generally available, the sales upbeat can be expected.

Marek will be in Japan for several weeks conferring with execs of Nipponese Victor, an independent affiliate of RCA Victor. He will study the sales of U.S. disks in the Far East and discuss methods of further stimulating biz in this area.

Biz-Still-Alive Godspeed Theme Of WB's Smith

Albany, Sept. 30.

The going recently has been rugged in the distribution end of motion pictures, but sentiment still holds sway—as demonstrated by an attendance of 80 at a farewell dinner in the Sheraton-Ten Eyck Hotel last week for Ray Smith, recently retired after 28 years as branch manager for Warners. The turnout was one of the largest in recent years, for such an affair.

Kallet Theatres, of Oneida, had Sidney Kallet and Sam Le Balbo as its representatives; Schine Circuit, of Gloversville, sent four men, the delegation being headed by Bernard Diamond, a speaker, and including William Kraemer, Chris Pope and Dick Dickerson.

Don Wilson, of the Border Drive-in at Chazy, was also on hand to voice his regard for Smith, who sold for Fox, Universal and RKO before joining WB. Even far-away Binghamton had two exhibitors present: Leonard Kaufman and Norman Pearlman.

Ralph Ianuzzi, Warner Eastern division manager and Smith's former boss, attended with Ernest Sands, New York branch chief. Harry Rogovin, Columbia district manager, from Boston, likewise showed.

George Thornton, Saugerties exhibitor, served as toastmaster.

Capping the gay-but-sad proceedings was an address by Smith in which he not only praised Warner Bros., but also made a strong pitch for its new product.

Ed Susse, MGM resident manager, served as chairman. Thornton, John Gardner, of the Glens Drive-in, Glens Falls, Joe Miller, operator of Menands Drive-in and one-time Columbia branch manager, and Clayton Eastman, 20th Century-Fox local chief, were others on the committee.

WB Further 'Restores' Albany

Film Row There Believes Closing in March Created More Costs Than It Cut

Albany, Sept. 30.

There was joy and satisfaction on Film Row here last week; Warner Bros. Distributing Corp. had further reversed its March 28 action in closing the Albany exchange, was hiring more people, as well as re-equipping the office. Bookings and billings were being returned from New York, and the local operation began to approach the full-exchange level at which it had so long been conducted.

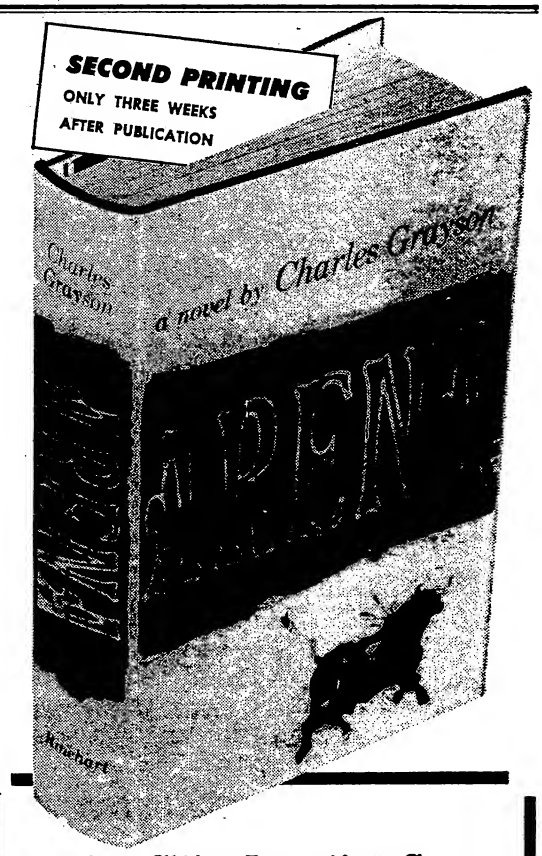
Two changes that had been made, however, stuck. A sales representative, Ed Segal, who recently was transferred here from the Syracuse zone, to replace Ray Smith (now retired), continued to be the lone Warner man on the road. And Clark Service remained as inspecting and shipping agents.

There were many assertions—none official—that the original move had been a serious mistake. Almost from the day in March that the WB branch office closed its doors, and even after they were reopened in early June, with a three-person staff, billings had become somewhat fouled up in New York. Situation was taking money away from the Warner treasury.

Mrs. Carrie Rodgers, manager's secretary for many years, has returned to the fold—she had been vacationing in Florida. Mrs. Lillian Buschofsky, with 10 years' service at Metro, most recently as assistant cashier, resigned to become cashier for WB. Mrs. Jennie Nash was hired as a biller.

Remaining at posts they took when WB relighted the exchange last June were: James Evans, booker; Mrs. Nancy Di Sorrento, booking clerk (she had been with the company seven years).

Evans, head shipper at Paramount for more than 25 years before his retirement, joined WB as a date-setter three years ago. He was pinkslipped in March; had just gone to work for Clark Service when an opening re-appeared at Warners.



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— REX SMITH

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JACK CARSON • JUDITH ANDERSON
FROM M-G-M IN METROCOLOR
and GALA NEW STAGE SPECTACLE

Par's Four-Approach Test on 'Houseboat'; Result: All-Angles-of-Appeal Fused

Combine all the elements of a film production in the advertising campaign—that's the best way. At least, this is the way Paramount found things with its four different approaches with "Houseboat," Cary Grant-Sophia Loren costarrer.

Company played the picture in four Michigan situations, each with different press insertions and radio copy. One played up the family angles as concerning Grant and his three children, second hit the Grant-Loren romance, third underscored the comedy and the fourth was the combination of the first three.

The combo idea, as tried at the State Theatre, Kalamazoo, won out. In the first three days (Friday-Sunday) the picture grossed $8,400. Par measured the returns in comparison with Warners' "Indiscreet" (Grant and Ingrid Bergman) which reportedly took in slightly over $6,000 in a full week.

Par gauged "Boat" against "Indiscreet" in the three other Michigan situations—in Jackson, Ann Arbor and Battle Creek—and "Boat" was ahead in all three. But the Kalamazoo outing proved best of all and the campaign in this city is the one which is to be used nationally.

Par spotters noted that the Kalamazoo run brought out more of the all-around family-type audience, meaning kids with parents, etc. This was not so noticeable at the other locations.

"Boat" will be opened in Philadelphia and Washington in October.

Wave-Borne or Cable-Carried If It's Toll Harris Agin It; Fights Skiatron

Washington, Sept. 30.

The top Congressional tollvision investigator, Rep. Oren Harris (D-Ark.), today (Tues.) revealed that he plans to probe Skiatron's effort to sew up telecasts of games by Los Angeles and San Francisco baseball and football teams for closed-circuit feeds for fees.

Harris told VARIETY that no matter what Skiatron may call it, he calls it pay-tv. And, he said, Congress should be informed on what is going on because only Congress can change the law.

The Arkansas Congressman understands that Skiatron's deal, using the lines of telephone companies to put Los Angeles Dodgers and Rams and San Francisco Giants and Forty-Niners games on a closed circuit, to be "bought" by viewers in their own homes, is, as the law now stands, outside the jurisdiction of the Federal Communications Commission.

His proposed airing of the situation before Congress is aimed at collecting the facts as Congress can —if it wants—make such a practice illegal by passing a new law. The implication is that he is receptive to offering a bill along that line.

Harris said the Skiatron situation will be aired when the House Commerce Committee, which Harris serves as chairman, takes up the general subject of tollvision again—for a "showdown" this time. These hearings will "definiteiy" be the first order of committee business in January, he said, if not before. They could possibly start in December, he said.

Harris showed letters he wrote a week ago to Skiatron, the Giants, the Dodgers, the Rams, the 49ers, New York Telephone, Jersey Bell and Pacific Telephone.

The identical letters asked for all the facts from each "with regard to your participating in any commitments, negotiations or plans relating to the operation of subscription television broadcast operations or closed-circuit pay television operations."

Harris also "threw a scare" into the sports clubs in a separate prepared statement which noted his strong support earlier this year of a bill to exempt professional team sports from the provisions of anti-trust laws, a bill which missed enactment in 1958.

He added this verbally-raised political fist: *"Plans of baseball or football clubs to televise their games on a subscription basis should certainly be taken into consideration when Congress (is) called upon during the next session to give consideration to such legislation."*

Harris pointed out that FCC, at his request, has postponed any definite decision on pay tv until his committee has more time to explore the subject next year. The issue of to fee or not to fee tv is certain to emerge in bill form from his committee early in the new Congress. Harris will be there then for certain; he has no Republican opponent in Arkansas in November, not that it would matter anyway in his Democratic state.

His own position is openly anti-feevee.

In his statement about the Skiatron, et al, letters, Harris declared: "Subscription television limits the viewing of major sports events and other programs to those who are willing and able to pay. This constitutes a major departure from our present system of 'free' broadcasting. It does not matter whether subscription operations utilize radio waves or wire (telephone) circuits for this purpose. The principle involved and the effect are the same."

700-DATE SATURATION FOR 'MAN OF WEST'

"Man of the West," Walter M. Mirisch production for United Artists, has been set for a 700-date saturation booking next month, the biggest opening for a pic in UA's history, according to distribution v.p. William J. Heineman.

Booking for the pic, which stars Gary Cooper and Julie London, blankets the 33 exchange areas in the U.S. and Canada.

MRS. SKOURAS PRESENTS—

Showman's Wife Lines Up Boys Town Event for Town Hall, N.Y.

Another of Mrs. George P. Skouras' continuing benefits of multi-cultural character will take place Oct. 24 in Town Hall, N.Y. for Boys Towns of Italy.

Erberto Landi, the Italian impresario, has booked Lina Benelli, coloratura, and Ceasare Bardelli, Met baritone, for the occasion.

Frank Iuculano's Roma Furniture is "sponsor."

Films (Not Legit) To Escape Chi's 3% Ticket Tax

Chicago, Sept. 30.

An overdue citizen's committee report urging modification of Chicago's 3% amusement tax finally reached the city council last week (25) with the personal blessing of Mayor Richard J. Daley. Its recommendation — elimination of the admission impost on the first 90c of every picture house ticket— went to the finance committee, with the possibility it may reach the full council by the next meeting, Oct. 8.

Unaffected by the report, and presumably any legislation that results, are legits and other entertainments.

There's scant doubt the filmeries will get the relief for which they've long pleaded, what with Daley in their corner. A spur to action is that theatre shutdowns mean loss of city revenue from real estate taxes, although it's noted granting a reduction to exhibs will mean a loss to Chi of around $500,000 per. No one knows how this will be offset, the mayor pointing out that it's up to the council to find ways to make it up.

Daley appointed the fact-finding panel early this year. Its verdict was returned in April, but the mayor suggested the committee beef it up before offering it to the aldermen. Its delay till now probably was due to the busy schedule of committee chief Patrick H. Hoy, prez of the Ambassador and Sherman Hotels here.

Chief beneficiaries from the tax reduction will be the long-suffering nabe houses. One closed a fortnight ago, and another folds this Friday (2), leaving the Windy City with around 160 theatres. Once there were well over 300, but the number began to dwindle in 1948, with the advent of both tv and the 3% levy. If the council goes with the report, Chi will be following the lead of New York and other cities which have recently adopted tax relief for theatremen.

Ayers to Century Board

Century Circuit Inc., New York chain with headquarters in Queens Village, N.Y., last week disclosed the election of Norman J. Ayers to its board.

Ayers formerly was eastern sales manager of Warners.

'La Parisienne's' Non-Art Dates, First for Bardot, A Select Wow to Svensk

Minneapolis, Sept. 30.

A Bardot picture, "La Parisienne," has hit the local neighborhood non-art subsequent-run houses for the first time and en masse.

Picture, which ran five weeks downtown at the 400-seat World to big business, went into all of the city's 10 uptown non-art theatres in the earliest subsequent-run clearance slot, 28 days, day and date, and it has been playdated for a slough of the remaining later slotted neighborhood theatres

The non-art theatres passed up "And God Created Woman," probably because of its Legion of Decency condemnation, but it cleaned up at the uptown art houses after having run six weeks downtown to smash grosses. Now, however, they apparently felt it was necessary to try to cash in on all of the word-of-mouth and other notoriety Bardot has been enjoying here, "La Parisienne" not being Legion-condemned.

Talk of the industry here is the fact that "And God Created Woman" has gone into its 12th week at the neighborhood Avalon, breaking all records by far for any picture in a local uptown theatre. Making this all the more remarkable is the fact that "And God Created Woman" had long runs previously in three other local neighborhood "art" houses after its downtown firstrun.

Politician Sues To Stop Cabling Of Football

Detroit, Sept. 30.

A Michigan legislator, a long-time foe of "pay-as-you-see-television" has obtained a temporary injunction in Wayne County Circuit Court against a closed-circuit theatre telecast of the Michigan State-Michigan football game Saturday (4).

State Rep. John J. Fitzpatrick, a Detroit Democrat, named as defendants the State Board of Agriculture, governing group at Michigan State; the U. of M.'s Board of Regents and three metropolitan Detroit theatres, the Fox, Royal and Wyandotte.

Judge Theodore Bohn issued an order restraining further sale of tickets or further promotion. Show cause hearing was set for this Thursday (2).

Fitzpatrick and a group of followers picketed the Michigan theatre in 1950 when U. of M. games were large-screened there. In 1951, he was instrumental in getting the State Legislature to pass a law prohibiting state institutions (both Michigan State and U. of M. are) from telecasting events on a closed circuit unless they also are made available on home receivers. Fitzpatrick said his present action stem from a desire to have the Michigan State-Michigan game shown on home receivers.

Sam Jaffe Back as Producer

Hollywood, Sept. 30.

After 24 years of agenting the Hollywood scene, Sam Jaffe, who recently dissolved his partnership with Charles Feldman's Famous Artists, is returning to film production, in which he started in 1920 as studio manager for Mayer-Schulberg Productions.

Jaffe, with his own coin, has purchased unpublished novel by Richard Powell for $175,000 for indie production. Terms also call for 6% of gross and additional $15,000 if it selected as a Book-of-the-Month Club entry. Scribner's will publish tome next Spring, as follow-up to Powell's "The Philadelphian," upcoming Warner Bros. production.

Foes of Tollvision Keep Strewing Its Path With Banana Peels

San Francisco, Sept. 30.

San Francisco's civic supervisors have taken under consideration a resolution to provide a license tax on tollvision "if the telephone company prevails in its position that it does not need a city franchise."

Supervisor James Leo Halley introduced the "standby" ordinance which would permit the city to collect a business license fee or franchise tax from any closed-circuit firm. Halley candidly admitted the ordinance was aimed at Skiatron.

The resolution followed by one day a call of California Assemblyman Louis Francis, of San Mateo, for the State Public Utilities Commission to deny approval of an engineering study contract between Skiatron and the Pacific Telephone & Telegraph Co. until the State Legislature has a chance to meet.

Skiatron claims it's reached a "firm" agreement with the PT&T on establishing home—toll service here. The phone company, however, says it's "undecided."

Francis, chairman of a legislative subcommittee which investigated pay-see last year, said State legislation was "imperative and urgent" to avoid the possibility that toll might deprive viewers of present advertising-paid programming. He wrote C. Lyn Fox, chairman of the State Public Utilities Commission, that toll presents "many complexities, ramifications and dangers."

Halley's proposed ordinance does not establish city fees but, if passed, would require any tollvision company to report its gross and net to the Frisco tax collector, who would be authorized to established a license fee. Halley said he was fearful Skiatron might try to sidestep the city and added: "I want this to be ready in case other things fail."

Greenberg Rises in West

Fred Greenberg, Los Angeles branch head for Warner Bros., has been named to succeed Roy Haines as the company's western division sales manager.

Joseph Sarfaty, Greenberg's assistant, will succeed Greenberg at the L.A. branch.

Ozoners' Lessons: Fast-Time, Cold, Batter the B.O.

Minneapolis, Sept. 30.

What has been, with a few exceptions, a poor season for most of this territory's small-town drive-in theatres, has ended, the wholesale shutterings having started last week.

However, at the same time, a check indicates that many of the 13 Twin Cities area ozoners found the boxoffice going better than a year ago and will wind up well in the black. Despite temperatures in the low 30's most of these outdoor theatres still haven't halted operations.

Daylight saving time is blamed by many of the small-town ozoner operators for their boxoffice troubles. In Minnesota and in North Dakota towns bordering this state it was the fast time's second summer and the boys feel that the hurtful impact increased, if anything.

Even before DST, however, most small-town ozoners in this area had a difficult struggle to make both ends meet, according to exchange managers here. The season for most of the ozoners is only of about four month's duration and even during that time there are numerous cold nights. Also, apparently, the outdoor stands need populous surroundings.

This year has been notable for the dearth of new outdoor theatre construction. Whereas in previous years the ozoners sprung up like mushrooms, the 1958 fresh entries numbered only three, two of which had been started in 1957 and with construction delayed in one instance.

GAS LEAK EMPTIES THEATRE

Chicago, Sept. 30.

A leaky gas refrigerator in the cellar chased some 200 patrons from the Hyde Park Theatre, nabe indie. They filed back—10 minutes later after unit was repaired.

On the screen: "Raising a Riot."

'TIN ROOF' DETOURS OTHER METRO PRODUCT

Pittsburgh, Sept. 30.

Extended run of "Cat on a Hot Tin Roof" at Penn, which plays all of the MGM product here, has sent a flock of other Metro pictures into other downtown houses. Fulton has already had "Dunkirk," Harris gets "Andy Hardy Comes Home" and pop-price showing of "Gigi," with a 10-week road-show engagement at the Warner already behind it, will wind up at the Stanley. In addition, Brigitte Bardot's "La Parisienne," which had been booked to follow "Cat" at Penn, goes to Stanley, too.

"Cat" is now in its fifth week at Penn, and house's future log has been piling up. Elizabeth Taylor starrer still doing well enough to continue but has to get out today (Tues.) to give Rex Harrison-Kay Kendall "Reluctant Debutante" at least nine days before the locked booking on "The Big Country" Oct. 9. Latter can't be pushed back because Gregory Peck is coming here in person to kick off the tri-state premiere of the deluxe Western.

Gable in Par Stable

Hollywood, Sept. 30.

Clark Gable inked a two-pix deal with Paramount, first to roll in 1959 and second following year. Neither story property yet has been selected.

Actor, who previously did "Teacher's Pet" for Perlberg-Seaton, will do a second for producers late this year at Paramount, "But Not for Me." Walter Lang will direct film which also costars Carroll Baker, Lilli Palmer and Lee J. Cobb.

Theatremen Widen Their Opposition; Cable, Too, Like Wave, The 'Enemy'

Strategy to deal with pay-as-you-see television, particularly the closed-circuit variety, will be one of the main topics at the Theatre Owners of America convention agenda in Miami next month.

Feeling is that while it'll be possible to ram through legislation aimed at outlawing over-the-air transmission of tollcasts, the closed-circuit issue could best be handled by a law which would hand control over the cable offerings to the various states. Exhibitors frankly hope that, on that level, they are influential enough to block progress possibly via state control of various aspects such as rates.

There was a time, when broadcast pay-tv was still an immediate feasibility, when exhibs more or less ignored the cable aspects, feeling that the closed-circuit approach would be impractical in that it'd be too costly. Situation has changed now, with Federal Communications Commission hesitancy driving the pay-tv proponents into the cable field, where some progress has been made.

Some years back, at a press confab at TOA, the view was expressed that exhibs had no quarrel with closed-circut video. This seemed logical in the practice-what-you-preach vein since the theatres appeared interested in the theatre television. Argument at the time was that over-the-air transmission gave an "unfair advantage" to the pay-tv group, whereas cable transmission simply constitute fair competition. This view has undergone some change in ratio to theatremen's concern over the possible practicality of closed-circut tollcasting.

PUBLIC VOTES 'NO' ON QUIZZES

They Said It Couldn't Be Done

Probably the most unique sale in broadcasting this season—either in radio or television—is the six-installment CBS Radio documentary series "The Hidden Revolution," which premieres on Oct. 22 with Ed Murrow narrating the series, being underwritten by Nationwide Insurance Co. Outfit is splurging to the tune of $200,000 for the series of documentaries, which will teeoff in full hour form, with the remaining to be done as half-hour entries.

It's been more years than any network cares to remember since a documentary series has been brought in under commercial auspices, and unique aspect of "Hidden Revolution," out of Irving Gitlin's Public Affairs Division, is that the project came into being because Nationwide Insurance asked CBS to develop a series of uninhibited mood and significant depth.

Country's foremost atomic scientists, sociologists, educational leaders and government heads will participate in the series. They include Admiral Rickover, General Twining, Advance Research Projects Director Roy Johnson, Secretary of Interior Fred A. Seaton, John Kenneth Gailbraith and others.

After the Oct. 22 preem, the series will be of half-hour duration with the following theme breakdown:

Nov. 19: "Freedom's Last Stand," dealing with challenges to democracy and liberty in nuclear age; Dec. 17: "The 20-Hour Week."; Jan. 21: "My Friend, My Enemy," examination of the changes in human relations brought about by "The Hidden Revolution"; Feb. 18: "The Empty Schoolhouse," study of new needs and problems of education, and March 18: "The Day Called X," probing of war or peace.

"Hidden Revolution" will attempt to reflect the public relations approach of the sponsor, a comparatively young insurance company but fourth largest in one field, namely automobiles. With some 3,000,000 policy holders regularly contacted by field agents, Nationwide expects to start series with a substantial "pre-sold" audience for the series.

Gitlin will handle overall supervision of "The Hidden Revolution." James Fleming will be executive producer in association with Arthur Rabin and Richard Siemanowski.

Best Laid Plans of CBS Go Awry In Projecting Shows Year Ahead

Approximately one year ago, at the start of the '57-'58 season, CBS-TV stuck out its chest, its money and possibly its neck by proudly proclaiming that the network had no less than a dozen programming projects on tap for the '58-'59 season. Tallying time has come around and the new motto at the web might well be "don't plan too far ahead, for only one of the programs the network counted on for this fall has panned out.

Of the brand new programs to be presented this fall only "Pursuit," a live one-hour detective series to be presented Wednesday at 8, will be aired. None of the other programs CBS counted on for this season made the grade for one reason or another, most of the skeins failing to attract sponsor attention.

The programs which didn't materialize are "The World of White," Sydney Kingsley's series, the pilot having been shot last fall and 13 scripts completed; Nat Hiken's "The Magnificent Montague," pilot shown around the ad agencies this fall; Howard Erskine's "Rendezvous" anthology, of which the web gave the go-ahead sign for 13 films; a series titled "Front Office," in which Ralph Bellamy was slated to play the lead role and two additional holdover pilots, "Nancy Drew," and what was then titled "21st Precinct."

Two of the CBS programs made

(Continued on page 44)

Winston Salem's 'NW Passage' Buy

Hollywood, Sept. 30.

Winston Salem ciggies has bought alternate sponsorship on 10 "Northwest Passage" vidfilms, thus giving Metro TV vidseries on NBC-TV full sponsorship. RCA and Winston Salem will split the tab on the series henceforth.

Meanwhile, studio tv production chief Richard Maibaum has just finished supervision of connectives for a trio of the vid segs to be release abroad as a theatrical film. Metro spent $260,000 more on the series than it receives from NBC-TV, because it was lensed in color. However, studio expects to recoup that coin and more via the release of the telescoped vidpix in the foreign market.

BBC-TV Opera Version Of 'Tale of 2 Cities'

London, Sept. 30.

A two-hour production of an operatic version of Charles Dickens' "A Tale Of Two Cities" will be aired by BBC-TV on Thursday (2) evening.

The opera, with libretto by Cedric Cliffe and music by Arthur Benjamin, had its first stage production by the New Opera Co. last year. It has 23 featured parts plus a large chorus and extras. Music will be played by the Royal Philharmonic Orchestra and the program will be produced by Rudolph Cartier.

'Yoder's Raiders' Still Raise Havoc With Live Shows

Chicago, Sept. 30.

Lloyd Yoder and his Philadelphia raiders have struck again at WMAQ-WNBQ. This time they felled a pair of live cross-the-board entries in the noon hour, "Bingo" and the kidshow "Commander 5," both of which had been installed last spring by the Jules Herbuveaux regime. Elected to replace the extirpated shows are a pair of half hour vidpix, "It's a Great Life" and an anthology series.

This is the second major onset of the former Philly NBC veep and his boys since they marched in on the Chi o&os less than a month ago. In their programming pogrom there have been some comparatively minor purges too, such as the lopping off of veteran newscaster Jack Angell and the switching of several radio pubaffairs opuses from weekends to weeknights to make added room for the saleable "Chicago Monitor."

Latest programming assault, of the two video daytimers, was made boldly in the face of a generally bad local press resulting from the Yoder clan's rub out of the five-minute nightly contributions of Dorsey Connors, Norm Barry and Clifton Utley. Unhappy sentiment

(Continued on page 44)

SCORECARD ON NEW SEASON

By GEORGE ROSEN

The first real measurement of the network quizzes since the initial outbreak of the scandal is now available, based on rating returns of the new season. At the time the scandal broke, it's recalled, the quiz packagers (and at least one network) went on record as saying that the public would be the judge. The returns are now coming in—and the public has voted an emphatic "no."

Exhibit A: NBC-TV's "Twenty-One," which had slipped from 6th to 35th place in the early September Nielsens, hit its lowest score to date in its switchover last week to Thursday night. Against reruns of the ABC's "Real McCoys" and the CBS summer replacement "Verdict Is Yours" entry, its 11.2 Trendex was swamped by "McCoy's" 20.0 and just managed to match the CBS summer filler.

Exhibit B: Without even any network competition in its Saturday night 10:30 to 11 slot, NBC-TV's "Brains and Brawn" could only muster an 8.0 Trendex first time out and a 9.0 on the second week. On the other hand, the rival WCBS-TV in the New York market, with a half-hour syndicated vidpix entry, ran off with an 18.7 rating.

Exhibit C: "Price Is Right" on NBC, which had been flirting with the Top 10 contenders all summer, dropped to 16th position in the new September Nielsens. It now has the distinction of being the highest Nielsen-rated quizzer on tv, but interesting to note is that not a single quiz program shows up among the Top 15 Nielsen entries. (First time that's happened since "$64,000 Question" made it big.)

Exhibit D: "$64,000 Question" returned to CBS-TV a couple Sundays back, moving into the Sunday night at 10 period formerly occupied by the now-axed "$64,000 Challenge." First time out it took a Trendex beating from a film anthology rerun series ("Decision") on NBC-TV, latter snaring a 23.5 as opposed to the quizzer's 17.4 And this despite the fact that "$64,000 Question" enjoyed an enviable lead-in with the Alfred Hitchcock series. (Return of Loretta Young to the 10 o'clock berth, always a fave with NBC audiences, is expected to widen the gap further.)

Exhibit E: NBC's "Tic Tac Dough," after a longtime boast of 40.0 share of audience in its 7:30 evening berth, dwindled to a 28.0 share.

There's no denying that the scandal has soured the audiences on money shows, hence the Trendex-accented repudiation. (That's why CBS has reportedly been having some secret huddles on the advisability of doing away with all quizzers.) If NBC is having more than its share of discomfiture, it's because so much sponsor coin (in the aggregate representing some $18,000,000 in total annual billings) is riding with money shows on that network. Out of the Barry & Enright-created stable alone, in addition to "Twenty-One," there's "Tic Tac Dough," both as daytime and nighttime fare, and "Concentration." There's a nearly $10,000,000 sponsor commitment on the daytime "Tic Tac" and "Concentration" alone, and triggering the distress is the fact that such national clients as General Foods and Procter & Gamble (who run fast from anything even remotely suggesting skulduggery) are involved.

ZSA ZSA'S 15G FOR GILLETTE BLURBS

Hollywood, Sept. 30.

Gillette has added Zsa Zsa Gabor to its pitching battery for vidblurbs during upcoming World Series telecasts over NBC-TV. She joins Bob Hope, John Wayne and Rock Hudson, previously signed for blurb-beaming.

Actress reportedly will be paid in excess of $15,000 for season.

Morris Plan (Wm., That Is) Into '58-'59 TV Season With Whopping 27-Show Scorecard for New Mark

By JACK HELLMAN

Hollywood, Sept. 30.

Topping the previous high mark in its 60-year history of talent management and tv package sales, the William Morris agency will have more shows riding the networks under its sales aegis this season than any competing outfit. The margain of superiority is so marked that the second best sales record is far distant numerically.

Agency's sales record for the season is 12 new shows. Together with the holdovers from last season, the company will be represented by 27 shows, believed to be unparalleled in tv history. For the record, here are the new programs that will carry the Morris sales stamp:

Ann Sothern Show, "Steve Canyon," "The Rifleman," "Wanted-Dead or Alive," "Further Adventures of Ellery Queen," "Brains and Brawn," "Love and Marriage," "The Invisible Man," Milton Berle Show, Peter Lind Hayes and Mary Healey, Firestone Hour, "Mother's Day." In this foregoing list there may be instances of half or no sales but Morris has the order from the network. In syndication are the Morris-sold "Charlie Chan," "Silent Service" and "Trader Horn."

To fill out the list of 27 shows riding out the season in the WM silks must be added those continuing from last or previous seasons, many of them re-sales. Said a Morrisman, "many shows are not just carryovers. The sponsor or his agency must be sold all over again." The renewals comprise Danny Thomas, "Wyatt Earp," "The Real McCoys," Loretta Young, Groucho Marx, "Trackdown," "December Bride," Gale Storm, "The

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Groucho's 'Oucho'

If last week's initial Trendex returns on the new season are indicative of a viewing patteren, it looks like Groucho Marx's "You Bet Your Life" will have its hands full this season as result of the show's shift to the Thursday 10 p.m. slot.

CBS-TV's "The Plot to Kill Stalin" (Playhouse 90) outpointed Groucho 18.6 to 18.1 for the 10 to 10:30 period, while in the previous (9:30) half-hour, "Playhouse registered a fat 22.2 as opposed to "Buckskin's" 16.0. Interesting aspect here is that "Buckskin," prior to the last week's Playhouse 90" starter, had been grabbing off Top 10 tallies.

Grey Agcy. Rides Out a Dilemma In 'Pursuit' TV Buy

Grey agency found itself on the horns of a dilemma last week in resolving what to do with its Mennen tv biz (totalling some $3,000,000 in annual billings). Coin was up for grabs when the client decided to pull out of the ABC-TV fights.

Grey is the agency on the NBC account, which seemed to give that network a running start in pitching for the biz. NBC was particualrly anxious to embrace Mennen sponsorship on either (or both) of two hourlong entries, the Friday night "Ellery Queen" and the Saturday night "Cimarron City." It was an attractive offer, involving a sizable NBC contribution on program costs.

But CBS-TV was in there pitching, too, with its new 60-minute "Pursuit" series, which comprises many of the producer-director components of the former "Climax" series and which is budgeted at $60,000 per.

Herb Straus, exec veepee of Grey, Al Hollander, tv-radio chieftain of the agency, and Len Colson, ad director of Mennen, wrestled with the problem and, despite the NBC-Grey allegiance, threw in their lot with the CBS entry, pacting for alternate-week full hour. Program strength (at least on paper) of "Pursuit" was said to be a factor in the decision.

Unhappy With Billing, Jane Powell Scrams Eddie Fisher's Teeoff

Hollywood, Sept. 30.

Jane Powell, who was to have guested on Eddie Fisher's seasonal opener on NBC-TV tonight (Tues.) bowed off the show a few days before it went on as the result of a billing clash with Jerry Lewis. NBC-TV publicity department had stated her departure was due to "conflicting commitments."

But Miss Powell explained when she was originally signed her contractual billing specified hers would read "special guest star." Later, however, Lewis was signed to guest on the show and he insisted on the billing, "special added attraction."

Singer objected to this on grounds it would make her billing meaningless, and offered to share equal billing with Lewis. Comedian resisted, however, and held out for his "special" billing, so Miss Powell ankled the show on Thursday.

Keeping Up With Trendex Charts

Looks like a battle royal for audience domination between the two "Perrys" (Mason and Como) on the basis of last Saturday's (27) Trendex returns, with only one-tenth of a point separating the two shows in their competing 8 to 8:30 segment. "Perry Mason" hit a 23.4 as opposed to Como's 23.5.

In its earlier (7:30 to 8) period, "Perry Mason" had itself a Trendex ball, snaring a 21.0 as compared with Dick Clark's "American Bandstand" on ABC (13.3) and NBC's "People Are Funny" (11.0).

On Friday, Phil Silvers edged out "M Squad," 18.2 to 17.6. On Sunday it was Steve Allen's turn to rule the Trendex roost, Allen getting an average of 22.0 for the full hour as against Sulivan's 18.2. On the other hand, "Maverick" trounced them both at 8 to 8:30 with a 25.8.

Await Texaco Decision On 'Friars Man of Hour'

Texaco officials appear to be just as enthusiastic as CBS execs over the audition show cut last week of CBS-TV's "Friars Club Man of the Hour" and a decision will be forthcoming this week as to whether the company will pick up the tab for the series.

Originally it was designed as a weekly half-hour entry, but based on the 53 minutes of show wrapped up for the audition, it's been changed to a full hour one-a-month entry. It's reported board chairman Bill Paley and other top CBS execs literally flipped when they saw the test runoff. Show is the creation of Lester Gottlieb with Nat Hiken producing and writing.

TV PROBES STRIKE POLITICAL NERVES; PUT ON ICE UNTIL AFTER ELECTIONS

Washington, Sept. 30.

Television probes, the House Harris Investigating Subcommittee has learned the hard way, are political dynamite. So the Congressmen have decided to put away the matches until after election day, Nov. 4.

The conclusion was obvious after two days of talking about rumors and important political names connected with the Pittsburgh channel 4 tv case, which is —and has been for some time— before a federal grand jury here.

The hearings slipped ouf of hand politically for the Democrats. And the subcommittee chairman, Rep. Oren Harris (D-Ark.), found himself in the position of announcing publicly that one of his investigators had goofed when he cast reflections on the Democratic candidate for governor in Pennsylvania and the chairman of the committee set up to elect Democrats to the U.S. Senate.

Harris, who had previously scheduled the current set of hearings to run through Oct. 3, promptly called them off Sept. 26, announcing there would be no further public probe of tv cases until November. The votes in the Congressional election will have been cast and counted by then.

Republicans on the subcommittee mentioned no objection, because in the name dropping which has been going on, no one knows who might be next.

But it was too seductive an opportunity for the GOP national chairman, Meade Alcorn, to pass. He dictated a statement saying Harris' abrupt termination of hearings on the Pittsburgh channel 4 case was an "attempt to slam the door on this political skeleton." Harris acted, Alcorn said, "under pressure from the Democratic high command." But Alcorn did not mention a Republican angle in the same hearings.

A central figure in the Pittsurgh channel 4 case, at least as far as the subcommittee's study is concerned, is George C. McConnaughey, former Federal Communications Commission chairman and a Republican, now practicing law in Ohio. The subcommittee investigator, Oliver Eastland, reported to the subcommittee during the hearings that he had collected unfounded rumors that: (1) McConnaughey solicited a bride and (2) he accepted a bribe. Both were in connection with Pittsburgh channel 4, an outlet originally sought by five companies and which eventually went to two of them in a

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Plymouth Shooting The Works (AM & TV) On Welk Wed. Entry

After two weeks of feeling out radio, first by means of a five-station hookup and then a seven-station tie, Plymouth has decided to buy the full ABC Radio lineup for its Wednesday Lawrence Welk show. Tonight (Wed.) the 7:30-8:30 show will both be seen and heard in 75 markets, although the radio buy includes many more than just tv-and-radio markets.

Plymouth has tried out Welk's music as a "stereophonic sound" in N.Y., Detroit, Chicago, Frisco, L.A., and Washington and Philadelphia were added later. The stereophonic angle enabled viewer-listeners to get the band plunkings in fuller sound through the simultaneous use of tv's FM and radio's AM receivers.

Enlarged radio deal was made by Jack W. Minor, assistant general manager of Plymouth.

On the heels of the Plymouth program buy, ABC Radio inked three sponsors to a Saturday morning show for moppets. In a deal closed Friday (27), Cadence Records, Little Craft Inc. and U.S. Pharmacal bought "The Story Princess," readings by Alene Dalton, and started the program the next day, Saturday, in the 10-10:30 a.m. period. Deal, set for 12 more weeks, marks the first sponsored program the web has had Saturday mornings for over two years.

All-TV Legit Show

With so many tv performers in the George Abbott legit production of "Drink to Me Only" opening tonight (Wed.) at the Adelphi theatre, one wonders who's minding the store down video lane.

Tom Poston, a mainstay of Steve Allen's show, has the lead in the Abbott production. Others are Cameron Prud'homme, who did six years as radio's "David Harum;" Paul Hartman, familiar figure on various networks; Royal Beal, a recurring figure on the Phil Silvers show; John McGiver, ex-"Kraft Theatre;" Georgann Johnson, who played Marge Weskit on "Mr. Peepers;" Jack Guilford, whose rubber face has been seen on many tv shows, and Bert Wood, production stage manager, who is also a frequent broadcaster.

Mack, Whiteside Indictments Jolt Members of FCC

Washington, Sept. 30.

The indictment of Richard A. Mack, former Federal Communications Commission Commissioner, and his Florida pal, Thurman A. Whiteside, shook the FCC top to bottom.

It is obvious that FCC has had a morale problem since the Harris Investigating Subcommittee started probing tv cases. For the conscientious public servant in a high or low job with a quasi-judicial agency, negative publicity creating an adverse, questioning public attitude which casts reflections throughout the Commission is tough to stomach.

The impact of the three-count federal indictments of an ex-Commissioner and his friend, who was interested in the way a FCC decision went, was the severest of all to date.

The indictments of Mack and Whiteside charged bribery and conspiracy to influence, obstruct and impede the administration of law in connection with the Miami tv channel 10 case. The indictment charged that Whiteside corruptly influenced Mack to vote for the grant of the channel to a National Air Lines subsidiary, Public Service Television, Inc.

From Florida, where he is now living in his father's hotel, saying he has been unable to earn any money since his resignation from FCC last March 3 in the wake of sensational hearings before the Harris Subcommittee, Mack declared his innocence of the charges. And he pointedly asked why he was the victim of "crucifixion" when other Commissioners who voted for Public Service have not received similar interrogation. Outsiders wondered if he plans to talk about other Commissioners when the case goes to trial.

Warrants are not being issued, and Mack and Whiteside are expected to appear here voluntarily for arraignment, probably Friday.

Maximum penalty for the charges involved is 10 years in prison and a $15,000 fine.

Robert Tamplin Tapped For 'Hit Parade' Entry

Robert Tamplin has been named associate producer of the new "Hit Parade" show which kicks off on CBS-TV Friday, Oct. 10.

Other backstage personnel being lined up by Perry Lafferty, producer, include Clay Warnick for choral director and Pete Gennaro as choreographer.

Tamplin was with Ed Sullivan for more than three years as assistant to the producer. Warnick was with the Caesar show and [illegible] while Gennaro worked [illegible] Broadway production of "East Side Story."

Adman Bob Foreman's 'Hot Half Hour' Reads Like It's Hot Out of the Headlines

By JO RANSON

The postgraduate curricula of network quiz show behavior, Madison Avenue's fancy two-timing advertising agency patterns, the crafty doctrines of certain tv sponsors, the filmy negligee necromancy of seductive spielers, the cunning cost-per-thousand presentations—all this and considerably more are pitched in the glittering patois of the super-sophisticated gray flannel-suited 15%ers in Robert L. Foreman's novel, "The Hot Half Hour" (Criterion; $3.95).

Obviously, the disclaimer in front of this jazzy saga of video giveaways is as phoney as an announcer's sincerity. When Foreman, head of all the creative services at BBDO, sat down to write this first novel of his, he couldn't possibly invent such conniving characters as Merton Karamaz and Myron Essenger, partners in the House of Karess, leaders in women's fashion, and spenders of some $10,000,000 yearly in various advertising media. Nobody, but nobody, could create such fictitious characters and incidents and when Foreman doth insist that any resemblances are merely coincidental, he's most likely copping the fifth.

Messrs. Karamaz and Essenger are as real as a station break but louder and certainly more villainous in their day-to-day encounters with account executives, package producers and network chieftains. There were and are such thimble-

(Continued on page 43)

Major Shifts At CBS O&O In L.A.

Hollywood, Sept. 30.

KNXT general manager Clark George made sweeping staff realignments at the CBS-TV o&o here last week, affecting programming, production, administration and sales. Major appointments were those of Bill Alcine to manager of film programming, with responsibility over all feature and syndicated film shows, and exec producer Don Cook to responsibility over live programming. Both report to program manager Don Hine.

Algerta Hackett, administrative supervisor of the station, was upped to business manager, succeeding Larry Lazarus, who became director of systems and procedures. Floren Thompson becomes assistant business manager and Hal Uplinger replaces him as production coordinator. Uplinger was assistant sports director.

Ford's 500G to Vox Pop 400 'Typical Americans,' Week of Detroit Hoopla

Ford Motor Co. is spending approximately $500,000 to bring 400 typical American citizens from all parts of the country including Alaska to Detroit on Oct. 8 and 9 to make their comments first hand on what's wrong with motor car design and at the same time entertain them with a special Tennessee Ernie Ford NBC-TV show originating from the Henry and Edsel Ford auditorium. The Ford show, ordinarily telecast from Hollywood, will originate from Detroit on this occasion and will be aired Oct. 9.

The George Gallup organization chose the 400 citizens who'll participate in what is known as the first Ford Consumer Conference and will attempt to disprove the charge that Detroit does not consider the needs of American motorists when it comes to motorcar design. In addition to viewing the new Ford models, laymen participating in the voxpop powwow will be given the use of new Ford cars for 30 days for test purposes.

TV Network Premieres

(Oct. 1 - Oct. 12)

Wednesday, Oct. 1

Wagon Train, (film), Western, NBC, 7:30 to 8:30 p.m. Ford via J. Walter Thompson and Nabisco via McCann-Erickson.

Ozzie & Harriet, (film), Situation Comedy, ABC, 8:30 to 9 p.m. Eastman Kodak and Quaker, both via J. Walter Thompson.

Armstrong Circle Theatre, Drama, CBS, 10 to 11 p.m. Armstrong via BBDO.

Thursday, Oct. 2

Leave It to Beaver, (film), Situation Comedy, ABC, 7:30 to 8 p.m. Miles via Geoffrey Wade and Ralston via Gardner.

I Love Lucy, (film), (Reruns), Situation Comedy, CBS, 7:30 to 8 p.m. Pillsbury via Campbell-Mithun and Clairol via Foote, Cone & Belding.

December Bride, (film), Situation Comedy, CBS, 8 to 8:30 p.m. General Foods via Benton & Bowles.

Real McCoys, (film), Situation Comedy, ABC, 8:30 to 9 p.m. Sylvania via J. Walter Thompson.

Yancy Derringer, (film), Adventure, CBS, 8:30 to 9 p.m. S. C. Johnson via Needham, Louis & Brorby.

Pat Boone Show, Music, ABC, 9 to 9:30 p.m. Chevrolet via Campbell-Ewald.

Zane Grey Theatre, (film), Western, CBS, 9 to 9:30 p.m. General Foods via Benton & Bowles and S. C. Johnson via Foote, Cone & Belding.

Behind Closed Doors, (film), Adventure, NBC, 9 to 9:30 p.m. Whitehall via Ted Bates and Liggett & Myers via Dancer-Fitzgerald-Sample.

Rough Riders, (film), Western, ABC, 9:30 to 10 p.m. P. Lorillard via Lennen & Newell.

Ernie Ford Show, (color), Music-comedy, NBC, 9:30 to 10 p.m. Ford via J. Walter Thompson.

Friday, Oct. 3

Walt Disney Presents, (film), Adventure-variety, ABC, 8 to 9 p.m. Kellogg via Leo Burnett, Reynolds Metals via Buchannan and Hills Bros. via N. W. Ayer.

Buckskin, Western, NBC, 7:30 to 8 p.m. Pillsbury Mills via Leo Burnett.

Jackie Gleason Show, Comedy-variety, CBS, 8:30 to 9 p.m. Lever via J. Walter Thompson and Pharmaceuticals via Parkson.

Schlitz-Lux Playhouse, (film), Drama, CBS, 9:30 to 10 p.m. Lever and Schlitz both via J. Walter Thompson.

Sunday, Oct. 5

All-Star Bowling, (film), Sports, ABC, 4:30 to 5 p.m. American Machine & Foundry via Cunningham & Walsh.

Lawman, (film), Western, ABC, 8:30 to 9 p.m. R. J. Reynolds via William Esty and General Mills via Dancer-Fitzgerald-Sample.

Dinah Shore Chevy Show, (Color), Music-variety, NBC, 9 to 10 p.m. Chevrolet via Campbell-Ewald.

Colt .45, Western, ABC, 9 to 9:30 p.m. Sustaining.

Encounter, Drama, ABC, 9:30 to 10:30 p.m. Sustaining.

Alfred Hitchcock Presents, (film), Drama, CBS, 9:30 to 10 p.m. Bristol-Myers via Young & Rubicam.

Loretta Young Show, (film), Drama, NBC, 10 to 10:30 p.m. Procter & Gamble via Benton & Bowles.

Monday, Oct. 6

Danny Thomas Show, (film), Situation comedy, CBS, 9 to 9:30 p.m. General Foods via Benton & Bowles.

Anybody Can Play, Audience participation, ABC, 9:30 to 10 pm. R. J. Reynolds via William Esty.

Ann Sothern Show, (film), Situation Comedy, CBS, 9:30 to 10 p.m.

Westinghouse Desilu Playhouse, (film), CBS, 10 to 11 p.m. Westinghouse via McCann-Erickson.

Wednesday, Oct. 8

High Adventure with Lowell Thomas, (Color film), Documentary, CBS, 8 to 9 p.m. Delco-Remy via D. P. Brother.

Milton Berle Show, (Color), Comedy, NBC, 9 to 9:30 p.m. Kraft via J. Walter Thompson.

Bat Masterson, (film), Western, NBC, 9:30 to 10 p.m. Kraft and Sealtest via Thompson.

Thursday, Oct. 9

Zorro, (film), Western, ABC, 8 to 8:30 p.m. AC Spark Plug via D. P. Brother and Seven-Up via Thompson.

Friday, Oct. 10

Your Hit Parade, Music, CBS, 7:30 to 8 p.m. American Tobacco via BBDO.

Man With a Camera, (film), Adventure, ABC, 9 to 9:30 p.m. General Electric via Grey.

77 Sunset Strip, (film), Adventure, ABC, 9:30 to 11 p.m. (9:30 to 10:30 after premiere). American Chicle, Carter and Whitehall, all via Bates, and Harold F. Ritchie via Kenyon & Eckhardt.

Saturday, Oct. 11

All-Star Golf, Sports, ABC, 5 to 6 p.m. Miller Brewing via Mathisson. Reynolds Metal via Buchannan.

Sunday, Oct 12

Roller Derby, Sports, ABC, 3:30 to 4:30 p.m. Sustaining.

Small World, News-interview, CBS, 6 to 6:30 p.m. Renault via D'Arcy and Olin Mathieson via Needham, Louis & Brorby.

Paul Winchell Show, Comedy, ABC, 5 to 5:30 p.m. Hartz Mountain Products via George Hartman and General Mills via Dancer-Fitzgerald-Sample.

SPECIALS

Bing Crosby Show, Music-variety, ABC, 9:30 to 10:30 p.m. Wednesday, Oct. 1. Oldsmobile via D. P. Brother.

Shirley Temple's Story Book, (Color), Fairy Tale, NBC, 8 to 9 p.m. Sunday, Oct. 5. National Dairy, Hills Bros. and John H. Breck, all via N. W. Ayer.

Swiss Family Robinson, (Color), Adventure, NBC, 6:30 to 7:30 p.m. Sunday, Oct. 12. Rexall via BBDO.

Mary Kelly Exits NBC, Joins Wm. McCaffrey

Mary A. Kelly, after a nine-year stay at NBC and longtime associate producer of "Today," is stepping out to join the William McCaffrey personal management outfit.

Before joining "Today" Miss Kelly was with NBC's "Broadway Open House" and "Colgate Comedy Hour."

Meanwhile, Robert Bendick was named producer of the "Today" show. He starts next Monday (6) when the format of the program changes considerably. Bendick was producer of "Today" from Aug., 1954 to Sept., 1955 when he became a "Wide Wide World" producer. More recently he produced tv programs for Merian C. Cooper Enterprises.

ROBT. SPARKS EXITS CBS-TV ON COAST

Hollywood, Sept. 30.

Robert Sparks, who joined CBS-TV in 1955 as exec producer of network films, Hollywood, resigned over the weeeknd, to form a new association which he will disclose in the near future.

Sparks, who will exit CBS-TV in late December, has during his tenure with the net been exec producer of "Gunsmoke," "Have Gun —Will Travel," "Lineup," "Perry Mason," "December Bride," "Mr. Adams and Eve," "The Eve Arden Show," "Favorite Husband," "You Are There" and the 10 vidfilmed segs of "Rawhide," new one-hour oater skedded for next season.

THE BIG TV PREVIEW RHUBARB

Nielsen's Top 10: Five Westerns

The new Nielsens (for September) knock the quizzes out of the Top 10 box completely, but indicate the westerns are still in favor. In fact, five of the 10 are shoot-'em-ups. CBS was way out in front with eight, with NBC and ABC getting one apiece. (No quizzer shows up until NBC's "Price Is Right" in 16th place).

Here's the lineup:

Miss America Telecast	(CBS)	38.8
Gunsmoke	(CBS)	36.3
Have Gun, Will Travel	(CBS)	31.1
Lucy Reruns	(CBS)	29.7
I've Got A Secret	(CBS)	28.9
Wells Fargo	(NBC)	26.1
Frontier Justice	(CBS)	25.7
Wyatt Earp	(ABC)	25.3
Wanted Dead or Alive	(CBS)	25.2
Ed Sullivan	(CBS)	25.1

Can't See the Dancin' for The Camera Angles, Bud Yorkin Laments

Hollywood, Sept. 30.

Television choreography and dancing has lost much of its freshness and originality because it's become too camera-conscious, in the opinion of producer-director Bud Yorkin. Yorkin, who's producing-directing "An Evening With Fred Astaire," first of two Astaire specs for Chrysler, on NBC-TV Oct. 17, hopes to avoid this pitfall on Astaire's tele debut.

Yorkin has found that too many choreographers worry about the camera angles and the photography instead of concentrating on the creation of good dances, with the result that dancing on television has tended to become stereotyped. "It's the same as a dramatic show," he observes, "the important thing is the story, the script. The technical details are secondary to the story, and any problems can be solved quite easily. Similarly, in television choreography, the important thing is in the creation of the dance. Too many choreographers tend to be influenced by their consideration of 'how will that photograph' instead of how will that dance."

With Astaire and his choreographer, Hermes Pan, Yorkin has taken the position of letting Pan go ahead with creation of his dances without regard to the technical problems. "Once he's finished the dance, then we can make minor technical adjustments for the cameras. The important thing is the dancing itself, and we've departed from the ordinary in giving each dance a beginning, middle and end."

Even where a choreographic

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More Freeloading

This week's freeloading by the press, as part of the inevitable fall preem showings, included Phil Silver's buffet dinner in the Burgandy Room of the Hotel Berkshire on Monday (29) with a preview of one of the new programs in the "Bilko" series.

Tomorrow (Thurs.) the landlubbing press will sail aboard a tugboat from the Hudson River with "Tugboat Annie Brennan" as the Elsa Maxwell of the marine brawl. Invite is from TPA, makers of "The Adventures of Tugboat Annie" series and urges the voyagers to be on hand early in order that Annie and Chowderhead Bullwinkle can toot the whistle on time mid the flotsam and jetsam on the Hudson River.

NBC Enlists Top Authors on Series

Greensboro, N.C., Sept. 30.

Nine top American authors have been secured for a series of national network broadcasts entitled "American Ideas in the 20th Century" it was announced at the Univ. of North Carolina, Chapel Hill, by Elmer Oettinger, director of the NBC-financed project by the National Association of Education Broadcasters.

Thirty-minute dramatic sketches will be written by Pearl Buck, Gerald Johnson, Paul Green, Richard Adler, Frances Gray Patton; Bernice Kelly Harris, Harry Golden, Kermit Hunter and Betty Smith. Four other authors will be invited to write half-hour plays for radio, Oettinger said. Playwright Paul Green of Chapel Hill is a consultant for the series.

The play will begin in October and will be heard over about 75 NBC stations.

This is the seventh series of sketches to be presented by NBC, and the current series will originate at the Univ. of North Carolina and be produced through the cooperation of the University's Department of Radio, Television and Motion Pictures.

Oettinger added that talent provided by the Carolina Playmakers will assist with the project.

ABC May Push Specials Pronto; Art Carney's Spec

Discounting the Oldsmobile-Bing Crosby specials this season, ABC-TV may not wait until '59-60—as topper Leonard Goldenson indicated recently—to kick off other specials. Network, which until now has shunned the one-shotters, is peddling an hourlong special starring Art Carney, and sponsor interest has already been reported. ABC is also mulling a special based on the circus and is eyeing as sponsor General Foods, which underwrote a CBS stanza two Xmases ago along the same thematic lines.

Carney show, called "Art Carney Meets Peter and the Wolf," has a story outline finished. McManus, John & Adams, on the market for a one-shot to be done around midseason for Minnesota Mining, is said to have shown interest in the stanza, budgeted at $209,000 time & talent.

Danny Melnick, ABC program

(Continued on page 42)

'MASQUERADE PARTY' GETS LORILLARD NOD

P. Lorillard after two weeks of hectic searching for a replacement for "$64,000 Challenge," (which fell under a cloud of, suspicion when a contestant claimed he received the answers in a pre-game warmup), has selected "Masquerade Party" as replacement in the Thursday at 10:30 spot on NBC-TV.

"Party" enjoyed a summer run on Mondays at 8:30 on CBS-TV. The Ed Wolf package will preem tomorrow (2) with Bert Parks to host the panel affair. Audrey Meadows has been set as one of the panel members. Program was set via Lennen & Newell, agency for Lorillard. Robert Q. Lewis previously emceed show but he'd have been faced with a program conflict.

OUT-OF-TOWN CRIX BURN UP

The out-of-town (non-New York) tv reviewers aren't taking too well to the idea of allowing Gotham critics to preview shows the day before and publish their notices in advance of the telecast. They've been complaining out loud to CBS and claim that once again they're being treated as "second-class citizens." This is a charge that popped up once before; last winter, to be exact, when the out-of-town tv editors and reviewers complained to NBC chieftain Bob Sarnoff that the N.Y. dailes were getting all the breaks on news releases and that little attention was being paid to the hinterland.

In the case of the Du Pont "Show of the Month" presentation of "Harvey" getting advance reviews last week, the out-of-towners have voiced their displeasure on three counts: (1) not that they favor the idea of advance notices, but it isn't fair to restrict such closed-circuit performances for review purposes to N.Y. critics alone; (2) since some of the Gotham reviewers (not to mention the wire services) are syndicated, a continuation of the practice will result in out-of-town dailes also carrying these criticisms, thus rendering their own "after the show" reviews valueless; (3) the fact that they're being bypassed in such consideration once again illustrates the fact that the networks, the agencies and others involved in programming have little, if any concern for what they (the hinterland) reviewers think.

Even among the New York reviewers, there seems to be a preponderance of sentiment against the practice of reviewing shows in advance, with Jack Gould, of the New York Times, standing virtually alone in championing a perpetuation of the practice. It's Gould's opinibn that in doing so he is rendering a service to Times readers. In contrast to Gould's opinion, the New York Herald Tribune's critic, John Crosby, came out last week with a blast against the practice, characterizing it as a "very bad one for any one of a number of reasons." Based on a sampling of people after the "Harvey" experiment, Crosby maintained that, far from whetting the appetite, the advance criticisms tended instead to dull the appetite. Some of those queried said that "the show was an anti-climax after the notices. It was almost like seeing something that had already taken place."

Prime mover of the practice has

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British Labor Party Comes to Grips With 'Too Much Yank TV'

London, Sept. 30.

Americanization of British tv, already debated by the Trades' Union Congress and on the agenda for this week's Labor Party conference, is to be discussed at the Conservative Party's annual conference starting in Blackpool next Tuesday (7).

A resolution has been tabled by a local Conservative branch "deploring the continuing Americanization of our television programs in direct contradiction to the express undertaking of the Conservative Government to see that these programs remain predominantly British."

Also on the Conservative conference agenda is a number of resolutions urging the Government to introduce legislation to end the "archaic" Sunday Observance Acts. The motion picture industry, which has to pay a substantial toll for the privilege of opening on Sundays, has been pressing for such legislation, but in the last Parliamentary session the Government refused to find time to debate a motion sponsored by more than 100 M.P.'s.

Abrams Sez He Can Now Deliver New Rating System For $4,000,000

George J. Abrams, veepee of Revlon and chairman of the radio-tv committee of the Assn. of National Advertisers, recently said advertisers "are alarmed over the multi-million dollar decisions being made on program ratings in which they had shaky confidence." Abrams added that a test study of different rating procedures showed a variance of as much as 50% in some cases.

Abrams along with Miles Wallach, prexy of Wallach Research, feel they have come up with the solution of the problem. Last May they came up with the method of personal coincidental interviewing, conducting interviews while the programs are on the air, and also telephoning at the time programs was aired.

The interviewing system devised by Abrams and Wallach did not strike the fancy of the networks or the agencymen for the simple reason that it was too expensive. Abrams this week told VARIETY that the cost had now been reduced from an estimated $5,000,000 to $4,000,000 annually because of the new porto-punch interview method in which the interviewer can now punch out the answers on an IBM card.

In studying the existing rating services Abrams said the audimeter system measured dial changes minute by minute therefore reporting "receiver-in-use" information but it could not measure qualitative data on the viewer of a program or that viewer's identification of the sponsor. He stated that he felt the diary method could provide all of the desired qualitative information but required reporting throughout the day and night of the reporter's viewing habits and depends on memory and recollection.

Abrams opposed the personal interview because it relies on recollection the next day and the interviewer uses a program listing guide to suggest programs the viewer might have seen.

And Paar's Complainin'

Pittsburgh, Sept. 30.

Town's newest tv station, WTAE, Ch. 4, has just signed Barry Kaye for a nearly two-hour show every Saturday night, which will make the local deejay just about the busiest guy there is in the communication field here or anywhere else.

Kaye's regular berth is at NBC-o&o WAMP, where he spins platters for two hours five afternoons a week. A couple of months ago, he started an interview program, also over WAMP, from Holiday House nitery from midnight to 2 a.m., Monday through Friday and it was so successful that a few weeks ago he was given an extra-hour, beginning at 11 p.m.

And now the tv show, which will be a partially video version of his Holiday House airer, adds Saturdays as well to his on-the-air schedule. It begins Oct. 11, from 12:15 a.m. to 2, to give Kaye a total of around 27 hours a week.

'Kaleidoscope' As NBC Sun. Entry As 'Omni' Mate

In an effort to jazz up its Sunday afternoon lineup, Bob Lewine, NBC veep in charge of programming, has come up with the "NBC Kaleidoscope" (temporary working title) which will alternate with "Omnibus."

Hour-long production, starting Oct. 19 at 5 p.m., will run the gamut of the arts and public affairs. Series will recreate, among other features, the rise of a Broadway hit, the study of the ballet, the examination of a great American dramatist and other aspects of contemporary life.

Preem showing of the "NBC Kaleidoscope" will bring five NBC correspondents to Gotham for a probing of what's ahead for the final quarter of the year. Subsequently the series will unveil Charles Van Doren as host of a program called "The Ten Commandments" from an idea developed by Jess Oppenheimer; "The Actor Prepares," behind-the-scenes story of how an actor launches his career; "The Best in the World," offering the best of tv productions from around the globe and "Psychoanalysis" during which an actual analysis will be offered "live" during the program.

Additionally, "NBC Kaleidoscope" will do the behind-the-scenes story of a major motion picture theatre and an in-depth appraisal of a famed playwright

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CBS' 'TEXAN' 17.8, 'RESTLESS GUN' 18.6

Looks like a real shootin' match Monday nights 8 to 8:30 with a couple of westerns slugging it out. The heretofore toprated "Restless Gun" on NBC may have found its match (Trendex-wise) in CBS' new "Texan" series, both shows running neck and neck in the ratings. "Texan," 17.8; "Restless Gun," 18.6

In the 8:30 slot, "Wells Fargo" reversed the previous week and went ahead of "Father Knows Best." "Fargo," 21.8; "Father," 20.8

Stunning surprise of the new ratings was Arthur Murray Monday nights at 10 on NBC. It got a whopping 23.9 as against "Studio One's" 11.8 and 7.4 for ABC's "This Is Music."

Untermeyer Axed In Frisco Shuffle

San Francisco, Sept. 30.

Jules Dundes, CBS vice-president running o-and-o radio stations, arrived in Frisco and a few minutes later informed Henry Untermeyer, KCBS general manager for two-plus years, that he was fired. Maurie E. Webster, sales manager of KNX, Los Angeles, pulled into Frisco within 12 hours to become KCBS boss.

Webster figures to reap benefit of Untermeyer's prime accomplishment: within past year Untermeyer has cut KCBS overhead $60,000 a year, despite the engineers' raise. Untermeyer also managed to push a new, lower ratecard through New York seven weeks ago, was projecting better business.

Dundes offered Untermeyer, a CBSer 21 years, a spot sales job in New York, but Untermeyer nixed it, will stay in Frisco, accept his 21 weeks of severance pay and look for an independent station to buy or some other business opportunity.

VAN HEUSEN COIN FOR 'PERRY MASON'

Phillips-Van Heusen Corp. signed this week for one-third alternate week sponsorship of CBS-TV's "Perry Mason" series effective with this Saturday's (4) show.

The men's apparel outfit joins the other regular clients, Sterling Drug and Parliament Cigarets, both of which have signed for a regular run.

Simultaneously, the web grabbed Colgate-Palmolive for a purchase of one-third sponsorship on six Perry Mason shows starting Oct. 18.

Now It's Chicken Incubator Outfit Moving Into TV Film Financing

Flamingo Telefilm Sales, the Herman Rush-Ira Gottlieb helmed outfit, has been holding talks with a farm machinery outfit, called Buckeye Corp., on the acquisition of fresh capital.

Exact nature of the talks are being hushed pending the outcome. But it's reported in the trade that the Ohio farm machinery company, listed on the American Stock Exchange, has been giving telefilms the once-over for possible expansion. Move of Buckeye isn't as outlandish as it may appear on the surface—a maker of chicken incubators moving into show biz. Scranton Corp., formerly a lace making house, acquired Roach Studios and Mutual Broadcasting System as part of its diversification program.

Flamingo Telefilm Sales was formed about eight months ago following the exit of Sy Weintraub from the firm. Rush, formerly with Official Films, joined Flamingo's Ira Gottlieb to run the outfit, still backed by Joe Harris coin. Since the exec switchover, Flamingo has been handling Distributors Corp. of America feature product for tv. It also has a first-run syndication entry, "Citizen Soldier," as well as a library of product.

Flamingo's prez Rush declined comment on the Buckeye report, or rumbles that he is talking with Roach Studios. He confined himself to the generalization that Flamingo Telefilms is interested in expansion and is open to propositions on additional financing and product.

Hi Brown Helms 'Int'l Airport'

"International Airport," starring Lee Bowman, will be produced by Himan Brown for United Artists Television. The series, to be shot in New York, will involve the adventures of an airport special services topper.

"Airport" is the fourth series set by UATV for lensing of 39 episodes. On the "Viking" series, to be produced by Byrna Productions, Elmo Williams has been signed in the dual capacity as director and supervising film editor. He will share directorial duties with George M. Cahan, who also will produce. Lensing is due to begin in Munich, Germany, in January, '59.

Other UATV properties include "The Dennis O'Keefe Show," and "The Troubleshooters," starring Keenan Wynn.

KELLOGG'S BIZ TO WRCV-TV IN PHILLY

Philadelphia, Sept. 30.

One of the major Philly tv buys of the season was registered with the announcement that Kellogg has purchased five 30-minute time periods on WRCV-TV, for the programming of a strong smallfry lineup.

The company sponsors four (5:30-6) sessions on station's revamped late afternoon roster, plus an additional early evening slot. List includes "Superman," "Woody Woodpecker" cartoons, "Wild Bill Hickok," and "Huckleberry Hound," a new cartoon series. Cereal outfit bankrolls a second and completely different "Hickok" pix on Sat.

New Kellogg strip joins a revised afternoon list with "Adventures in Sherwood Forest," (5-5:30, Mon.-Fri.), and 6-6:30 adult fare with the local tv preem of "Union Pacific," "Men of Annapolis," "Danger Is My Business" and the return of "People's Choice" and the "Honeymooners."

'Bold Venture' for Ziv

Ziv, now out selling "MacKenzie's Raiders" is prepping "Bold Venture," starring Dane Clark, as the next syndication entry.

Ziv execs held a meeting in N.Y. on the new property, canvassing regional prospects.

OF SCRATCHED FROM OVER-COUNTER LISTING

Official Films, currently engaged in merger talks with Guild Films, has been taken off the listing of the Over-The-Counter Market in N.Y.

Reason is that the rules provide that if a stock falls below one point, it automatically is taken off the Market's listings for at least 10 days. The high for Official this year was 1⅝. Its drop marks the first time in at least four years that Official Films stock has gone below the one point mark. The stock, in order to get back on the market's listing, must reach a 1½ point mark over a 10 day period.

Telefilm Blurb Outfits Working At Peak Output

Indications are the companies making telefilm blurbs are working at capacity business and have been for the past three to four weeks. It's the annual rush to get the new pitchlines on celluloid at season's start.

The upsurge of biz followed a serious falloff last spring and early summer, when the "recession" had a greater hold on the economy. Not all the news from the film houses is so good: Industrial film making is off, although in the last few weeks or so some of the lost ground has been recaptured and some of the animation houses in commercials are hard hit.

It appears that the recession caused the suffering among the industrials. This is because the chief components of the industrial line are soft sell institutionals, and in a poor biz climate manufacturers seem to want none of that.

That industrials have reemerged to some degree is evidenced in the fact that just lately Caravel Films, which also makes commercials, sold three industrials. Same holds for other major outfits, Transfilm for one, which is understood to have sold several multi-reelers. Much of the new biz is reported to be sales promotional stuff and other hard-sell celluloidal lines, but even then the industrials are not working at the same capacity as commercials.

The recessive climate touched animation, because the process is more expensive than "live action" goods. The squeeze, though some feel it may break shortly, is still on, it is reported. Academy, a company with a big rep in animation, went out of biz last month.

Andrew Stone Eyes Hour Suspense Series

Hollywood, Sept. 30.

Andrew Stone, vet indie producer-director, is setting his sights on television. Stone, who recently completed "The Decks Ran Red" under a four-pix deal with Metro, is discussing a suspense-mystery anthology of one-hour film shows tentatively tagged "Jeopardy."

Proposed deal calls for Stone merely to supervise series rather than final writing, producing or directing. He already has submitted treatments for first 13 segments.

Pall Mall's WPIX Buys

In one of the few program buys on WPIX, N.Y., American Tobacco has bought alternate sponsorship on "Flight" and "Decoy." Indie, despite scarcity of program buys by sponsors, has been doing fine biz with participations, inking over $2,000,000 in biz for the fall season.

American Tobacco will use the two adventure skeins for Pall Mall.

WPIX Gets Code Sticker

WPIX, N. Y., has become a subscriber to the Television Code of the National Assn. of Broadcasters.

Leavitt J. Pope, v.p. and operations manager, said the indie joined because of its belief that "only through voluntary membership in the code can the broadcasting industry police itself and help fend off pressure from governmental regulation."

Other indies in N. Y., WNEW-TV, WNTA-TV, Newark, and WOR-TV are not NAB code subscribers.

Comedy Shows Also on Upbeat In Syndication

In syndication, too, the comedy shows are looking up.

CBS Films, which had a rerun ball with Jackie Gleason's "The Honeymooners," decided that this was the season to come out with a made-for-syndication, first-run vidpix series. In the past, virtually every made-for-syndication comedy skein had a rocky road, many of them not recovering costs.

Syndication, being a "bread and butter" affair, couldn't invest in top comedy talent, nor laugh-em-up scripters. Against the network comedics, many of the syndication entries looked like poor relations. Business, in short suffered and syndicators stuck mainly to action-adventure.

But syndicators may take a fresh look at the comedic field the next time around. "Col. Flack," which is the only first-run laugh-em-up syndication show in circulation at this time, is garnering all sorts of sponsor coin. Of the 80 markets sold, the majority of them are directly with advertisers.

The sponsor list includes Standard Oil of Texas, Anheuser-Busch, Pacific Gas & Electric, Heidelberg Brewing, Colgate - Palmolive, Kroger Co., Dayton Power & Light, Bell Bakeries, Hass-Davis Packing, Oklahoma Gas & Electric, Midland Federal Savings & Loan Assn., Loblaws Super Markets.

"Col. Flack" has turned out to be one of CBS Films' fastest selling first-run syndication entries other than "Gray Ghost."

GILBERT ROLAND'S 'AMIGO' MG SERIES

Hollywood, Sept. 30.

Gilbert Roland may star in a new vidpix series, "Amigo," for Metro TV. Negotiations are currently being finalized for Roland to play the lead role, that of a San Diego detective.

Richard Maibaum, production chief of Metro TV, is handling the Roland negotiations. Plans are to put Don Siegel on the vehicle as producer-director. Dan Mainwaring wrote the pilot script.

It's understood Maibaum is planning the new entry as an adventure series, not a mysterioso. Plot line has main character a liaison officer between San Diego and Mexican police, so that his adventuring takes place both sides of the border.

Heileman's Renewals On Ziv's 'Sea Hunt'

Heileman Brewing, which bumped a renewal on "Sea Hunt" in Milwaukee in favor of "Citizen Soldier," has renewed on Ziv's underwater skein in a number of its principal markets.

Ziv renewals for Heileman include Chicago, Madison, La Cross, Green Bay and Wausau. Heileman picked up "Soldier" in Rockford, Ill., Davenport, Ia., and Eau Claire, Wisc.

Tap Freeman for 'Ivy'

Hollywood, Sept. 30.

Everett Freeman is new executive producer of Alan Ladd's forthcoming Jaguar Productions teleseries, "Ivy League," to star William Bendix.

"League" is fourth tv series being prepped by Jaguar.

Top 20 National Syndicated Shows

(Based on U.S. Pulse Spot Film Report for September)

Compilation of the top 20 syndicated shows in the U.S. is based on 22 basic markets, representing about 16,391,500 tv homes. Pulse, in compiling the list, utilizes a weighted average keyed to the number of sets in each of the 22 markets. The weighted average takes in only the markets in which the program has been telecast. In order to qualify, a property must be telecast in at least ten of the 22 markets. Total number of the 22 basic markets included in the rating compilation for each series is listed in the brackets.

The markets include Atlanta, Baltimore, Birmingham, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Providence, San Francisco-Oakland, Seattle-Tacoma, St. Louis and Washington.

Program	No. of Major Markets	Dist.	Natl. Wght. Ave.
1. Sea Hunt	(20)	Ziv	17.8
2. Highway Patrol	(22)	Ziv	15.2
3. Honeymooners	(19)	CBS	14.1
4. Mike Hammer	(12)	MCA	13.5
5. Death Valley Days	(20)	U.S. Borax	13.0
6. San Francisco Beat	(11)	CBS	12.6
7. Decoy	(10)	Official	12.2
8. Gray Ghost	(14)	CBS	12.2
8. Silent Service	(20)	CNP	11.9
9. Sheriff of Cochise	(19)	NTA	11.8
10. Whirlybirds	(16)	CBS	11.6
11. State Trooper	(15)	MCA	11.0
12. Badge 714	(13)	CNP	10.3
13. Boots and Saddles	(17)	CNP	10.1
13. Target	(13)	Ziv	10.1
14. Popeye	(17)	AAP	9.9
15. Harbor Command	(21)	Ziv	9.8
16. 26 Men	(17)	ABC	9.2
17. Frontier Doctor	(13)	HTS	9.0
18. Code 3	(11)	ABC	8.8
18. Our Miss Brooks	(13)	CBS	8.8

It's Time More Thought (& Coin) Was Given to Producer: Breslow

Hollywood, Sept. 30.

Function of the producer in telefilms far transcends that of any other element in the production of vidpix, yet of all the creative elements, the producer is the one person whose rewards don't extend beyond his salary. It's about time, in the opinion of vet producer-writer Lou Breslow, that the producer got a share of residuals, along with the current recipients, the writers, directors and actors.

Breslow, currently producing "Mackenzie's Raiders" with Elliott Lewis for Ziv, characterizes the telefilm producer as a unique breed in show business, in terms of his responsibilities and efforts. He's the one indispensable person who assumes all the responsibility involved in production.

"We've got to sit on top of scripts, writers, directors, casting, cutting, scoring, budgets and everything else. We've got to work on half a dozen scripts at the same time, whipping them into shape and sometimes doing one we're not satisfied with. We've got to go out on location every time to see that the director brings the film in on time without going over budget. We've got to fight for actors and directors with the front of-

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'FAR EAST DISPATCH' AS TELEPIX SERIES

Singapore, Sept. 30.

Shaw Bros., in association with producer George Breakston, has begun filming a telefilm series titled "Far East Dispatch. After six days of shooting in Singapore, the production unit left by air for Tokyo.

Breakston last did "African Patrol" for Gross-Krasne. Peter Dyneley, who also had a supporting role in "African Role," plays the lead in "Dispatch."

Par Library Buy Steps Up Red Hot Mpls. Rating War

Minneapolis, Sept. 30.

Zooming ratings for its nightly 10 o'clock "firstruns movie spectaculars," heavily advertised in the newspapers and otherwise elaborately exploited, have prompted WTCN-TV, Time, Inc., station here and the ABC local outlet, to step out and splurge still further in the acquisition of more topnotch screen product.

At a cost of nearly $1,000,000 the station has bought the Paramount tv library of 700 pictures which include "Going My Way" and all the Bob Hope-Bing Crosby "Road" features. The deal was completed by Phil Hoffman, WTCN-TV general manager, in New York. Local exhibitors feel it spells still more box-office grief.

The Paramount assortment will augment WTCN-TV's already "largest in the Twin Cities" screen features library. The station also has the Warner Bros. and UA pictures, the latter including soms post-'48 releases, along with part of the M-G-M and RKO films.

One other Twin Cities tv station, KMSP-TV, owned by National Television Associates, also goes in for nightly feature pictures (9 o'clock) in too big a way to suit the area's theatreowners and its ratings are climbing upwards, too. The KMSP-TV array includes the 20th, Selz-

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Milland's Dual Role in Telepix

Hollywood, Sept. 30.

Deal has been set whereby Ray Milland will produce and star in a telefilm series—as yet untitled—which will be a co-production between his Mirada Inc. company and Revue Productions.

Milland, who last week checked into his office at Revue to begin work on the series, will essay a suave man-of-the-world, "a man to whom things happen," in the series. Exteriors will be shot in locales such as Paris, Mexico City and London, with all interiors to be done at Revue.

Milland is aiming for a January air date for the series, with 39 vidpix to be lensed beginning in the near future. Once production begins he will probably assign another producer to the show because he will be busy starring in it. Three sponsors are dickering for series which would be network.

PRE-'48'S $200,000,000 JACKPOT

Milt Gordon's $1,000,000 Largesse

Milt Gordon, who in five years time parlayed his Television Programs of America operation into a $11,350,000 sale of Jack Programs of America operation into a $11,350,000 sale to Jack fits with key executives and employees of the company, it's been learned. All told about $1,000,000 is being divvied up among his principal aides.

Among the major beneficiaries are Mickey Sillerman, exec veepee of the syndication outfit, and Leon Fromkess, executive producer. Manny Reiner, chief of foreign sales, also shared in the largesse.

Severance checks were distributed to division managers and even the rank-and-file within the TPA org.

Wrather and Gordon signatured final transfer papers over the weekend. Gordon, exiting the new company, is setting up his own offices but will stay out of distribution.

Sillerman, Exiting ITC-TPA, Eyes Ownership Stake in Prod-Distribution

No sooner was the ink dry on the finalization of Jack Wrather's Independent Television Corp. taking over Television Programs of America (a transaction involving $11,350,000) than Michael M. Sillerman, exec veepee of TPA, up and resigned from the merged operation over the weekend. Which means that the combined ITC-TPA operation will function without TPA's two key men, Milton Gordon, principal owner and board chairman of TPA, and Sillerman. Gordon is setting up his own company to finance projects within the show biz orbit (though staying out of distribution).

Sillerman's resignation stemmed primarily from the fact that both he and Walter Kingsley, the president of ITC-TPA, would be operating in pretty much the same area, both having their background in sales. Interesting to note is that both men came out of the Ziv sales setup.

Speculation at the moment within the tv film industry is where Sillerman will go. With a background encompassing a founder-prexy status of Keystone Broadcasting Co. (as a pioneer in syndication radio) and exiting Ziv to partner with Gordon and Ed Small in the founding of TPA, he's eyeing a possible ownership or joint ownership in either a new producer-distribution setup or an existing major operation.

Sillerman's contract still had more than a year to run. In severing his relationship he walked off with a fat chunk of coin, over and above his share of the capital gains profit-taking from the sale of TPA.

ITC-TPA now labels itself as the "dominant company in worldwide tv film production and distribution."

Sun Oil Plays It By Ear in Vidpix

Sun Oil Co., via William Esty, is buying individual availabilities in markets rather than a syndicated program for city-by-city spotting.

The approach for the multi-million dollar account doesn't preclude the agency from buying a series for spotting throughout the country. Agency is looking at properties and will continue to give fresh series the once-over.

Agency found that buying local time availabilities from stations has proven out well for another Esty client in the past. It was found that client got a better shake in the most desired time period, under the local time availability approach.

Par Library for KMOX

KMOX, St. Louis, bought the entire Paramount library from MCA TV, putting the Paramount pix in 16 markets.

Other recent sales included: WBFM-TV and WTTV, Indianapolis; WTCN-TV, Minneapolis; and KUTV, Salt Lake City. Both WBFM-T and WTCN-TV are Time, Inc. stations.

CNP's N.Y. Sweep

California National Productions has New York tv "in the can," what with 14 series being exposed in the Gotham market for an aggregate of 10 hours of airtime weekly divided among the city's seven outlets.

Not only are all seven stations carrying CNP film this season, but the syndication subsid of NBC is represented every night of the week in New York City.

Tape Cues Roach Yen for Bigtime Syndication Biz

Hal Roach Jr., feels that video tape is the coming thing and he's busily making plans in that direction.

First, there's the partnership deal with Guild Films, under which Guild utilizes the Coast Roach Studios for taped productions. Second, Roach plans to equip a tape machine at the Mutual Building in N.Y. for eastern production. Roach is board chairman of Mutual Broadcasting System, recently bought out by the Scranton Corp., which now owns both Roach Studios and MBS.

Roach freely acknowledges that he's eyeing the syndication field on his trip East. He says he wants to get his company into the syndication biz, either via setting up a new organization or acquiring a going syndication house.

Roach was of the opinion that big, important shows will remain on film for period of time, following which there will be the widespread use of tape. The tape development "will allow us to get into the spec field" for network slotting, according to Roach. Taped shows also will be made for syndication.

'Lone Ranger's' Do-Good Role (Peace Patrol) May Branch Out in Britain

Hollywood, Sept. 30.

Television is bringing American promotion techniques to England. Britain's National Savings Committee, headed by Lord Mackintosh, which handles England's government savings bonds campaigns, is now weighing use of "The Lone Ranger Peace Patrol" campaign which has proved successful in sparking sales of U.S. Savings Stamps among school children.

U.S. Treasury enlisted the Lone Ranger property from Jack Wrather and planned the promotional campaign around the character and actor Clayton Moore with Wrather's Bevhills publicist Lou Smith. Since July, when the promotional plan went into effect, savings

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9,000 FEATURES POURED INTO TV

By MURRAY HOROWITZ

In about three years of selling, the pre-'48 pix of the major studios have topped the $200,000,000 mark from the tv market.

From here on in, the outlook is for a sharply diminishing gross from the video source—not because the market has contracted, but because the supply of fresh pix will be a comparative trickle.

The only fresh vault now making the rounds is the Paramount oldies and the way things are shaping up it looks like MCA-TV will get the top dollar on the 700. MCA TV has hit about $30,000,000 in 15 markets with these. It's not that Paramount cinematics stack up in quality superior to Metro's pix, but MCA came into the market in the "bottom-of-the-barrel" period and is reaping the rewards stemming from relative scarcity.

The over $200,000,000 mark represents contracts inked, payment on which will extend over a six to seven-year period. The gross was achieved with approximately 4,500 pre-'48 features coming from the vaults of Warner Bros., Metro, Columbia, Universal, Paramount, Republic, RKO Radio Pictures, 20th-Fox and United Artists.

If the gross was calculated on all features released to tv, taking in the indies such as Pine-Thomas and the foreign pix making the tv rounds, it would be way over $225,000,000. All in all, from 8,000 to 9,000 features have been dumped on the tv market and the channels utilized the pix like a "drunken sailor," to borrow a phrase once used by Oliver A. Unger, National Telefilm Associates prexy.

UA's Post-'48's

It should be noted that United Artists is releasing post-'48's, as is Republic Pictures. UA, as a distribution organization, has been immune from the Hollywood guilds demands that it be cut in on tv residuals on all pictures made after August, '48. Republic, whose studio no longer is in production, also has taken off on the post-'48's, with the guilds apparently unable to enforce retaliatory action on a shuttered studio.

But the UA and Republic grosses are small compared to those realized from Warner Bros. ($32,000,000), Metro ($52,000,000), et al. What the free exhibition of the oldies has meant to the boxoffice of theatres playing current attractions is history.

But the question remains what would have happened to Loew's without the assured income of $52,000,000, a good chunk of which has been plowed back into the company.

As to the post-'48 issue, it's the stormiest brewing in the trade. Exhibitor organizations are up in arms against any fresh push of features in the tv market, with Theatre Owners of America advancing a plan to buy these pix to keep them from tv. The guilds and the motion picture companies remain far apart on what part of the tv pie should go to the talent unions as residuals.

Pix distributors to tv are cynical about the exhibitors efforts to keep the post-'48's from tv. They feel the dike will break as soon as one of the major motion picture companies is in need of ready cash.

But even with the post-'48's hitting videoland, the number will be comparatively small compared to the 4,500 pre-'48's from the vaults of the majors.

What's shaping up now for the "Over-The-Air-Pix Theatre, U.S.A." is scarcity and rerunitis—and that phase is due about three years.

More TV Film News On Page 45

KNXT's Enviable Status: 7 Years Of First-Run Product Still On Tap

Hollywood, Sept. 30.

The industry trend-seekers who've already begun to worry about what kind of programming will replace feature films may be somewhat premature. If KNXT, the CBS-TV o&o here, is any example, there's enough of feature film available to carry solid programming of the late-nighters well into 1966.

Station's estimate is based on its backlog and its amortization schedule. KNXT recently bought the Paramount library under a seven-year, seven-run deal for $7,000,000, and is finalizing its amortization table on the package. Bill Alcine, manager of film programming, estimates the preponderance of the Par films won't get their first tv showings until well into 1963 and 1964. Nor is the Paramount package the only such case; Alcine states that some pix in the United Artists and Flamingo-DCA packages won't be played until then.

All of which points up the fact that feature film programming, in spite of the eventuality that the well of pre-'48 films will run dry, is far longer-lived than it's given credit for. KNXT, although it has the Paramount library, isn't an extreme case; unlike its sister station in New York, WCBS-TV, it doesn't have the Metro pix as well. No doubt there'll be a station in every market, which to a greater or lesser extent, will be in a comparable position to KNXT.

That seven-years-ahead schedule is dictated by both physical and economic necessity. It's got to amortize its films over a long period, to begin with, and beyond the Par library, has a backlog of 700 other pix which must be played off in advance of or simultaneously with the Par films. It's a staggered schedule of playoff, with the result that the other films will by and large take precedence over the Par package in scheduling. Moreover, even if the station ran one Par pic a night, it would still take nearly two years to firstrun those films alone, to say nothing of other packages in the library.

Hence, KNXT, for one, has no worries over the imminence of the

(Continued on page 45)

SG Ups Sales Staff

Three salesmen this week and one last were hired by Screen Gems syndication department. Hired by Bob Seidelman, sales manager of the Columbia subsidiary, were Ralph Mitchell and Robert Kraus and Charles Mason. Week ago, Arthur Greenfield moved into the company.

Mitchell and Kraus move into the central division, under Stanley Dudelson, Mitchell coming from SG's Canadian affiliate and Kraus from J. Arthur Rank in N.Y. Mason—reporting to Frank Stone, the area manager in the southern division—was general manager of WEDU-TV, Tampa educational station. Greenfield, a veteran of Universal, is with the SG western division.

Metro TV Eyeing Flock of Entries For Next Season

Loew's board of directors has given the greenlight to its Metro TV subsid to go ahead with projects for the '59-'60 tv season, allocating a budget which could encompass from five to 10 pilots.

Charles C. (Bud) Barry, Metro TV v.p., leaves for the Coast this week for extended huddles with Sol Siegel, Loew's v.p. in charge of the studio, and Richard Maibaum, exec producer of Metro TV.

Only Metro TV production on the lot now is "Thin Man," which Colgate renewed for 13 weeks. Lensing on "Northwest Passage" has been completed. A trio of the "Passage" vid segs will be released abroad as a theatrical film.

One of the projects up for discussion on the Coast is "Father of the Bride." Benton and Bowles v.p. Tom McDermott will join the Metro execs on that one. Agency's client General Foods has agreed to put up over $100,000 for the production of a pilot and subsequent scripts.

Another project in the works is an hour-long suspense-mystery anthology, tentatively titled "Jeopardy." Producer Andrew Stone has been conferring with Metro execs on that one. Other story properties and ideas will be mulled at the studio confabs.

Gries-MacDonald Head New SG Syndication Unit; Set 3 Yearly

A special unit responsible for the creation of at least three new series for first-run syndication per year has been set-up by Screen Gems.

Topping the new production unit on the Coast for the Columbia subsid will be Tom Gries, tv producer-director-writer, appointed to the new post of director of syndicated program production. Working with him will be Wallace MacDonald, whose post will be director of syndicated program development.

First project will be the supervision of a new series, titled "Stakeout," to be produced for SG by Sam Katzman. New show, starring Walter Matthau, will be based on the criminal investigations of the Florida Sheriffs Bureau. Skein is scheduled for release in January, '59. A similar project "Tallahassee," also starring Matthau, failed to find a network berth this season.

As in the case of SG's network operation, Gries and MacDonald will be charged with the responsi-

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N.Y. Gobbles Up New Vidpix Segs

Most of the new syndication product has found a berth in the seven-station New York market. Only long-standing syndicated series yet without a first-run berth in N.Y. is Television Programs of America's "New Adventures of Charlie Chan," and Ziv's "Dial 999."

Indie WPIX remains the most heavily telefilm programmed station in the market. Daily News station has picked up "Flight," "Col. Flack," and "Divorce Court" (tape), among the newer arrivals.

WNTA-TV, Newark based, has accounted for "Danger Is My Business," and will be the showcase for the first-run telepix of the NTA Film Network, "How To Marry A Millionaire," "This Is Alice" and "Man Without A Gun."

WRCA-TV will telcast "U.S. Marshal," with "Rendezvous" slated for a January start. WCBS-TV has "N. Y. Confidential"; WNEW-TV, "Divorce Hearing"; WABC-TV, "Tugboat Annie."

Major first-run properties recently put on the market which have yet to land a N.Y. berth include "MacKenzie's Raiders," Ziv; and "William Tell," NTA.

Entrance of a revived WNTA-TV has bolstered the market for syndicated product. But WOR-TV, which accounted for some first-run buys in the past, has pulled in its horns in the syndicated field, concentrating on cinematics.

All the 'Giants' Are Accounted For As Automotive Sponsorship of TV Shows Takes Turn for the Better

By JACK BERNSTEIN

The network picture and the accompanying profit and loss statements by the webs are in a large measure made up by the way the automotive industry decides to spend its advertising revenue. With the recession scarce and sales down, the automotives were cautious about television commitments, but the tide has turned and out of Detroit comes word that nearly every major division of the corporate giants—General Motors, Ford and Chrysler—will have some major stake in tv.

The sales picture is not as bright as in the '57-'58 season but it is a far cry from the first clouds of distress, that, for example, of Chrysler's decision to cut its corporate television from $5,000,000 to $900,000. Chrysler Corp., outside of its tv network commitments on behalf of Dodge and Plymouth, is breaking a giant radio spot campaign to introduce the 1959 models. The corporation is undertaking the drive on behalf of all divisions featuring the entire line. In addition to spot radio, the auto manufacturer will sponsor Fred Astaire in a special to preem the new models, plus tv programs for Dodge and Plymouth.

During the month of July, two of the top five network advertisers were Chevrolet and Ford passenger cars. Chevrolet for the month of July alone spent $641,914 in gross network time while Ford was not far behind shelling out $473,418 in time charges.

Ford's Heavy Splurge

Ford Motor Co., with its separate divisions, is making a heavy plunge into network television. Mercury division is the bankroller of the hourlong CBS-TV "Ed Sullivan Show" alternate weeks. Ford is currently backing NBC's "Wagon Train" and Tennessee Ernie Ford. In addition to this, Ford Trucks has inked for a one time one-third sponsorship of CBS' "Perry Mason." The latest buy was the purchase of Robert Saudek's package of the New York Philharmonic on behalf of the Lincoln Division. Both Lincoln and Continental will receive top billing on the fare slated for Sunday afternoons on CBS.

General Motors Corp. is swinging into first gear with a heavy tv schedule. Chevrolet division goes to the post with two solid tv performers, Dinah Shore and Pat Boone. The Buick division of General Motors is picking up the tab on alternate weeks of "Wells Fargo," on NBC-TV, and on the series of Bob Hope specials. In all Hope will present eight specials on behalf of Buick.

Not to be outdone by the Buick division, Pontiac has scheduled eight specs of its own to promote the division's line. Specials lined up by Pontiac include "The Ginger Rogers Show," two Victor Borge's specs, Perry Como and a dubious Mary Martin.

Oldsmobile is riding with Patti Page on ABC-TV. In addition Olds has two Bing Crosby specs set, the first one scheduled for tonight (Wed.).

Chrysler Corp. is presenting Lawrence Welk on behalf of the Dodge division on ABC-TV, Saturdays and a Plymouth Show with Welk Wednesday night. Fred Astaire will introduce the '59 line of Chrysler cars on Oct. 17 via a spectacular to be presented over NBC-TV. A heavy spot radio campaign has been kicked off by the separate divisions.

Even foreign cars are getting into the act with Renault taking alternate sponsorship of Edward Murrow's "Small World."

Some of the auto manufacturers plans are still up in the air such as Studebaker - Packard and Edsel division of the Ford Motor Co. (Edsel is expected to take over one of the Sunday nights from Ed Sullivan to preem the new model.) But for the most part most of the '58-'59 tv plans have been set. The networks seem to be breathing easier now that Detroit is once again on the television move.

Shorts: The merger between Lennen & Newell and Buchanan & Co. has been completed with the latter agency becoming a division of L&N. Negotiations had been carried on for approximately two months by top execs of both organizations. With the added $9,000,000 in Buchanan billings, Lennen & Newell is now at the $83,000,000 mark. John Herz Jr., formerly president of Buchanan, will become senior veep in charge of the new division. William Dasheff, also of Buchanan, has been named a senior v.p. and management account supervisor. The new accounts brought to the agency as a result of the merger include Reynolds Metals Co.; Convair Division of General Dynamics; Paramount Film Distributing Corp. (AB-PT); Warner Bros. Pictures, and AM-Par Record Corp.

The W. B. Doner Agency and Peck Advertising are currently carrying on merger discussions. If the agencies joined forces, their combined billing would be an estimated $20,000,000. Peck is a New York based agency while Doner has offices in Detroit, Chicago, Milwaukee, Philadelphia and Baltimore.

Charles H. Brower, president of BBDO, in a speech before the American Management Assn. last Thurs. (25), stated that billings at the agency are five times as high as they were in 1947. Two-thirds of the BBDO growth has come from the increased sales of existing products and the introduction of new products by old clients.

Guild, Bascom & Bonfigli, San Francisco based agency, has purchased the marketing consulting firm of Richard D. Crisp & associates, Chicago.

Ted Bates, which hastily substituted "Top Dollar" into the "Dotto" slot, CBS-TV 11:30 a.m. cross the board, when a standby contestant blew the whistle on the latter show, has found "Dollar" outpulling the competition. Bates has abondoned the search for a replacement for "Dollar" when the ARB ratings showed 4.3 for "Dollar" and a 1.0 for "Concentration."

Bill Hoffman, veepee in charge of radio at BBDO, states that as of this week there is more network radio billing than compiled by the webs for the entire '57-'58 radio season.

Bryan Houston has published a 450-page 1958 edition of the "Major Coverage Study of Media and Markets."

Famous Artists Schools has appointed the Lawrence C. Gumbinner Agency to handle its advertising.

Switches: Charles F. Adams has been upped to exec veepee of MacManus, John & Adams. Adams has been executive assistant to prexy Ernest A. Jones. He will continue to head up the Cadillac motor car division group in addition to taking on other administrative duties.

John E. Martin, copy chief in the Minneapolis office of BBDO, elected a veep of the agency.

Don D. Rumbarger appointed director of sales for Audits and Surveys Co.

Two staff assignments at Fuller & Smith & Ross show Fritz Hellman named copy director succeeding Gordon K. Zern who has been appointed account exec for a new FSR account, Cool-Ray.

Leonard V. Strong III, formerly of Grey Advertising, has joined the copy department of Ted Bates.

Steve Davis, formerly of Young & Rubicam, has joined the p.r. firm of Barkas and Shalit.

Campaigns: Cunningham & Walsh, San Francisco, has kicked off a large spot radio drive for Contadina Foods in an estimated 30 cities. The eight-week campaign schedule calls for 170 spots per week in the key cities. Spot tv will be used in New York with 360 one-minute spots to be scheduled during the drive.

Kenyon & Eckhardt initiating a drive on behalf of Lever Bros. for its Praise soap. Spot tv campaign kicks off Oct. 5 in top markets.

Warner-Lambert, via the Lambert & Feasley Agency, is planning a heavy spot tv campaign for Listerine starting Oct. 6, and running through Dec. One-minute spots and chainbreaks will be used in the top markets.

Reps: Robert D. Gilman, formerly eastern sales manager of WNAC-TV and the Yankee Network, Boston, has been appointed to the N. Y. sales staff of H-R Television.

Harry Smart has earned veepee stripes of Blair-TV and named manager of the Chicago office of the reppery. John W. Davis has been appointed sales promotion manager for the Chicago area.

Katz Agency has issued a "Spot TV Cost Summary" to aid advertisers estimate their spot tv budget.

K&E's Blue Ribbon

Kenyon & Eckhardt has all but confirmed the fact that the agency has landed the $6,500,000 Pabst beer account which had been housed at Norman, Craig & Kummel. The shift of the brewing account marks the first major account shift in over a month. K&E which snared the Blatz account from NK&C in 1956 will continue to handle the account.

Executives at K&E stated that the agency had been working on some Pabst products for over a month. Chief products of the Pabst account are Blue Ribbon and Andeker beers, and Old Tankard ale. The Pabst beer account and Blatz were recently merged.

JWT's Door-to-Door Test of Com'ls

Television commercials are strongly correlated to sales and as a result are of prime importance to the agencies. Sales messages are constantly being tested for their effectiveness to determine whether those important three minutes allowed in a half-hour telecast are being used to the best advantage. J. Walter Thompson, apparently not satisfied with their method of testing television commercials, has this week devised a new method of putting the plugs to the test.

Under the direction of Arthur Koponen, in charge of new research techniques at J. Walter Thompson, the new method calls for the use of a portable movie sound projector resembling a television set which is wheeled from door to door to get detailed individual responses to JWT's blurbs. The objective, according to Koponen, is to develop an improved television procedure which includes better sampling methods, individual commercial exposure (the commercials are shown on the portable machine), and personal interviewing.

Koponen, who has little use for psychological research studies, which includes motivational research, feels that it is more important for the commercial to create a favorable impression of the product than to create only a favorable impression of the commercial itself.

The Thompson study tries to obtain several measures: the recall measure, to find out what ideas are being communicated by the commercial; commercial ratings, to see how viewers react to various characteristics of the commercial; product rating, to see how the blurb influences the judgment of the product; product choice, a test to see how the commercial influences the desire for the product as shown by an actual choice of brands; qualitative indications, to learn of the feeling and mood created by the commercial; and the testing of programs, to see how well the JWT list of network programs is liked and the influence of programs on the sales messages.

For each commercial tested, the agency obtains 200 interviews obtained by block-probability samples in New York, Detroit, Chicago, Atlanta and San Francisco.

TV-Radio Production Centres

IN NEW YORK CITY . . .

WNYC director **Sy Siegel** off on a trip that will take him round the world. First stop is Italy for Prix Italia, then on to Israel, Lebanon and Far East where he'll initiate further program exchanges with Japan, Philippines, etc . . . **Alvin Boretz** headed for the Coast to work with **Herbert Brodkin** on pilot of new series, "The Blue Men," outgrowth of his "Playhouse 90" script scheduled for Oct. 30 . . . **Arnold Moss** is co-starring in the "Hitchcock Presents" opener on Sunday (5) and also heads for Europe this week . . . New School started its annual script writing clinic this week under direction of **Flora Rheta Schreiber** and assisted by **Joseph di Salvo.** Feature of course is a Tryout Theatre under direction of **George Kondolf**, exec producer of "U.S. Steel Hour." Guest lecturers include **Edward Harrison**, film distributor; **Martin Magner**, tv director; **Herbert A. Carlberg**, director of editing, CBS-TV.

WCBS Radio general manager **Sam J. Slate** in Chicago for meetings with CBS Radio Spot Sales, agencies and clients . . . **Rosa Rio**, tv-radio organist, will give a concert at Shelton High School, Shelton, Conn., under auspices of Shelton Kiwanis Club on Saturday, Oct. 11 . . . **Tom Swafford**, WCBS sales manager, in Princeton for the R. A. B. sessions . . . **Beulah Garrick signed** for supporting role in Hallmark's "Johnny Belinda" Oct. 13 . . . **Marian Carr** currently appearing on "Eternal Light" and "Right to Happiness" . . . **Don Morrow engaged by Bayer** Aspirin via Dancer, Sample & Fitzgerald for three-week campaign on CBS-TV and NBC-TV . . . **Matt Mattox** left "Say Darling" company to take over choreography direction on the "Patti Page Show." . . . WCBS Radio's **Bill Leonard** is chairman of the benefit dinner and evening of racing Oct. 9 at Yonkers Raceway for Assn. for Help of Retarded Children . . . **Nelson Olmsted** fills in for vacationing Jim Lowe on WCBS Radio during weeks of Oct. 13 and 20 . . . **Zel deCyr** recorded flock of tv spot commercials this week for Church & Dwight Baking Soda . . . **Dick Stahlberger**, WCBS Radio Sales promotion manager presented with All-American Distinguished Achievement Award for service to youth of Bergen County, N.J. by Pop Warner Conference . . . **Paul Mirasola**, camera man with META, became a pop last week. It's a girl named Rose Ann . . . WCBS Radio's **Jack Sterling** giving up his New Canaan home for larger quarters. Increase in family expected this month.

Richard Tregaskis signed to write teleplay for "Trouble in Test Cell Ten" for NBC-TV counter-espionage series, "Behind Closed Doors." . . . NBC Opera Co.'s music and artistic director **Peter Herman Adler** invited to conduct at Rome Opera next spring . . . Latest WNYC programs to join the Voice of America programming schedule are "Critics Choice" with **Walter Stegman** and "International Interview" moderated by **Mary McDonnell** . . . **Wes Kenney**, producer-director of NBC-TV's "True Story," makes his Gotham acting debut Oct. 22 in "Night of the Auk" at Equity Library Theatre . . . Frank Cooper office prepping new program in collaboration with CBS Radio tagged "Fun Forum," . . . **Noreen Laurenzi**, NBC-TV press dept. staff writer, married **Jim Sherlock**, formerly with ABC-TV and now teaching junior high in N.Y.C. . . . **Syd Zelinka** heads for the Coast to do a pilot script with **Walter Newman** based on the short story "Willie" for upcoming tv series.

Actress-announcer **Mary Lou Forster** just finished dubbing the animated voices for both the mother and child puppets on the new Vanity Fair tissues tv commercial . . . WLIB, N.Y., has a special taped program Saturday (27) devoted to **Marion Anderson** telling about her United Nations experiences . . . Mutual will launch a new public service show Oct. 12, featuring college debates on timely topics. It will be titled "College Crossfire." . . . Philadelphia openings of Broadway-headel stage shows will be reviewed again this season on WOR's "Music From Studio X." **Bob Laurence**, theatrical critic for Philadelphia's WIP, will do the reviewing . . . Ziv's subsid World Broadcasting Service has moved to new quarters in the Coliseum building . . . **Bill Todman** sailing for Europe today (Wed.) on the S.S. Liberte.

Chris Schenkel does CBS-TV's Belldane Handicap at Belmont Park this Saturday (4), and the following day reports Giants-Eagles grid meeting for the same web . . . **Carl Reiner** guesting on **Patti Page's** Oct. 8 show . . . **Ed Joyce** narrating series of tv films for the American Bible Society . . . **Kay Thompson** winged to Britain this week and is appearing on BBC-TV's "Riverside One" today (Wed.) . . . NBC has officially confirmed the fact that **Herb Sussan** is the web's new director of special programs and as such will supervise the web's 106 specials this season . . . **Alice and John Griffin** returning to WBAI-FM tomorrow (Thurs.) to do another season of their "Sidewalk Critics' Review" . . . **Albert Feldman**, film ex-consultant with NBC public affairs, joins "Brains & Brawn" as associate producer . . . **Lew Gralst** and **Jim Kelly** to WNEW-TV as salesmen . . . Arch Johnson of Broadway's "West Side Story" starts a running role on CBS Radio's "Right to Happiness." . . . **Raymond (Perry Mason) Burr** in town for a CBS-TV publicity and client visit . . . **Vicki Vola** into cast of CBS Radio's "Young Dr. Malone" this week . . . **Richard Adler** penned eight new songs, both words and music, for CBS-TV production of "Little Women" on Oct. 16 . . . **Paul McGrath** new leading man in CBS Radio's "Road to Life." . . . **Billy Sands** of the CBS-TV Phil Silvers Show and his wife Marsha produced and directed Jockey Guild Show for sixth straight year at Waldorf Sunday (28) . . . **Bing Crosby's** four lads signed for upcoming appearance on Phil Silvers' CBS-TVer.

Will Jordon will appear on Ed Sullivan Show Oct. 19 . . . **Frankie Frisch** has been inked by Mutual to do the World Series analysis on net's "World Today" show . . . WLIB, N.Y., has offered its Marion Anderson United Nations show to radio stations serving the Negro market in eight key cities as a public service.

Richard M. Pack, Westinghouse Broadcasting programming veep, heading for Coast for looksee at WBC stations in San Francisco and Portland . . . "Best in Music" Sunday, Oct. 5 on CBS Radio will deal with supersonic travel. Dick Ellison is scripting with **Michael Brown** composing opening number. **Alfredo Antonini** will baton . . . **Marianna Norris** and **Dick Ellison** scripting new "Jazz Is My Beat" program on CBS Radio Monday through Friday at 8:35 p.m. **Dick Teela** is producer-director and **Jim Lowe** emcee . . . UN Day concert with cellist **Pablo Casals** will be seen over CBS-TV Sunday, Oct. 26 at 11 a.m. Concert will be staged at UN two days before and videotaped for telecasting as 90-minute special following Sunday.

IN HOLLYWOOD . . .

Al Jarvis, KFWB deejay, polled his listeners on whether or not **Eddie Fisher's** records should be played . . . **H. Eames Bishop**, onetime head of MCA's band department on the Coast, named sales manager of Metlox (dinnerware) . . . **Dick Reibold** moved out of BBD&O to Lennen & Mitchell in Bevhills as tv commercial producer . . . **Milton Berle** likes to work in close to his audience so NBC is moving up the seats at Burbank to make him feel like he's working in a night club . . . **Gordon Curry**, who drew caricatures in the early days of tv, is off on 40,000 mile junket through every state for American Banking Industry. He'll sketch bankers, tape interviews and guest on radio and tv shows . . . **Don Quinn's** 16-year-old, John, saved the day for his Black-Foxe military academy with a flying tackle but ended up in a

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TELEVISION'S FIVE-YEAR CLUB

Directors, AFM Dickers Also Due

Already involved in contract talks with American Federation of Television & Radio Artists, the industry before long will have to negotiate other important talent union contracts.

The Radio-Television Directors Guild pact with employer groups expires on Dec. 31, which means dickers should begin in early or middle December, when there is still a possibility that the AFTRA talks will be on. On Feb. 1, 1959, the American Federation of Musicians contract expires, with those negotiations likely to overlap RTDG's, since the latter will be fighting for an edge against the Screen Directors Guild for tape jurisdiction.

Webs will be bucking for a change in the royalties setup now imposed against them by AFM. Fee is 5% every time a program is shown. However, AFM on the Coast has relaxed this ruling with telefilmers such as Desilu and the networks hope this has set a precedent by which to negotiate a reduction for themselves.

Storer, Westinghouse Spanked As FCC Gets Tough on Politico B'casts

Washington, Sept. 30.

The Federal Communications Commission is getting tough about political broadcasting.

The Commission has renewed a group of AM, FM and tv licenses of Storer Broadcasting Co. and Westinghouse Broadcasting Co., while strongly scolding both companies for violating the law and FCC rules with politically-angled telecasts last March.

FCC said the two companies, both with extensive radio-tv interests in major markets, did not "willfully" run afoul of Section 317 of the Federal Communications Act, as well as FCC rules. But FCC added, the violations existed. Explanations by the two companies were dismissed as not being justified excuses for what happened.

Considering the previous good records of both companies in broadcasting, FCC said it would forgive —but not forget. The commission said in letters to the two companies that it would renew the expiring licenses involved, But, FCC said, the facts on what happened will be retained in full in both companies' files at FCC for future reference. They were sternly warned not to get into the same trouble again.

Stirring up FCC was the telecast and broadcast by both companies of kineoscopes of hearings on the Kohler strike in Wisconsin by the McClellan Senate Labor Rackets Subcommittee last March. The kines, made by WTTG-TV here, were bought and paid for by the National Association of Manufacturers and provided free to certain Storer and Westinghouse stations.

None of the stations involved in the license renewal applications before FCC identified the cuffo kines on the air as having been bankrolled by NAM. FCC said the law and the commission's rules require such identification both at the beginning and conclusion of such a program.

In both letters, FCC used one identical punch line: ". . . Your conduct fell substantially short of that required of a broadcast li-

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WNEW-TV Going On Sports Spree

WNEW-TV, N. Y., is adding to its live sports lineup this fall and winter. But the indie station is playing a "wait and see" game on the other new live shows it plans for this season's schedule.

Last night (Tues.), station was slated to start a second weekly wrestling show in the 9-11 spot, this time coming from Sunnyside (Queens) Arena. It competes with filmed wrestling on WPIX, in the same market. Move was made on the strength of ratings for its Thursday night wrestling, a show emanating from Washington, where its sister station WTTG is located.

Bullish on sports, WNEW bought Gotham rights to Big 10 basketball from Sports Network, and will be-

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Code Post for Ward

Washington, Sept. 30.

Harry H. Ward, continuity acceptance supervisor for NBC in Chicago, has been appointed assistant director of Television Code affairs for the National Assn. of Broadcasters.

Ward, who has been with NBC since 1948, will succeed Charles S. Cady Oct. 15. Cady resigned the NAB post to join WCSC-TV, Charleston, S.C., as national sales manager.

WOR-TV Dickers High School Grid

WOR-TV, N. Y., and producer David Garth are negotiating to telecast high school games in the New York area.

School authorities are described as amenable to the idea, as the station and producer are digging in to line up sponsorship. School authorities, under Garth's plan, would be given the right to approve the sponsors. Prohibited categories would include beers and tobaccos.

Planned line up includes eight games, seven to take place Saturday afternoon and one Thanksgiving Day. Kickoff match would be Baldwin vs. Lawrence.

Starting Monday (6), WOR-TV will begin its broadcast day at 4 p.m. midweek, cutting back to a "one-shift" eight-hour operating day. Retrenchment of the programming day was put in effect by station's new topper Robert Leder, in another move to cut costs. Weekends the station will begin operation at 2 p.m. Station, heretofore, had come on at 1 or 2 p.m. during weekdays.

'Requiem' for a B'way Tryout Gets a Philly Showcase on WIP Radio

Philadelphia, Sept. 30

WIP claimed a radio first when it presented "A Play is Born," the story behind the production of a Broadway play. "Swim in the Sea," the subject of the two-hour behind-the-scenes broadcast was not destined for a splash on Broadway. The drama folded here after a two-week tryout run.

Narrator Ed McMahon detailed the growth of the production from author to critics' reviews. McMahon collected more than 12 hours of taped interviews, rehearsal scenes, business discussions, and background sounds. He interviewed everyone connected with the play, then dovetailed the workings of a hundred-odd people who turned the script into the finished product.

Author Jess Gregg, producers Harold Prince, Robert Griffith and Shirley Ayers, Fay Bainter, director, stagehands, technicians, set and costume designers, all described their functions and analyzed their ideas.

LONG LIFE FOR FACES, FORMATS

Hollywood, Sept. 30.

Television's feared and fabled programming turnover, considerable as it is from year to year, nevertheless doesn't assume the gigantic proportions it's generally believed to reach. Spot-check of the new fall schedules shows more than 26% of network programming in the "five-year club," while fully 40% of the shows revolve around formats or personalities who've been around for five years or more.

That "five-year club" qualification comprises programs which have maintained the same format into a fifth season. A rundown shows 16 of them on CBS-TV (some of which switched from other webs, but with star and format intact), seven on NBC and six on ABC. As to the others making up that 40%, list includes such tv staples who don't necessarily qualify under the five-consecutive-year consideration or "same format" qualification but who've been around for a longer time than that.

Latter group includes such stars as Milton Berle, Arthur Godfrey (new format), Jackie Gleason, Ann Sothern, Garry Moore (with his new show, aside from the long-running "I've Got a Secret"), Tennessee Ernie Ford, Dinah Shore, Perry Como and Eddie Fisher (all having gone from 15-minute to hour formats), George Gobel (from half-hour to alternate hour), Steve Allen (from "Tonight" to an hour), Jack Paar (morning to afternoon to night), George Burns (turning solo) and Ed Wynn.

The lineup of five-year entries includes "Lassie," Jack Benny, Ed Sullivan, "GE Theatre," "What's My Line?" "Father Knows Best," Danny Thomas, Red Skelton, "I've Got a Secret," "U. S. Steel Hour," "December Bride," "I Love Lucy," "Your Hit Parade," Schlitz Playhouse," "The Lineup," "Person to Person" and "Name That Tune," all CBS-TV. On NBC-TV, there's Loretta Young, "Dragnet," "This Is Your Life," Groucho Marx, the Gillette fights, "People Are Funny" and "Omnibus." The ABC roster includes "You Asked for It," "Voice of Firestone," "Ozzie & Harriet," the Wednesday night fights, "Rin Tin Tin" and "Walt Disney Presents" (nee "Disneyland).

The statistics themselves tell only part of the story. For generally overlooked in the harum-scarum approach to television is the kind of stability indicated in the fact that 40% of video's programming fare has made it through five seasons or more. Fact is that it's the inferior programming that comprises the mass of the annual turnover, a natural process of elimination, while the worthier fare stays on. For every "Kraft Theatre" that's bounced in a season, there are a dozen "Sally" or "The Brothers" or "Suspicion," etc.

Adding to the overall impression of stability is the list of four-year entries, including Lawrence Welk, "Wyatt Earp," "Cheyenne," "Gunsmoke," "The Millionaire," Phil Silvers, "Hitchcock Presents," Bob Cummings, even the ABC-TV "Jubilee" country music stanzas, variously known as "Ozark Jubilee" and currently "Jubilee, U.S.A."

CBS Chief Beneficiary Of Carter Products Coin

CBS-TV, which wrapped up the entire Florida Citrus Commission tv budget for the coming season, has all but scooped up the tv coin for Carter Products for next season.

Of the nine shows bought by Carter, CBS buttoned up seven, "To Tell the Truth," "Doug Edwards With the News," "Sunday News Special" with Walter Cronkite, Pro Football Kickoff Series, Professional Hockey Games, The Orange Bowl Football Game and Gator Bowl Football Game.

Webs Alerted to 4 'Critical Areas' In AFTRA's New Contract Demands; More at Stake Than 10% Wage Hike

Having had nine days to digest the contract demands by American Federation of Television & Radio Artists, the networks now believe the situation to be most serious. Webs invariably keynote the reaction of all employer groups involved in these bi-annual dickers and fear the negotiations will be protracted because the atmosphere of compromise will be less in evidence than ever before.

In the judgment of the webs, the four critical areas are in the television code and concern rehearsal, revision in rates for across-the-board programs and the union request for control of all tape programs shown on network airtime. Fourth worry is the union's demand that any network affiliates struck by AFTRA must not be fed programming by the web signatories during the course of the fracas.

Industry received the demands Sept. 22 and will meet for the second time on Oct. 7, when employers will make counter offers.

The networks have not yet been able to evaluate what the demands AFTRA has made for the 1958-1960 contract will mean in actual dollar increases, but they say the demands call for an overall hike of "vastly more than 10%." Latter is the increase AFTRA has asked in straight fees, but it does not include the "hidden" costs resulting from a change in working conditions and hours.

Giving the webs the feeling of compromise will be lacking in AFTRA's attitude is the fomenting situation between the Federation and the Screen Actors Guild. As portrayed by the webs, the unions, in the fight centering on jurisdictional control of tape video, are each seeking import of actors, in the event the issue comes to a vote. Hence, in the effort to establish its worthiness to handle tape, AFTRA "will hold intemperately" to demands that might before have ended in compromise, webs say.

Seen to be one of the two most critical areas is the grouped demand being made for changes in rehearsal time and wages. According to the networks, the demand is four-ply: higher rehearsal fees, fewer hours of rehearsal before overtime takes effect, stricter restrictions on when rehearsals shall take place and increased fees for overtime rehearsal.

Attitude of the networks, regarding revision of rates on strip shows, is that this particular AFTRA demand will eliminate for all practical purposes the discounts

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Maria Schell's TV Bow

Hollywood, Sept. 30.

Maria Schell will make her television debut on "Playhouse 90" in "Word from a Sealed-Off Box" on Oct. 30. Actress was signed by producer Fred Coe for the Mayo Simon adaptation of a Henrietta Roosenberg New Yorker article, which Jack Smight will direct.

Actress just completed filming in "The Hanging Tree," Jurow-Shepard production for Warner Bros.

Coast TV Now 'Living' It Up

Hollywood, Sept. 30.

Outlook for live programming originations here, extremely bleak as late as July, has perked considerably in the past few weeks. Result is that the Coast will originate some 11½ hours a week of nighttime, as compared with an anticipated eight and a half-hours back in July. Coast output will compare favorably with New York's 19 hours a week of live programming.

Principal reason for the upbeat situation, insofar as the Coast is concerned, is the downbeat sponsorship picture at the networks. Most of the newly added Hollywood originations stem from the reluctance of sponsors to buy into the expensively trapped vidpix skeins and the subsequent withdrawal of the telefilms by the webs. Replacements were less costly live sustainers. Hence such added starters as "Pursuit" on CBS, "Ellery Queen" on NBC and (still tentative) "Traffic Court" and "Stars of Jazz" on ABC.

If Hollywood's benefitted in the upbeat, it's a schizoid situation, since the live shows are replacing scheduled vidfilms which would have been produced here anyway. "Pursuit," for example, is replacing Ziv's "World of Giants"; "Stars of Jazz" is going into the time slot tentatively intended for "Tombstone Territory." and "Queen"

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Grand Jury Fed Some Fresh Ammunition In Quiz of the Quizzers

The parade of former "21" contestants in the direction of the New York County District Attorney's office continues not so merrily. Simultaneously, the grand jury is looking into various quiz shows and it is anticipated that a Congressional committee or two will shortly be quizzing the quizzers.

A major development in the "21" case was James Snodgrass' charge that he was fed answers to questions and has proof to back up his charges. Snodgrass had been questioned by the D.A. and was scheduled to go before the grand jury. Others who had been talking to the grand jury included Harold Craig, winner of $106,000 on the Barry-Enright show as well as David Mayer, a 10-week contestant who had won $47,500 on the program.

Meanwhile, NBC said it was surprised by Snodgrass' charges and was launching a thorough investigation. The producers of "21" said they had been told by the D. A. that the latter's office hadn't released to the press any info regarding "21" and consequently attorneys for "21" had advised them not to give any statements at this time.

$1,000,000 in New Orders for NBC-TV

More than $1,000,000 in gross billings was obtained in the past two weeks at NBC-TV as a result of eight advertisers placing new orders and one sponsor coming through with a renewal.

Result of this sponsor flurry brings to nearly $3,500,000 biz in the cash register of NBC-TV's participating programs since Sept. 1. Previously reported was more than $2,000,000 from six advertisers.

Latest purchases were from Alliance Manufacturing Co. for participations on "The Jack Paar show"; Northan Warren Corp. for Cutex, also on Paar program; Dormeyer Corp., Paar show. Other new sponsors include Louis Marx Co.; Studebaker-Packard, Channel Master Corp., Mennen, and Belton Hearing Aid Co.

Renewal came from Philip Morris for Marlboro Cigarets calling for more than 100 participations on the Paar show.

THE TEXAN
With Rory Calhoun, Neville Brand, others
Executive Producers: Calhoun, Vic Orsatti
Producer: Jerry Stagg
Director: Jerry Thorpe
30 Mins.; Mon., 8 p.m.
BROWN & WILLIAMSON
CBS-TV (film)
(Ted Bates)

CBS is fighting fire with fire in slotting this new western series opposite NBC's high-rated oater, "Restless Gun." Based on preem show (29) "The Texan" will have to put a lot more into the scripting department if it is to compete successfully in the race to the rating corral.

Opener, "Law of the Gun" by Frank Moss from a story by Frank Gruber was slow and contrived. Story dealt with a tall-in-the-saddle character (Calhoun) who responds to a friend's (John Larch), plea for help after being jailed for allegedly murdering the 14-year-old sister of a rival rancher (Neville Brand). Naturally Calhoun believes in his friend's innocence and the rest of the show is taken up with his various efforts to prove this and, of course, the heavy eventually confesses to vindicate both the friend and the Texan who has become a very unpopular fellow around those parts.

Calhoun in the title role came off a little too strong and silent for believability. His performance was stiff and how much of this can be blamed on the sparseness of the script is questionable. By contrast, Neville Brand turned in a fine bit of acting as the villainous rancher who belatedly confesses to the accidental shooting of his sister. Karl Swenson as the sheriff with a conscience but no guts gave the role a creditable ring. Other supporting roles were strictly routine.

Producer Jerry Stagg and director Jerry Thorpe will need far better material to work with if "The Texan" is to stick around with some of its fast-moving, slickly-produced competitors.

Commercials plugged Viceroy and Kool ciggies. Current Viceroy blurb anent the thinking man's filter and smoking man's taste seem pretty far afield for a western viewer; however, they must be moving the goods. *Syd.*

U.S. STEEL HOUR
(Death Minus One)
With Meg Mundy, Alex Scourby, Beverly Lunsford, Carson Woods, Donald Moffat, Bryan Herbert
Executive Producer: George Kondolf (for Theatre Guild)
Director: Robert Stevens
Writer: Arthur Hailey
60 Mins., Wed., 10 p.m.
U.S. STEEL
CBS-TV, from N.Y.
(BBDO)

U.S. Steel ushered in its new season of alternate week hour live dramas last Wed. (24) with George Kondolf assuming the exec producer reins for the Theatre Guild and with an original teleplay by Arthur Hailey, who has established something of a rep for himself as Canada's answer to Alfred Hitchcock. Unfortunately it was anything but an auspicious kickoff.

Hailey's forte is suspense and tension, with a peculiar affinity for delayed time bombs. And so it was that "Death Minus One", last week's teeoff contribution, revolved around one of the more impressive V2 jobs all but ready to pop off—12 years later—in some war-devastated ruins adjacent to St. Paul's Cathedral in London. Seems a couple of kids accompanying their Trenton, N.J., mother on a tour of the Cathedral, went snooping in the ruins. Some of the structure collapses and the little girl is buried under the rubble. In the attempt to extricate her they come across the bomb which, in the ensuing disturbance, has been activated, and from then the mission is twofold—to save the girl and remove the bomb fuses.

The melodramatics got lost in the dust, of which there was plenty. In fact it was a case of misplaced concentration, for there seemed less concern over the human equation than in dramatizing flying beams and plaster. At one point it seemed like a herculean effort to budge one of the beams while 10 minutes later, with the accent now on the bomb, the same beam is cast aside casually.

As the pinned-in little girl Beverly Lunsford suggested a rumpled Alice In Rubbleland and tempoed her performance accordingly. Meg Mundy as the mother had little to do but look distraught. Alex Scourby as the London bobby on the rescue scene appeared as though he wished he were somewhere else in some other costume. *Rose.*

ED WYNN SHOW
With Jocklyn O'Donnell, Sherry Alberoni, Herb Vigran, Jocelyn Fax, others
Producer: Ben Feiner Jr.
Director: William Russell
Writer: Devery Freeman
30 Mins.; Thurs., 8 p.m.
LIGGETT & MYERS
NBC-TV (film)
(McCann-Erickson)

This new Screen Gems' pic series is a folksy situation comedy offering with Ed Wynn as the central character. A veteran performer who's demonstrated a savvy approach to dramatic roles in tv via one-shot appearances over the past few years, Wynn still needs material on which to work. On the kickoff stanza (25) he didn't have much to go on.

The preem's story line was sentimental and hokey while the scattered gags were stale and soggy. The yocks on the soundtrack didn't sound very convincing either. Wynn was cast as lively old widower who lives in a college town with his two granddaughters, moppet Sherry Alberoni and teenager Jacklyn O'Donnell. On the first show, Wynn becomes involved in a fight with the local solons over an ordinance banning student boarders from residential homes. The story pursued its foregone conclusion without making a single surprise turn.

Wynn worked with an ingratiating bounce that managed to give some vitality to the show. Herb Vigran, as the friendly lawyer, performed in broad style, hewing to the cliched pattern of his role. Others in the cast handled their assignments in acceptable fashion. *Herm.*

THE GREAT GAME OF POLITICS
(Profile of a Politician)
With Eric Sevareid
Producer: Bill Weinstein
Director: Roger Englander
Writer: Arthur Barron
Researcher: Stanford Mirkin
30 Mins.; Sun., 5 p.m.
CBS-TV, from N. Y.

As the first in a series of seven shows on the structure of American politics, CBS-TV Sunday (28) presented "Profile of a Politician," an insight into the workings and the mind of Jack P. Russell, boss of Cleveland's 16th ward and president of the Cleveland City Council. It was a disheartening glimpse, to say the least.

It is in public service programs such as this one that television fulfills one of its true and most vital functions. "Profile of a Politician" was exceedingly well done, mostly because it let the subject speak for itself. As a look at what are the underpinnings of the American democratic-political system, it was both searching and frightening, for it virtually proved how a comparatively few men can dominate American politics by dint of public apathy re politics on the local level.

Director Roger Englander tackled his subject head-on, and host Eric Sevareid made for the perfect commentator. The star of this show was Russell, the politician — hard-eyed, powerful, ruthless, the type of man who thrives on democracy but doesn't necessarily practice it. He has created his little empire in Cleveland, and rules it with an iron fist, dispensing favors with one hand and using them as a blackjack with the other.

"We get a man a job if he needs it," said Russell. "If he forgets us in his political activity, we may take it back again." It's as simple as that. The amazing part of the show was Russell's willingness to reveal his strategy—the files kept in his office, the open threats to those who don't fall in line, the three businesses that thrive while he collects only $7,000 on his political job. "These are the realities of precinct and ward life," said Sevareid, apparently quite aware that his listeners would be appalled by the picture of Jack Russell, politician, that emerged from the show.

Filmed parts on tape, which constituted a good 75% of the program, were well integrated, though there was a curious lapse in the editing since long scenes were repeated in toto for no good reason. Arthur Barron's script pulled the show together very well and kept that all-important distance which allowed the viewer to make up his own mind on the visual evidence presented.

The public has a tendency to be concerned mostly with national politics. The result, as this program showed, has been the concentration of power in the hands of a few clever men who know how to give and to take. In a sense, the profile of Jack Russell was a devastating one, because it proved how the processes of democracy can be corrupted in the name of politics. The only sound pinning on the show was the crack of Russell's whip. *Hift.*

THE BOB CUMMINGS SHOW
With Ann B. Davis, Rosemary De Camp, Dwayne Hickman, Barbara Nichols, others
Producer: Paul Henning
Director: Bob Cummings
Writers: Henning, Dick Wesson,
30 Mins.; Tues., 9:30 p.m.
R. J. REYNOLDS
NBC-TV (film)
(William Esty)

Bob Cummings acts good, like a comedian should. Ditto the entire cast of the Winston-sponsored "Bob Cummings Show," as it began its fifth season Tuesday (23) on NBC.

The storyline, still about a girl-crazy photographer, is utter trivia and generally deals out some of the oldest, most utterly inane situations, but the zany acting makes it a lark.

For the semester's first stanza, producer Paul Henning and scribe Dick Wesson teamed to pen the tale of Schultzy's departure for a missiles factory, where the male pickings are plush. Ann B. Davis, a convivial scarecrow, essays the photog's secretary nicely. Although Barbara Nichols, enacting her replacement at the photo studio, became too strident at times, her portrayal of a dumb blond was mainly satisfying. The running roles of Cummings' on-stage sister and nephew, by Rosemary DeCamp and Dwayne Hickman, are most attractive. *Art.*

MICKEY MOUSE CLUB
With Jimmy Dodd, Mousketeers, others
Producer: Bill Walsh
30 Mins., Mon., Wed., Fri., 5:30 p.m.
PARTICIPATING
ABC-TV (film)

"Mickey Mouse Club" has lost none of its impact since last season, even though the current half-hour is merely a clever rehash of the material the show used in three previous semesters. "MMC" is on Mondays, Wednesday and Fridays and carries the Mousketeers, the Mickey Mouse "Newsreels," various variety artists (such as Harry Corbett, a talented pupetteer who appeared on the first show), and old Disney cartoons. Tuesdays and Thursdays, under the title of "Adventure Time," are the collation of the previous quarter-hour serials Disney used throughout the former regular sked.

On first show (29), editing was tight and the pace fast. As for the lack of new material, there is an age of juveniles who, even after only three years, have never seen this stuff before. This might not hold for "Adventure Time," which had many 10-to-14 old juves in its audience; they are old enough to remember. *Art.*

THE LINEUP
('The Samuel McCutcheon Case')
With Warner Anderson, Tom Tully, Marshall Reed, Glen Kramer, Yvonne King, Harvey Stephens, Carol King, John Barclay
Writer: Fred Eggers
Exec Producer: Robert Sparks
Producer: Jaime del Valle
Director: Hollingsworth Morse
30 Mins.; Fri., 10 p.m.
PROCTER & GAMBLE
CBS-TV (film)
(Young & Rubicam)

If the viewer has seen one "Lineup" he's seen 'em all. Ordinarily this would tend to discourage future tuning in but this cops 'n' robbers half-hour meller has a brisk format that can be relied upon to lure the attention of the action fan. Differing little from preceding episodes was the initial installment of the series' fourth season Friday (26) on CBS-TV.

Here again Warner Anderson as Lieut. Ben Guthrie and Tom Tully as Inspector Matt Greb ferret out the wrongdoer against a background of San Francisco landmarks. Season's preem, authored by Fred Eggers and directed by Hollingsworth Morse, had the sherlocks attempting to trace a homicidal male who had a fancy for strangling women. Two corpses and some 26 minutes of footage later the crimes were duly solved.

Such a story would have been a natural for a lurid, sexy treatment. But "The Lineup" doesn't dig that approach, preferring to have the writer, cast and director play it straight with the accent on methodical gumshoeing. While there's nothing glamorous about the way the yarn usually unreels, nevertheless there's a steady, relentless tension inherent in the series that's sufficient to keep action devotees interested.

With boxing, "Adventures of Jim Bowie" and "Harbor Command" on rival nets, it appears that "The Lineup" has more than a fair chance of snaring a reasonable slice of the 10 p.m. audience. Picking up the tab this year is Procter & Gamble for Cheer detergent and Ivory soap. Filmed plugs are unobtrusive. *Gilb.*

OCTOBER CLASSIC
With Walter (Red) Smith, Phil Rizzuto
Producer: Burton Benjamin
Writer: Earle Luby
30 Mins.; Sunday (28), 6:30 p.m.
PRUDENTIAL INSURANCE
CBS-TV, from N.Y.
(Reach, McClinton & Co.)

As a prelude to the World Series which opens today (Wed.) in Milwaukee, CBS-TV came up with this special pre-season edition of "The 20th Century" series which is due to open formally in a few weeks. For the fans, this show was right on the ball with a rundown of exceptional plays and events from past series encounters.

Red Smith, N.Y. Herald Trib sports columnist, and Phil Rizzuto, ex-Yankee shortstop, opened and closed the show with some baseball chatter and predictions for the upcoming meet between the Yankees and Braves. But the main basis of the show were film clips out of the archives, recreating such moments as Babe Ruth's calling his home run blast against the Chicago Cubs in 1932; the third strike miss by Dodger catcher Mickey Owens in 1939; Dodger Al Gionfriddo's circus catch of Joe DiMaggio's drive in 1947; Willie Mays' sensational catch in the 1954 series with Cleveland; and the 1956 "perfect game" hurling by the Yankees' Don Larsen, among other highlights.

While the quality of the film sequences was uneven, it was good enough to catch the excitement of the game. Rizzuto furnished the baseball-wise commentary for the clips, avoiding for most part any unnecessary sensationalizing while occasionally adding some personal reminiscences. *Herm.*

CHEYENNE
With Ty Hardin, Claude Akins Dirk Baggot, Sue Randall, Hope Cabot, Jack Elam, Robert Warwick, others
Producer: Arthur W. Silver
Director: Alan Crosland Jr.
Writer: Alan Lipscott, Bob Fisher
60 Mins., Tues., 7:30 p.m.
JOHNSON & JOHNSON, NATIONAL CARBON CO.
ABC-TV (film)
(Y&R, Wm. Esty)

There's a new face in the ol' corral and, podners, he's gonna be all right. While the ol' Bronco Layne, that was Clint Walker, is panning gold and letting "Cheyenne" shift for itself, Ty Hardin, who used to buck the line for good ol' Texas A & M, is now fighting off the varmints for good old WB. He may look boyish but don't get 'im riled.

It may have been a tame start to get "Cheyenne" away on its fourth season, but the story by Alan Lipscott and Bob Fisher didn't call for much blood and thunder, what with Hardin leading a band of Quakers across the plains to California. It should be noted here that the writers have been in the comedy field almost exclusively and, as for Lipscott, he was writing gags long before Texas had a millionaire. They admirably resisted all temptation to slip in a gag or two. Not a laugh in a Lipscott-Fisher script? What'll they tell the kids?

For this season's getaway, the star carried more impact than the high-rated sagebrusher. What the viewers saw was a boyish-looking worthy, with the appearance of fuzz on his face rather than adult stubble. He was eased into his heroic role without the usual gunplay and dueling, although there were some rascals around trying to protect a gold strike against the peaceful migrants. Hardin kept them at a safe distance while the Quakers pursued their prayerful journey, and one of the gals, a real looker named Sue Randall, took a fast shine to the new Brone.

To whip up some excitement, producer Arthur Silver ordered a cloudburst during a prayer meeting and the thees and thous so inspired one of the baddies that he shot down one of his own. Now that things were peaceful again, Hardin rode off leaving behind the band of Quakers and a heartbroken lass.

It was too early to tell how Hardin will react to the gunslingin' and rough-and-tumble ways of the Old West, but there was plenty of evidence in his favor. He has the looks and build of a one-man law wave and knows how to time and punch a line. The heavies, Jack Elam and Claude Akins, and Robert Warwick (remember?) as head of the Quaker band, provided able seconding. Alan Crosland Jr., direction played on mood and character rather than explosive action. For want of a fourth sponsor, ABC used a spot to plug "The Real McCoys." *Helm.*

PERSON TO PERSON
With Edward R. Murrow, Jerry Lewis, Comdr. William R. Anderson
Producers: Jesse Zousmer, John Aaron
Directors: Robert Sammon, Robert Dailey, Charles N. Hill
Editors: David Moore, Charles Romine, Aaron Erlich, Liz Scofield
30 Mins., Fri.; 10:30 p.m.
P. LORILLARD, MAXWELL HOUSE
CBS-TV, from New York
(Lennen & Newell; Benton & Bowles)

Sixth year opener of the Ed Murrow's "Person to Person" was not one of the choicer sessions, yet it well bespoke the sturdiness of the format, for all the mileage it has run up. Teeoffer was marred not so much by a couple miscues and a momentary audio failure as by Murrow's obvious pique with them. The sound trouble occurred in one of "P to P's" more ambitious undertakings, namely a remote from the good submarine Nautilus, which proved the more interesting of the two segments.

First encounter was with comedian Jerry Lewis at the 30-room second-hand home he purchased from the late Louis B. Mayer. Lewis squeezed in some funny business during the usual tour of the premises, although some of it got squelched by Murrow's readiness with the next question. Par for the course, Lewis' wife and four sons got a look into the cameras, and the comic got a chance to plug his muscular dystrophy work and show off the house's pet gimmick, a convertible living room that makes like a CinemaScope theatre at virtually the push of a button.

Episode closed with hardly a fresh insight into Lewis' personal life nor hardly a revelation of any unknown offstage dimension to his character.

The peg for the camera expedition to the Nautilus was that it is the Navy home for Comdr. William R. Anderson and his "family" of over 100 sailors. Tour of the ship to the quarters of work and relaxation was rewarding, and Murrow's questions of the housekeeping and human interest sort —e.g. "How do the men keep from being bored during a solid month underseas?" and "How do you empty the garbage?"—were well-picked and brought enlightening results.

Comdr. Anderson gave a frank answer to Murrow's query of why he become a submariner, admitting it was because subs offer better opportunities for responsibility and advancement. He revealed he was soon being transferred from the sub to a Navy desk.

Kent commercials promised not to talk down to the audience and then promptly did. *Les.*

THE CALIFORNIANS
('Dishonor for Matt Wayne')
With Richard Coogan, Arthur Fleming, Carole Mathews, R. G. Armstrong, Harry Anterim, Douglas Dumbrille, Jan Shepard, Stacey Keach
Writer: Carey Wilbur
Producer-director: Felix Feist
30 Mins., Tues., 10 p.m.
SINGER, LIPTON (Alt.)
NBC-TV (film)
(Young & Rubicam)

"The Californians" begins its new semester with an actionful story, "Dishonor for Matt Wayne," in which the marshal of old San Francisco is framed on a murder rap after being accused of running a crooked gambling joint. Richard Coogan is the harassed lawman-gambler, but in this yarn he receives a lot of help from a couple of new characters introed into the series on its opener. They're Arthur Fleming, as an attorney, and Carole Mathews, a gal who helps him run his games of fortune. Both are highly competent in their roles, and should add considerably to the show.

The sin-merchants who rule Frisco don't like the lawman agettin' in their way, so they plot a frame whereby he's fingered as having a crooked gambling hall. This works, and they follow it up with a neat murder frame, so the lawman finds himself in jail. A young attorney repping the heavies has a change of heart about the whole thing, and helps the marshall escape. In no time at all they pin the rap where it belongs, on the villains. However, the idea of a marshall also having a gambling house bothers the city fathers, and they solve all this by having the lawman turn title of his place over to Miss Mathews.

Richard Coogan turns in a good performance as the marshal, and receives fine assistance from Fleming, Miss Mathews, R. G. Armstrong and Harry Anterim. Producer-director Felix Feist handles his dual chores well. Singer Sewing and Lipton are the alternate bankrollers. *Daku.*

PHIL SILVERS SHOW
With Harvey Lembeck, Allan Melvin, Maurice Gosfield, Paul Ford, Joe E. Ross, Herbie Faye, Billy Sands, Mickey Freeman, Jack Healy, Terry Carter, Maurice Brenner, Bernie Fein
Producer: Edward J. Montagne
Director: Aaron Ruben, Al De Caprio
Writers: Billy Friedberg, Terry Ryan
30 Mins.; Fri., 9 p.m.
SCHICK, R. J. REYNOLDS
CBS-TV (film)
(Benton & Bowles; William Esty)

If the show's title did not serve as a constant reminder, it would be easy to forget that Sgt. Bilko isn't playing his improbable self but that someone else quite long ago embodied him for television. Phil Silvers and Bilko are by now interchangeable names for the same man, and the fictional handle appears to be gaining ground.

Which is to underscore the pleasant truth that there's plenty of life in the old con artist yet, as well as in this outlandish saga of a highly imaginary, but recognizable, peacetime army. Season's inaugurer was a real rollicker, giving clear evidence that the Bilko show is going to be a tough baby to beat in its timeslot, provided the writing bears up.

Initialer found Bilko buying an unopened crate for $25 at an army surplus auction in hopes it might contain some treasure. Turns out loaded with antique cavalry paraphernalia from a long-abandoned army post in California, but with it is a hand-sketched map which Bilko logically concludes points to hidden gold.

His determination to get at the treasure inspires him to the following achievements: bulldozing a small town mayor to convince him the N.Y. Yankees are moving to his burg; impersonating a World War I veteran to stir sentiment for the preservation of the old fort; maneuvering the U.S. Army into reopening the camp; and finally convincing his own colonel to volunteer for command. Nearly everyone in the platoon comes in for a brief bit along the way to build the laugh quotient.

Bilko's treasure turns out to be fool's gold, but Doberman saves the day by pointing out the nearness of Las Vegas, and everyone's happy again. Not exactly a morality play, but then it wouldn't be the army.

Schick has hopped onto a good thing, and the blurbs, per usual, were integrated in a fun way.

Les.

CAPTAIN KANGAROO
With Robert Keeshan
Producer: Robert E. Claver
Director: Peter Birch
Writers: Bob Claver, Bob Colleary
45 Mins.; Mon.-thru-Fri., 8 a.m.
Participating
CBS-TV, from N. Y.

CBS-TV has come up with a winner in its 45-minute early morning return of "Captain Kangaroo." Programmed cross the board, the show will keep the kiddy-set happy and the parents relieved for it's wholesome entertainment for the moppets.

Returning for the fourth season of the program is Bob Keeshan. He was the Clarabell of "Howdy Doody" and in other spheres as Tinker the Toymaker and Corny the Clown. Keeshan plays the role like he enjoyed doing it. He's sincere, amusing and has a pleasant voice. He roams the set petting the live and stuffed animals, gives out stop, look & listen safety advice as well as hints on how to be nice to mothers in general. All of this usually sounds corny but Keeshan manages to put sincerity and feeling into his work.

The first show caught featured film strips on Keeshan's tour of London and in particular an interview with a small English boy who was returning home. The film clips were not outstanding but they served the purpose in getting over the travel idea to the moppets and that little boys and girls across the sea are not very much different.

"Kangaroo" is a low budget show but one high on production values. Live chickens and a pony hold the interest of the children as well as puppets and toys in the "Treasure House," Keeshan's set and playground.

Most of the features that made "Kangaroo" a hit in previous years are back again. Bunny Rabbitt, a puppet, does a bit from an opera; there were clever cartoons featuring "Tom Terrific," a Terrytoon feature; and some chatter with "Mr. Greenjeans" in addition to Keeshan's running through a reading period.

The participating sponsors blend their blurbs well with animated sales messages done in good taste.

Bern.

DONNA REED SHOW
With Carl Betz, Paul Petersen, Shelley Fabares, Jack Kelk, Howard Wendell, Alice Reinheart, Louise Lewis, Hugh Corcoran, others
Producer: Tony Owen
Director: Andrew McCullough
Writer: Phil Leslie
30 Mins., Wed., 9 p.m.
CAMPBELL SOUP, SHULTON
ABC-TV (film)
(BBD&O, Wesley)

A pleasant family situation comedy is offered in "The Donna Reed Show," which has the Wednesday at 9 p.m. spot on ABC-TV.

Out of the Screen Gems beltline, it has a good plus in pert, likeable Miss Reed. She plays the role of the wife of a busy smalltown pediatrician. Her family is Carl Betz as the doctor husband, Paul Peterson, as her young son, and Shelley Fabares as the teenage daughter. As penned by Phil Leslie, it was nice having the family in on the living room screen for a half-hour diversion.

Initial episode was concerned with various schemes to get the family away for a weekend. The teleplay wasn't a heavyweight in its class, but scripter Leslie did offer some light, warm moments even in the stock setting. The characters registered well and fun flowed over the half-hour span. Leslie's greatest weakness in the plot was his reliance on coincidence. Time and again it was used to keep the story going.

Carl Betz as the doctor husband was engaging. Paul Peterson as the precocious kid brother was winning, and Shelley Fabares, as the teenage sister, was just right. Director Andrew McCullough had the story moving at a neat clip and kept the laugh track subdued, which was a definite asset. Supporting cast was effective.

Horo.

THE FURTHER ADVENTURES OF ELLERY QUEEN
With George Nader, Vaughan Taylor, David Apatoshu, Andrew Duggan, Ralph Dumke, others
Exec producer: Albert McCleery
Directors: Walter Grauman, Alan Cooke, Livia Granito, Alan Hanson, Lamont Johnson
Writer: Nicholas E. Baehr
60 Mins., Fri., 8 p.m.
RCA
NBC-TV, from Hollywood (color)
(Kenyon & Eckhardt)

There's undoubtedly a built-in audience for any series bearing the "Ellery Queen" tag but NBC-TV and helmsman Albert McCleery will have to do better than the opening show to hold on to it.

Preem showed a lot of promise in many aspects but the "Queen" contingent through the years has been built on solid "whodunit" story line which was lacking in the opening stanza called "The Glass Town." Series has recruited a flock of writers to contribute separate episodes so each week really is another "opening" and perhaps the errors of the lead hour will be avoided in the followups.

Major flaw in the kickoff show was that it wasn't necessarily an "Ellery Queen" program. Plot line could have been fitted around any tv hero, especially of the western do-gooder genre. The slick sleuthing that's been a "Queen" trademark to the mystery novel addicts was sorely missing in the opening show. It was nothing more than a routine meller with sociological overtones that's been done to death on tv's dramatic shows over the years.

Also George Nader, who plays the title role, is built along sagebrush hero lines which isn't quite in keeping with the smooth, urban quality that has made "Queen" a fiction standard. Nader, however, could possibly beat the rap as the series goes along because he's got a good voice (and it was used a lot on opening show in narrative) and a strong, good-looking face. He's building a new impression of "Queen" and it could work.

The plusses as evidenced on the showcaser were in casting supporting roles and camera work. The troupe was uniformly excellent and the lensing heightened the action. Show was caught in black-and-white and the pictures, especially the closeups, provided plenty of impact.

Plot line of the initialer concerned itself with the murder of a Grandma Moses-type small towner and the attempts of the people in that town to make their own sort of justice. Bigotry and intolerance were the real villains of the piece and the uncovering of the criminal was somewhat anti-climactic.

"Ellery Queen" would be better off if he didn't have to cope with that sort of egghead stuff.

Gros.

ARTHUR GODFREY SHOW
With Jackie Cooper, Peggy King, The Axidentals; musical director, Bernie Green; announcer, Tony Marvin; choreographer, Frank Westbrook
Producer: William Hammerstein
Director: Mel Ferber
Writer: Larry Markes
30 Mins.; Tues., 9 p.m.
TONI, PHARMACEUTICALS (alt.)
CBS-TV, from N.Y.
(North; Parkson)

Having dropped "Talent Scouts" and "Friends," Arthur Godfrey now finds himself with a half-hour entry as his sole nighttime stint. Opener last Tuesday (23) emerged as "just another" variety show. The Godfrey name will probably help sustain it over the long pull —such is fame—with not a single departure from the norm and even Godfrey himself subdued in the process.

If the format can be pinned down, it probably had to do with sentimentality and nostalgia. The headman opened with a vocal of "Thank Heaven for Little Girls" amid the new craze of hula hooping, done by a bunch of juves. Guest Peggy King was in with an overly dramatic number. Jackie Cooper did a conversation piece with Godfrey that segued into a clip of Cooper's 1930 "The Champ" bringer-outer via the walloping rejection scene with Wallace Beery. After that, Cooper was seen wipping away a couple of tears. Then Cooper and Godfrey worked on "Last Night on the Back Porch" with some interpolated lyrics. The Axidentals (4) after a buildup by AG did an over-arranged "June Is Bustin' Out All Over."

Miss King's second number was more in her groove—"I'm Old-Fashioned." (Why does she insist on occasional emoting with "busy" production when, with her bright goodlooks, the simple ones are best for her?). Godfrey's big try toward the finish mark was "September Song." With his low-key approach, he got by. With Cooper on the drums and the other performers plying other instruments (Godfrey handling the uke, of course), the finale was a bit helter-skelter, lacking form. Nothing very exciting about the whole; an innocuous little thing, at best.

Godfrey, as per tradition, is fronting the commercials. Since he has long been regarded as one of the star salesmen of the industry, there's nothing of the offbeat about such personal commerce. The same cannot be said of some other performers, notably actors, who are getting their feet wet as direct pitchmen, presumably in line with what it sez in the contract.

Trau.

YOU BET YOUR LIFE
With Groucho Marx, George Fenneman, Jack Meakin orch
Producer: John Guedel
Directors: Robert Dwan, Bernie Smith
30 Mins.; Thurs., 10 p.m.
LEVER BROS., TONI
NBC-TV (film)
(BBD&O, North)

Groucho Marx and John Guedel have made a wise format change in incepting their 12th radio-tv season of "You Bet Your Life." They've cut the number of contestants so that only two couples appear instead of three, giving Groucho a greater opportunity to showcase the interesting and occasionally oddball guests, and of course to develop his own dialog and situations vis a vis the contestants. Change is also suitable to the show's new 10 p.m. time slot.

The change worked excellently on the season's opener, with Groucho concentrating in the first round on Eddie Gevirtz, an L.A. furrier, w.k. for his local tv commercials which he delivers himself, replete with an inimitable Brooklyn accent and his own "intimate" style. Groucho went through all the paces and had a ball.

Second team comprised a former Miss Finland and a Hungarian fencing master, and naturally, Groucho and the fencer staged a duel onstage. In the past few years, Groucho's adeptness at physical comedy has tended to be overlooked, but he proved himself a pretty fair slapstician as well as with this bit. If anything, Groucho had less bite in his quips this outing, was a trifle less merciless than usual. But it didn't matter; as always, it was fun.

The quiz aspect of the show has always been secondary, but as per usual, it ran off neatly and quickly. George Fenneman continues to be an able backstop for Marx, and directors Robert Dwan and Bernie Smith click the show off in well-paced fashion. Quality of the Filmcraft production is good.

Chan.

OLDSMOBILE SHOW
With Patti Page, Walter Pidgeon, Melissa Hayden, Matt Mattox, Rocky Cole
Producer: Ted Mills
Assoc. Producer: George Charles
Director: David Geisel
Writer: Sheldon Keller
30 Mins.; Wed., 9:30 p.m.
OLDSMOBILE
ABC-TV, from New York
(D. P. Brother)

After a run with the ill-fated "Big Record" show over CBS-TV last season, Patti Page has been placed in more comfortable surroundings by ABC-TV and the Oldsmobile people. It's a pleasant little variety musicale that plays up Miss Page's homespun personality and pop pipes in a way that adds up to a diverting half-hour that will keep the thrush's fans happy.

There's a smoothness and easy-going quality to the show, as evidenced on the preem stanza last Wednesday (24), that shows production and performance care. For the opener Miss Page worked neatly through "Let There Be Love," "Summertime," "If Dreams Came True," "The Way You Look Tonight," "Fibbin'" and "Left Right Out of Your Heart." A vocal chorus gave a pretentious air to some of the offerings but when she worked with a keyboard assist from Rocky Cole the songbag had lots of body.

Walter Pidgeon, the initial guester, was spotted in a production-reading sequence mouthing lines by Wordsworth and Shakespeare while Melissa Hayden, Matt Mattox supplied a ballet picture. It may not have been the right fodder for Miss Page's pop fans but it did show some thought and originality on the parts of producer Ted Mills and director David Geisel. However, the bulk of show is on the thrush's back and this time it looks like she can pull it through.

The commercial spiels are set up in such a way that the sponsor identification between "Patti and Olds" may eventually become as strong as that of "Dinah (Shore) and Chevvy." And that's what Detroit seems to want.

Gros.

THIS IS YOUR LIFE
With Ralph Edwards, host
Producer: Axel Gruenberg
Director: Dick Gottlieb
Continuity Editors: Paul Phillips, Mort Lewis
30 Mins., Wed.; 10 p.m.
PROCTER & GAMBLE
NBC-TV, from Hollywood
(Benton & Bowles)

Ralph Edwards, whose "This Is Your Life" first began poking into people's private lives on NBC Radio back in 1948, started its seventh video season Wednesday (24) via NBC-TV. While six years on the visual medium is a long time to be shoveling out human interest, it's apparent that this formula must be a sound one else these half-hour "living biographies" would have faded like the end of a rainbow many moons ago.

Subject for the season's initialer was Steve Allen. Those viewers who revel in harmless sentiment of bygone years no doubt enjoyed the Allen chronicle replete with snapshots from the family album plus appearances of friends and members of his family. On hand, among others, was the comedian's mother, Belle Montrose Allen who once trouped in vaude with her late husband.

Mrs. Allen's yesteryear reminiscences lent a nostalgic touch as did recollections of her son's Chicago highschool teacher and those of actor Richard Kiley who was a teenage associate. Throughout the proceedings, as per usual, Edwards busily flitted about interviewing the subject's friends and relatives and ultimately all the pieces in the Allen ladder to fame were duly fitted together.

Fortunately, for both Allen and the less vicariously inclined viewer the sketch of his career wasn't overly sentimental. But host Edwards, a high priest of the heart-tug and moist handkerchief, couldn't let the show go by without the lachrymose effort. This was the appearance of a Vietnamese boy "adopted" by Allen under the Foster Parents Plan. On a happier note was the presence of the comedian's wife, Jayne Meadows, and his three sons by an earlier marriage.

Again sponsor this season is Procter & Gamble on behalf of a variety of products ranging from Prell shampoo to Gleem toothpaste. While the Allen "command performance" was only mildly eye-dampening as already noted, next week's appearance of baseball star Roy Campanella should have all the "Life" regulars reaching for the Kleenex.

Gilb.

PLAYHOUSE 90
(The Plot to Kill Stalin)
With Melvyn Douglas, Eli Wallach, Oscar Homolka, E. G. Marshall, Thomas Gomez, Luther Adler, others
Producer: Fred Coe
Director: Delbert Mann
Writer: David Karp
90 Mins.; Thurs., 9:30 p.m.
AMERICAN GAS, KIMBERLY-CLARK, ALLSTATE INSURANCE
CBS-TV, from Hollywood
(Lennen & Newell, FC&B, Leo Burnett)

As live tv programming goes, "Playhouse 90," the hour and a half CBS-TV Thursday night entry, is still endowed with that creme de la creme look, which spells class. It doesn't necessarily follow (although it helps) that the opening attraction will be of smash proportions. Last Thursday's "The Plot to Kill Stalin," for example, was hardly that. But like "Requiem for a Heavyweight" of two years ago, it could be the second time out, or even the third. Sooner or later and spread out intermittently over the season, the real thing comes along to vest the medium with stature.

This is the third season round for "Playhouse 90" and, based on past performance plus this season's production revamping, new refinements and property-talent acquisitions, there is every reason to assume that the 90-minute showcase will again do the medium proud. A Herbert Brodkin-Fred Coe-John Houseman-Arthur Penn-Gordon Duff production marquee (not to mention a directorial swing shift comprising such stalwarts as Vincent J. Donohue, John Frankenheimer, George Roy Hill, Delbert Mann, Robert Mulligan, George Schaefer) by any law of averages must invite some 10 feet tall product. One miss doesn't erase such lofty intent and ambition. Such are the painstaking auspices under which "Playhouse 90" returns for the new season.

If David Karp's "Plot to Kill Stalin" wasn't precisely a masterpiece, the Fred Coe-Delbert Mann teamup and its casting of Melvyn Douglas, Eli Wallach, Oscar Homolka, E. G. Marshall, Thomas Gomez and Luther Adler alone merited a tune in. That kind of dramatis personnae, on or off tv, is hard to come by these days.

Based on hindsight and supposedly authenticated documentation (the N.Y. Times' Harrison Salisbury was brought in as technical adviser), Karp's play of the conspiracy and counter-conspiracy behind the Kremlin walls from the Nov. '52 hatching of the plot to kill Stalin until his death in March '53 was not without interest. But if the play as a whole failed to create mounting tensions it was due to the johnny-one-note plateau on which it was performed. Here and there, in the unfolding of the fears, suspicions, hatred and talks of violence that permeated the plot, there was a need for some climactic touches to stir the viewer and heighten the tensions. Instead it played itself out obediently, on cue, with seldom if ever a slipup. Douglas more often than not met the physical exactitudes and requirements of the pipe-smoking Stalin; Oscar Homolka very often approximated the vodka-imbibing Khrushchev with what we've been led to accept as a strange admixture of buffoonery and sinister cunning (in one scene Stalin holds him up to ridicule in forcing him to do a dance), then suddenly reverted back to being Homolka; Luther Adler gave a realistic portrayal of the fear-ridden Molotov; Thomas Gomez fitted snugly into the Malenkov part; Eli Wallach made a believable Poskrebyshev, Stalin's ever faithful hatchet man, doomed to oblivion after Stalin's death. It was a field day for the makeup artist, who probably rates equal billing with the others, for there's no doubt that the "how did they look" aspect of the production vied with the script itself (and sometimes overshadowed it) in commanding the attention of the viewer.

In Karp's book (from his five years later vantage point) everybody without exception comes out a villain and a potential murderer. He follows Stalin from his initial apprehensions and fears ("I'm surrounded by wolves"); his decision to wipe out the old Politburo, with (Molotov, Beria, Malenkov, Khrushchev, etc.) as marked men. He dictates the purge of Jewish doctors on a trumped up charge to pave the way for the liquidation of Beria. Then the sinister whisperings and plottings of Malenkev, Beria, Molotov and Khrushchev, one played against the other, and finally Stalin confronting the plotters with the culminating heart attack. Khrushchev is portrayed as the arch villain of them all

As a footnote to history, it was worth the try. But as tv dramaturgy it lacked an excitement.

Rose.

Foreign Television Reviews

WOMEN IN LOVE
With George Sanders, Scilla Gabel, Frances Martin, Annette Grau, Ann-Marie Gyllenspetz, Maria Jesus Cuadra, Yvonne Monlaur, Terence Morgan, John Fraser, Moray Watson, Robert Rietty, Sean Connery, Daniel Massey, Josephine Martin, Frederick Schrecker, Ralph Michael, Graham Crowden, Donald Morley, Leal Douglas, George Bishop, Caspar Wrede, Minnie Saenger, Steve Plytas, Peter Welch, Roger Delgado, Henry Kendall, Andre Maranne, Guy Deghy
Producer: Peter Graham Scott
Directors: Julian Amyes, Tania Lieven, Robert Tronson, Peter Graham Scott, Joan Kemp-Welch, Ronald Marriott
Writers: Bridget Boland, Philip Guard, Michael Ashe, Michael Meyer, Robert Rietty, Charles Terrot
120 Mins., Wed., 8 p.m.
Associated-Rediffusion, from London

To celebrate its third anniversary and to inaugurate the fourth year of commercial tv, Associated-Rediffusion stepped up its budget to present six playlets with a common theme over a two-hour period. What was undoubtedly intended to be a spectacular birthday program turned out to be nothing more than a long drawn-out and rather trivial collection of indifferent stories.

The program had had an exceptional and expensive buildup. A-R scouted the continent for six girls to star in each of the plays and to bring them to London for rehearsals and production the company chartered an aircraft and took out a party of newsmen to meet them in Paris. The publicity was more impressive than the finished product.

Although his name would probably appeal to the majority of British viewers, George Sanders made a negative contribution in his role as introducer of the plays. His "worldly-wise" comments on the subjects of women and love included almost every cliche in the book. He was a little too suave in manner and at no time has anything of importance or interest to add to the subjects he was introducing.

The six plays were set in different parts of Europe, but, surprisingly, Great Britain itself was excluded. The first, "After So Long," introduced Scilla Gabel from Italy and had Rome as its background. Terence Morgan appeared as a businessman who returned to the capital after a five year absence to resume his association with a married woman. In the interim she had a couple of children, but had omitted to mention this fact in her regular letters to him. Bridget Boland, a highly competent writer, has done much better than this novelettish stuff.

"Willi," by Philip Guard, had the Austrian Tyrol as its setting and told a rather pointless story about a British tourist who got trapped in the mountains by a wily, but attractive, girl. Frances Martin, imported from Austria, played the lead in rather coy fashion.

Of the six subjects "The Return" was the only one with a theme bearing on reality. Annette Grau, from Germany, murdered the man who had been her wartime lover, after bribing a key witness to get his acquittal in a war crimes trial. The man she killed had been responsible for her father's death in a concentration camp.

The oddest entry was "Song Without Words," aimed to prove, presumably, that love can triumph over the language barrier. The principal characters were played by John Fraser, as a British tourist, and Ann-Marie Gyllenspetz, a local girl, who met on a pleasure boat in Stockholm. She didn't speak a word of English and they had to rely on natural means of communication. Anyway, it didn't place much of a strain on the dialog writer.

"A Candle For the Madonna" was a typical paper-back type story in which a slut of a girl was helped by a blind guitarist. They go off together but the girl was never able to get away from her past. Maria Jesus Cuadra was the import from Spain.

Finally, "The Stowaway," which featured Yvonne Monlaur from France with Daniel Massey, was a rather tame effort about a shipboard romance. The girl showed a good provocative personality.

George Melachrino's concert orchestra backed the entire two-hour bill. At times, particularly in the earlier stages, the background music was overpowering and almost drowned some of the dialog. Norman Hartnell did quite a job with some of his creations. *Myro.*

LIFE WITH THE LYONS
With Bebe Daniels, Ben Lyon, Barbara Lyon, Richard Lyon, others
Writers: Bebe Daniels, Bob Ross and Bob Lock
Director: John Phillips
30 mins., Fri., 6:10 p.m.
Associated-Rediffusion, from London

The Lyon family is back in another domestic comedy series which will be aired every other week by Associated-Rediffusion. The first series, screened a few months back as a followup of a radio show featuring the Lyons, maintained a favorable audience reaction throughout its run and there's little reason why the current skein should not repeat the previous success. It is neatly produced, and the action suits the zany antics of the family.

On its first outing the show earned yocks with a script about a crazy livestock mixup. Ben Lyon had a yen to keep chickens but at a cattle market Bebe Daniels unwittingly bid for a prize cow. Ensuing action had the family keeping the steer a secret from Ben by hiding it around the house. *Bary.*

CHELSEA AT NINE
With Maria Meneghini Callas, Don Adams, Jacques Chazot and Rene Bon, Digby Wolfe, Chris Barber's Jazz Band with Ottilie Patterson, Lionel Murton, Peter Knight's orch, the Granadiers
Producer: Wendy Toye
Director: Silvio Narizzano
60 mins., Tues., 9 p.m.
Granada-TV from London

Granada-TV led into a new series of "Chelsea At Nine," its high-class variety show, with a strong and well balanced lineup that got the offering off to a worthy start. Show regularly boasted an out-of-the-rut bill when it was last in the schedules, though was seldom listed in the network ratings, but on its first showing in the latest skein, it certainly merits a placing.

Heading the bill was top opera star Maria Callas, who was in magnificent form singing in two arias, "Casta Diva," from "Norma," and "One Fine Day," from "Madam Butterfly." Miss Callas demonstrated her sparkling personality and was a fine show topper.

Making his British tv debut, Yank comic Don Adams scored a big hit for himself with a good delivery, warm approach and nice material. His throwaway gags brought some hefty yocks and his observation humor earned him a stout sendoff. Another comedy act, this time based on ballet, came via Jacques Chazot and Rene Bon, who were in fine form with a Black Swan routine. Chazot, as the ballerina, aided by Bon, provided a lot of fun and some fine dancing. The third comedy entry was supplied by British comic Digby Wolfe, who had some scathing material based on a take-off of a BBC-TV program "Does Class Really Matter?" He made the most of his spot.

The Chris Barber Jazz in Britain, made a rousing act with a couple of renderings—"Muskat Ramble," and "Maryland," while the band's songstress Ottilie Patterson vocalized strongly on "Salty Dog." Show was emceed fluently and capably by Lionel Murton, while the resident song and dance line, the Granadiers were good in a couple of spots. Musical accompaniments from the Peter Knight orch were first class. *Bary.*

TAKE YOUR PICK
With Michael Miles, others
Director: Audrey Starrett
Producer: Arlington Television and Radio Ltd.
30 mins., Fri., 8 p.m.
Associated-Rediffusion, from London.

"Take Your Pick," back again in a peak Friday night viewing slot, was the most popular quiz show aired by British commercial tv before it was rested during the summer months, and on several occasions headed the network Top 10 ratings. It is by no means a show for the eggheads but sets out and succeeds to attract the average family audience with broad humor, simple questions and a wide variety of useful prizes. Resident question master Michael Miles is a fast talker and has established a slick style for conducting the offering. Program is prefilmed.

Contestants go through a series of obstacles before getting a stab at the prizes. There are forfeits to pay, a 60-seconds spot where the player must answer questions without the use of the words "yes" or "no," and finally three questions which lead up to the prizes. Then Miles turns on the heat with some snappy cash bidding for the keys to the boxes selected by the players—seven of which have genuine prizes and three duds. *Bary.*

DOUBLE YOUR MONEY
With Hughie Green, others
Producer: Eric J. Croall
Director: Bill Turner
30 Mins., Thurs., 8:30 p.m.
Associated-Rediffusion, from London

One of British commercial tv's most popular quiz games, "Double Your Money" has returned in its fourth series. One of its major attractions is quizmaster Hughie Green who is probably more of a viewer draw than the game itself. He puts the accent on comedy and neatly makes contestants feel at ease. Show is pre-filmed and the offering runs along at a racy pace. Top prize to be won is worth only $90, but there's also a treasure trail worth $2,800 if a competitor wins the $90 and gets a test question right.

In the opening show of the new series prize money won amounted to only $14 shared between two players, one of whom was Ben Lyon and did the spot for laughs. Two other contestants were knocked off when going for the uppper bracket prizes. *Bary.*

NIGHTCAP
With The Stargazers, Bernie Fenton Quintet
Producer: Peter Glover
20 Mins.: Sun., 11:10 p.m.
Associated TeleVision, from London

A lively yet relaxing 20 minutes of songs from a stylish, popular group (four men and a girl) which is skedded for six weeks and makes ideal late viewing for Sunday nights. Slickly produced by Peter Glover, potpourri of song has warmth and speed and the Stargazers do a standout job.

The combo opened with a brisk medley of 11 songs including "Room With a View," "Love is the Sweetest Thing," "You Are My Lucky Star," "Miss Otis Regrets," "Mountain Greenery," "Who Can Ask for Anything More" and other nostalgic items. This was followed by a new number, "Moon Talk," and then a selection of Judy Garland songs; "Just Wild About Harry," "For Me and My Gal," "Coupla Swells," "Somewhere Over the Rainbow" and "Trolley Song." In this interlude the femme member of the Stargazers gave a swell imitation of Miss Garland. The act was rounded off with "It's Dreamtime."

The singing owes much to the informal setting, with one of the members at the piano and the others drifting around the lounge as if they were simply winding up a cheerful evening at home. Bernie Fenton's Quintet gave polished backing. *Rich.*

MARY BRITTEN MD
With Brenda Bruce, Ronald Howard, others
Writer: Peter Key
Producer: Hugh Munro
30 Mins., Sat., 6:30 p.m.
Southern Television from Southampton

Southern Television's first regular contribution to the network, "Mary Britten MD," has the makins of a good weekly human domestic series. The two central characters, around whom the plot is built, are amiably played by Brenda Bruce and Ronald Howard, as a professional couple settling in a new town in the South of England. He's taking up the post of head teacher at a new progressive school, and she, although a qualified doctor, is looking forward to becoming a plain housewife. Hugh Munro's production establishes the right atmosphere in which it is easy to accept events, and sets by Reece Pemberton are realistic. There's also the added attraction of location shots of the rolling south of England countryside.

Opening episode dealt with the settling in of the couple at Farrant, their new home town. They encountered some initial frigidity from the locals and were let down by the owner of the house, they were to rent. Finally they got an apartment in a doctor's house and Miss Bruce was sent back to her profession (against her better judgment) when a small boy was injured outside the house. Series looks set to catch a large regular following and become a stout episoder. *Bary.*

WILLIAM TELL
With Conrad Phillips, Jennifer Jayne, Richard Rogers, Willoughby Goddard, Peter Hammond, Roy Purcell, James Booth, Celia Hewitt, others
Writer: Ralph Smart
Producer: Ralph Smart
Director: Peter Maxwell
TV Adaptation: Doreen Montgomery
30 Mins., Sat., 5:10 p.m.
Associated TeleVision from London

Co-produced by National Telefilm Associates and Incorporated Television Program Co., the vidpix version of "William Tell" has made its bow on British commercial tv. It proves to be a tepid meller skein set in Switzerland with a familiar storyline which should make it suitable as an average entry for the juve trade.

Cast, headed by Conrad Phillips in the title role, makes a moderate job of a script which never reaches any great heights. The writing is often trite and the situations easily predictable, while the players lack enthusiasm. Performances are generally stereotyped, with Phillips cast as a dashing saviour of the Swiss peasants who depends on his dead-eye with a crossbow and superhuman quick thinking to outwit the local arch villain. The tyrant, played by Willoughby Goddard, is an outsize suppressor of the people, who spends his time thinking of ways to capture the hero of the piece. Jennifer Jayne and Richard Rogers figure vaguely in the story as Tell's wife and son. Production, despite the panoramic beauty of the Swiss lakes, is obvious and heavy-handed and lacks color.

Entry caught put the focus on the villain who, in a bid to capture Tell, nabbed six of the hero's villagers as hostages. Tell saved the day by outwitting the entire army. *Bary.*

IT CAN HAPPEN TOMORROW
With Percy Cudlipp, others
Producer: John Irwin
Director: Jock Watson
15 mins., Sun., 5 p.m.
Associated TeleVision, from London

Designed for an audience between the age group of 13 to 21, this show should also appeal to the older members of the community, especially so since its theme is science. Show, so the programmers state, sets out to bridge the gap between modern scientists and today's young people. It is introduced by w.k. journalist Percy Cudlipp, editor of the New Scientist, who, though he displayed a lack of humor in the show under review, gets straight down to hard facts.

The question posed in Cudlipp was which should be given preference: medical research or more knowledge about the depths of the sea? Though he was assisted by Dr. Robert Dietz of the U. S. Navy, who talked about the unknown deeps and showed some interesting film, Cudlipp did not draw any conclusive arguments but perhaps that will be done in ensuing programs. Nevertheless, the show has a wide field of interest upon which to draw. *Bary.*

NEW HORIZON
With Dr. J. Bronowki, others
Prod.-Dir.: Geoffrey Hughes
Script Editors: Hugh Pitt, Stanley Craig
30 Mins.; Tues., 10:15 p.m.
Associated-Rediffusion from London

One of Britain's top tv star scientists, Dr. J. Bronowski has, in past series for Associated-Rediffusion, probably done more to explain the wonders of science to the layman than anyone else. Back again with a new skein, this likeable man is assured of a sizeable audience. Production is maintained at a high level and good use is made of cameras.

Bronowski opened his new series with a show subtitled "Seeing Is Believing," in which, with the aid of several experiments, including a number of optical illusions, he demonstrated how the brain dictated what the eye saw. Vision, he explained, was a matter of conditioning. The scientist conveyed his explanations in a good intimate style. *Bary.*

THE ARMY GAME
With Michael Medwin, Alfie Bass, Bill Fraser, Norman Rossington, Ted Lune, C. B. Poultney, others
Director: Milo Lewis
30 mins., Fri. 8:30 p.m.
Granada-TV, from Manchester

The return of this show to the schedules has led to much speculation as to how it would come over minus its star attraction, Bernard Bresslaw. Through his role in past series as a dumb, gangling soldier, Bresslaw played a big part in putting the offering in the Top 10 network ratings and became almost a national figure. The web has, however, replaced him with Ted Lune, a comedian who looks like a hairpin, has an offbeat style of comedy, and looks a fair bet to step in where Bresslaw left off.

The show is based on the exploits of a gang of British soldiers who are constantly thinking up new ways of making a fast buck and outwitting their sergeant. Script makes fun of army life and is essentially British in its humor content. There are a lot of authentic touches of service life and the opening offering introduced the new lineup which comprised an eccentric major; a top sergeant with a mean streak; a scheming corporal, and three privates. *Bary.*

MUSIC SHOP
With Teddy Johnson, Jill Day, The Polka Dots, Eddie Thompson, Sheila Rose, Jack Parnell's orch.
Producer: Dicky Leeman
25 mins., Sun., 2:50 p.m.
Associated TeleVision from London

As its title implies, "Music Box" concerns itself mainly with music. It's pleasant Sunday afternoon fare which brings a number of guest artists before the cameras to have a word with emcee Teddy Johnson and then do their stuff. Johnson, himself a songster, has a mellow personality and is well suited to the show. Both production and decor are simple but adequate and the program entertains.

This first offering had a well balanced lineup headed by lush songstress Jill Day who gave out with a zippy version of "I Won't Dance." Completing the layout were blind pianist Eddie Thompson who played good jazz with his interpretation of "Can't Get Started,"; The Polka Dots, one of the most progressive male vocal quartets in Britain; 15-years-old songstress Sheila Rose, who showed remarkable range and tonal qualities in "I Could Have Danced All Night"; and a combo supplied by Jack Parnell which made sweet music. *Bary.*

THE JACK JACKSON SHOW
With Glen Mason, Malcolm Jackson, Bernard Landy, Barbara Windsor, others
Producer: Peter Glover
30 mins., Wed., 11 p.m.
Associated TeleVision, from London

This program was one of commercial tv's strongest weapons in the battle for the teenage audience. It was played against BBV-TV's "6-5 Special" on Saturday evenings and won a large viewership. Now it's back in the schedules with a change in lineup and in an offpeak midweek slot. Basically the show has not changed. It's as zany as ever and slickly produced. Cast still earns large yocks for good comedy miming to top and unusual platters and British recording artists are invited along to plug their latest waxings. Jack Jackson has an effervescent personality and a good sense of fun and has able support from the resident line-up.

In the opening program guest artists were Alma Cogan, Dennis Lotis, Malcolm Vaughan, Lorrae Desmond and the Jazz Couriers, a modern combo fronted by tenormen Tubby Hayes and Ronnie Scott. *Bary.*

A SONG FOR EVERYONE
With Kenneth McKellar; guest, Max Jaffa
Director. Eddie Fraser
25 Mins.
BBC-TV, from Glasgow

Kenneth McKellar, Scot tenor who has become a top name in his own country within recent years, stars in this informal song program, and scores via sincerity and simplicity, allied to fine set of pipes. He gives out strongly in such tunes as "Garden Where the Praties Grow," "A[illegible] Curd Thee," and "Donkey Serenade." Also regis-

(Continued on page 44)

Tele Follow-Up Comment

Studio One

A long and often distinguished series came to an end Monday night (29) when the Westinghouse "Studio One" on CBS-TV presented its last show, "Image of Fear." Based on an intriguing idea, the James Cavanaugh script somehow failed to carry it through and the play, despite several exciting moments, had a static quality.

A good cast had been assembled for this final show. Yarn was about a royal family in exile and the upheavals in their lives when, for a brief few hours, it seems as if the monarchy is to be reestablished. Some of the characters were wholly convincing. Others didn't come through. In any case, despite several very good performances, the overall result was disappointing.

Eugenia Leontovich played the empress in exile. She had dignity, but the part was overdrawn and generated no sympathy whatever. Lili Darvas turned in a sock characterization as the dominated sister who takes refuge in drink and finally makes an attempt on the empress' life. Miss Darvas did quite a remarkable job with the role. Rod Taylor was handsome but not very convincing at the Crown Prince; Nina Foch seemed misscast and Donald Harron had a sympathetic part as the one member of the family who wanted to forget about the past. Buz Kulik's direction let the play down.

"Studio One" has been on the air for very close to 10 years. Westinghouse picked it up in May of 1949. For the past season, the show originated in Hollywood, which added nothing to its quality. Monday night's show reemphasized that fact.

As in so many times in the past, Betty Furness delivered the Westinghouse pitch Monday night. She seemed a little less impersonal than usual and her voice was higher pitched. A new hairdo and sack dress completed the impression of a "new personality." Like "Studio One," Miss Furness apparently feels that it's time to change. *Hift.*

Ed Sullivan Show

Ed Sullivan had a lot of show and nearly all of it out of the vintage stocks on his Sunday (28) edition. There were nearly two of everything, but it seemed to work out excellently because of the prime talents involved.

One of the strong points of this session was the comedy. With the pennant winning N. Y. Yankees on stage, Wayne & Schuster, Sullivan's Canadian caperers prepared an excellent baseball skit in which the Yanks played the Liverpool White Spats. They came equipped with a full team behind them, and they had a jolly good time as did the audience in this scene. These lads are articulate, literate and inventive—also funny.

Another comedian on the bill was Shecky Greene who seems to have been discovered anew in the lounges of Las Vegas. Greene has a lot of funny lines and an expert, hardhitting delivery which he used to excellent advantage in this instance.

The dance department was really loaded. There were two flamenco displays, either one of which would have served the name and entertainment requirements. Trini Reyes led off with a briefie with backing from the talented Los Chavales de Espana. The major flamenco effort was by Roberto Iglesias y Ca., in a dramatic reading of a toreador making a comeback against his will and coming to a fatal conclusion. Iglesias is an interesting and fiery performer as well as an excellent dancer and did well. Also among the dancers was Bobby Van with backing by harpist Robert Maxwell. Both are fine artists, and it seemed unnecessary to have the angel and pearly gates trappings which seemed to detract from their sock work.

Among the singers, Julie Wilson, doubling from the St. Regis' Maisonette, appeared in two spots which divided her effectiveness. Her opening was in the metier of a throwaway, and one tune in her second stint didn't get her off the ground high enough. However, she's quite decorative. The second singer must be quite a man, being engaged to Brigitte Bardot. Sascha Distel is an entertainer, and presumably a good one. He sang "Parlez Moi D'Amour" and although a guitarist by training, he did well in this number. He's a charmer. *Jose.*

Pro Football

Tape playbacks at intermission of the touchdown plays and other highlights was a Chi Cardinals-N. Y. Giants innovation Sunday afternoon over CBS-TV and a good thing, too, for at least a couple of reasons. One were the intrusive commercials which blacked-out a forward pass and a kickoff and the other was the poor camera work generally; the lenser just didn't seem to know how to follow the ball and the ball-carrier. It was irritating the way he lost both and, in one instance, when he was on the play for some reason he switched cameras and lost the action. At another instance the returned kickoff was only picked up as the ball-carrier was being tackled upfield instead of following him from the catch. The announcer was on the beam but his lenser wasn't. *Abel.*

Breakfast in Hollywood

A radio standby for many years, "Breakfast in Hollywood" has been revived by KTLA in Los Angeles for the more difficult medium of television, but it passes the initial test of its transformation as a frankly cornball but engaging hour for the busy housewife. The lady of the house, busy with her chores, need not plant herself in front of the set to view these proceedings; only occasional video consultation is necessary, for the audio tells the story as well as radio does.

The show amounts to a daily "romper room" for the less sophisticated middle-aged housewife, but, within its limited appeal to this very widespread group, scores as a well-planned, though seemingly informal, get together spiced by the surprise comic flights of an occasional interviewee. Chatter ranges from the inane "Oh, you're from Inglewood—do you know the Miller's out there?" type to the unconsciously funny "I was a switchboard operator in a Chinese laundry in Honolulu 20 years ago" variety. "Features" and "honors" run rampant, but keep matters rolling along. Show, which must set an alltime high in the matter of honors bestowed, honors everything from "someone in the U.S. celebrating her hundreth birthday" to "someone somewhere having a bit of trouble."

Harry Babbitt, attempting to fill the well-worn shoes of radio's late Tom Brenneman, makes an affable emcee, and lends his still-vibrant voice to a few tunes as an added contribution. He manages to get the most out of a roomful of mostly elderly ladies gathered at the Town and Country Room of Hollywood's Plaza Hotel, from which the station beams a daily remote. Director Russ Randall and producer Emma Helen Bodd have provided a well-paced hour-long entry that may be heavy on gushy sentiment and lowbrow humor, but one that matches the apparent demand of the predominantly femme local morning audience. A Chet Midendorf production, only two blurbs by Flav-R Straws interrupted the initial offering. *Tube.*

Colgate Theatre

Out of the Four Star stable (into the Tuesday night "Colgate Theatre") came "Macreedy's Woman," a pilot starring Jane Russell as the singing hostess-owner of a nitery. Despite the Russell name, it's painfully obvious why this didn't sell. The story is almost conspicuous by its absence; Miss Russell shows little emotion in her role, lacking warmth and expression; direction is erratic.

Into Miss Russell's fancy saloon comes a wanderer claiming her late husband owed him $500, and he has an IOU to prove it. For reasons never known until the end, she refuses to pay, but offers him a job as an 88'er in her club. He reluctantly takes it, but is playing the ivories with those five C notes in his eyes, even considers a robbery to get the coin. Meanwhile, it develops the late MacReedy was a really nice character, who reformed the bartender who had been a Skid Row bum, etc. Nothing much really happens, except that Miss Russell sings a coupla tunes to display her good set of pipes. Eventually, the guy gets his money, and it develops the boss kept it originally because she knew he needed a job more than the money. This nitery was more a reform school than a club, as the guy remarks.

Don Durant gives better than what he got as the out-of-luck 88'er, and Sean McClory and Jonathan

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WPIX Treads Cultural Waters, Makes Going To School Via TV a Romp

New York City's first public-supported educational tv project is an edifying experience. What the Board of Regents of the New York State Education Department has done over the leased facilities of WPIX on a five-hour a day schedule is nothing short of remarkable.

Working under the most difficult circumstances, James Macandrew, executive head of the project, corralled a posse of preceptors who know their stuff and sell it with consummate skill, showmanship and thorough educational validity.

This is glowing daytime tv and in addition to providing effective video classroom teaching within a 100-mile radius of Channel 11's transmitter it could drastically change the daily household pattern by bringing the housewife, young and old, back to the electronic school room for further adventures in cultural waters.

The tv lessons, as now constituted, consist of Spanish, Math, Science, English, Pre-School Education, Music, Physics, Arts and Crafts, Citizenship Education, Science for Elementary School Teachers and Joe Bolton's simplified newscasts. Currently, the state school project calls for 28 hours and 20 minutes of video teaching but starting Monday (6) it'll be stepped up to some 35 hours of daytime weekly instructions.

It is astonishing to watch the teachers as they skillfully impart their wisdom to the moppets in the classroom and to the mothers at home. These teachers are proof positive that the profession is a noble one and decidedly deserving of better recompense from an indifferent, callous population.

Sets are reduced to the minimum, save for the blessed blackboard, a few props and the steady freshlets of knowledge pouring from the lips of, showmanly schoolmarms (pretty as a fine video picture, too) and schoolmasters. Entire school day's output comes from one studio which undoubtedly must present multitudinous production problems but the programs caught during the first week appeared to go off with professional dispatch and decorum.

Miss Vera Villegas, a bright-eyed Spanish teacher, from the Hicksville public school, is a pro from start to finish. She has a delightful manner (humming, winking, finger-snapping) and her allusions to contemporary events make the course a sheer delight. The same can be said for Dorothy Geddes, Hunter College High School teacher, who imparts the fundamentals of math with ease and simplicity. Similarly Barbara Yanowski turns science into play and the Harvard Univ. Graduate School of Education film on French with its graded direct method and stick figures is equally informative and highly absorbing.

Arthur Hutchings, who teaches arts and crafts in the Armonk public schools, is entrancing the youngsters with the story of stage designing, ceramics, mobiles, collages, mosaics, murals and other phases of contemporary art. His first lesson dealt with tempera painting, basic stuff to be sure but the kids couldn't help but enjoy and learn at the same time. Furthermore, there's a splendid pre-school educational feature, "Fun at One" with Jeanni Sparks and Mary Ellen Sulek that will prove a blessing to perplexed mothers of tots.

Edward Schweikardt gives a Citizenship Education lesson that also rates an A from both in-school and out-of-school viewers and his sign-off: "Quiet in the hallways, please" is sufficient to halt any hi-jinks practiced by restless freshmen. This is only a partial list of the rewarding elements on Channel 11.

Macandrew's production staff includes Lee Polk, Edward King and Christopher Christenson. They do heroic work. Marvin Long is the project stage manager and the WPIX project coordinator is Edward Roberts. These men and their video teaching staff are indeed staging a vast cultural upheaval in the New York region.

Maybe this was what men like Nipkow and Zworykin had in mind when they tried to link sight to sound. Going to school these days via Channel 11 should be a perfect romp. *Rans.*

BILLY GRAHAM'S CHARLOTTE CRUSADE
With Cliff Barrows, George Beverly Shea, others
60 Mins., Sat., 8 p.m.
BILLY GRAHAM EVANGELIST ASSN.
ABC-TV, from Charlotte, N. C.
(Walter F. Bennett)

The words "old fashioned revival meeting" are being put out of fashion by the Billy Graham crusades, the latest—from Charlotte, N. C. fed to the ABC-TV hookup—is an ideal case in point. The sincere and lively Dr. Graham was surrounded on the first of these annual telecasts last Saturday (27) by a popular baritone, a vast chorus and a musical director resembling a chubby Jack Smith with a penchant for production numbers on a grand scale.

Cliff Barrow is the straight pitchman and in charge of the show's panoramic chorus. Since each man has the right to go about religion in his own manner, it wouldn't be fair to quibble with Barrow's ultra-modernization of the appointments surrounding Dr. Graham's forcefulness, but it certainly was unusual. Barrow introduced early in the hourlong live program a pitch for "The Christian Life Guide," a pamphlet which he said was a worthy distillation of many important religious precepts and which, he pointed out with accompanying demonstrative gestures, "slips very easily" (into your coat pocket); "you can take it with you wherever you go."

The smiling exuberance of Barrows was complemented by the singing charms of George Beverly Shea, who rendered his liturgical solos with the inflections of a suave crooner, and by the amassed Graham "Choirs." The massive, modern Charlotte Coliseum—filled for the tv opening — resounded with their spirited songs. The production appeared to be under Barrows direction, although the unnamed technical director deserves recognition for his fancy montages and overlaps.

Rather than warm up the audience for the meat of the evening, this glitter and grandness seemed only to detract from Dr. Graham's initial remarks. Yet shortly after the Evangelist concluded his appeal for donations to pay for the telecast, his appeal for people and nations to right themselves through religion began to have the proper effect.

Lawrence Welk, who starts his own ABC-TV program at 9 p.m. can only benefit from the lead-in provided by this unusual performance from Charlotte. *Art.*

DRAGNET
With Jack Webb, Ben Alexander, Georgia Ellis, Steve Mitchell, Louise Lorimer, Paul Maxwell, others
Producer-director: Webb
Writer: Ken Kolb
30 Mins., Tues., 7:30 p.m.
BULOVA
NBC-TV (film)
(McCann-Erickson)

All the signs point to this season being "Dragnet's" last. And more's the pity, since the Jack Webb stanza still shows every sign of the vigor and preciseness that has characterized it through the years. It's still topflight production, and if Webb's staccato dialog and direction technique has outgrown the tv audience, fact remains that "Dragnet" still boasts some of the solidest story material and most flawless production in the business.

Opener is a hardhitting script by Ken Kolb, dealing with a child beater. Webb, as producer, director and lead, gives it a punch and driving pace that doesn't let up until the last couple of minutes, when Webb permits himself the indulgence of some needless moralizing. Indeed, that's the one weak link in this otherwise standout episode: the story speaks for itself without Webb having to spell it out.

Webb and Ben Alexander, answering a call of a neighbor who's heard a child being beaten, discover a youngster with a back full of cuts and bruises inflicted by a coathanger. They book the mother, get her to admit it was her husband who inflicted the beating and finally track him down. Story's as simple as that, but Webb contributes a lot more fire to his role than is customary, and the entire tenor of the yarn is maintained at a piledriving pace.

Add to Webb's extra-good performance in this outing Ben Alexander's fine counterplaying, an excellent characterization by Georgia Ellis of an unfeeling mother, and a good, snarling performance by Steve Mitchell as the brutal father, and it adds up to one of

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THE GEORGE GOBEL SHOW
With Keely Smith, Jim Backus, guests; Fred Albeck, The Kids Next Door, Frank Devol orch, others
Producer: Bill Burch
Director: Norman Abbott
Writers: Norman Lear, Tom Koch, Phil Green, Leo Solomon, Dan Beaumont
60 Mins., alt. Tues., 8 p.m.
RCA, L&M FILTERS
NBC-TV, from Hollywood (color)
(K&E, D-F-S)

Lonesome George Gobel shouldn't be lonesome for long this season, if his premiere show is an accurate sampling of what's to come every other Tuesday on NBC-TV. Gobel, like nearly every other comic in the business, has had his ups and downs in the past couple of years, but it looks as if this year the direction is up.

With a great writing assist from his scripting quintet, Gobel maintained a consistently funny course over most of the 60 minutes. And with some bright guest turns, along with an attractive brand new singing quintet and a comedy assist in the person of Fred Albeck as permanent cast members, he turned out a thoroughly enjoyable show.

Highlight of the stanza was that portion of the storyline that spoofed NBC's executive-level protocol, with v.p. John West as the principal target of the satire. It was an old bit, the business of getting to the top through channels, but with Jim Backus as one of the lower-rung execs turning in one of his inimitable stuffed-shirt characterizations, it remained fresh.

Topper, though, was a thoroughly original and ingenious piece of nonsense, wherein Gobel and Albeck, in an effort to get West to come to them, sit down in the NBC cafeteria and begin playing a hilarious "game" they call "Shtuck," with each of them making up moves and terms as they go along and deadpanning it while the kibitzers take it seriously. It was inspired comedy that came off perfectly. Gobel also got in some good closing licks with an end transportation credit to Schlock Airlines.

Show opened somewhat slowly, with a Gobel monolog on summer vacations and kids failing to get much reaction. But the pace picked up quickly with guest star Keely Smith, working this one as a single, with a fine rendition of "I'll Get By," followed by some banter with Gobel and a funny duetting on "Everybody Loves a Lover." Gobel, incidentally, appeared to have succeeded with Miss Smith where hubby Louis Prima has failed, at least onstage, these many years—he broke her up completely. Miss Smith closed out her turn later with some solid chirping on "Don't Take Your Love from Me."

Albeck, who's billed as "The Great Dane" and plays Gobel's butler, shapes up a perfect straightman for Gobel. He's tall, spare and speaks with a precise British accent, a perfect contrast to Gobel. And as a foil, he turned in a topflight job of deadpanning it throughout. Singing quintet, The Kids Next Door, comprise four young sisters and a brother, and they demonstrated plenty of talent in a medley of "Moonlight Bay" and "Heart of My Heart" and then a pairing with Gobel on "Sugartime." They'll be around for awhile. Gobel himself turned in a fine vocal stint on "Soon I'll Wed My Love."

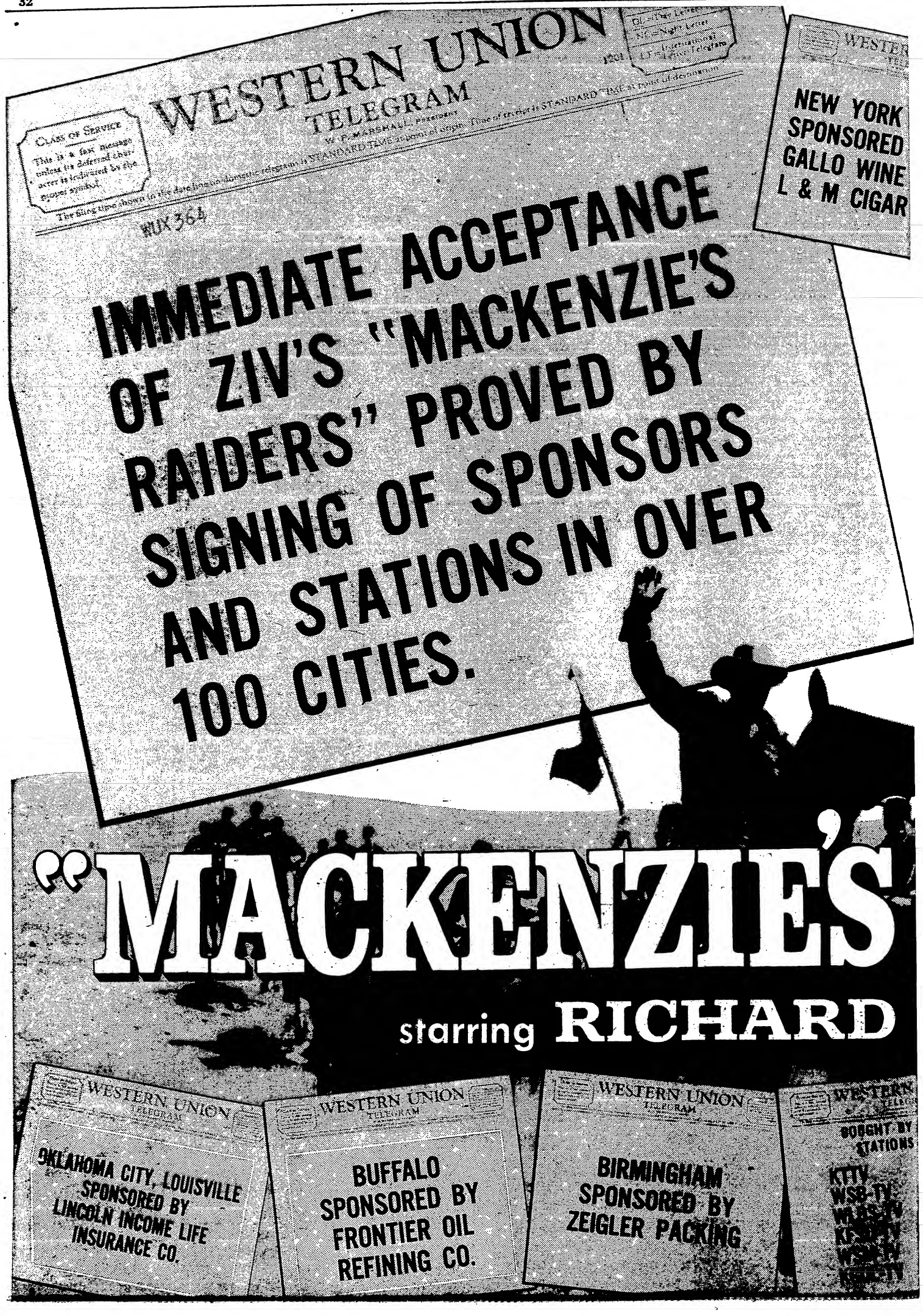
Perhaps Gobel was hampered last season by being tied down to a cross-guesting arrangement with Eddie Fisher, who holds down the skip-week with Gobel on Tuesdays. That's not the situation this year, however, and the week off will probably help Gobel with his material, while freedom from having to work Fisher into each show will probably prvoide more flexibility of format and writing.

As for the writers, team of Norman Lear, Tom Koch, Phil Green, Leo Solomon and Dan Beaumont turned in a fine opening show. Norman Abbott's direction kept things zippy, and Frank Devol's musical direction was right on the dot. Looks like Gomalco and producer Bill Burch have a compatible color winner on their hands. The tint, incidentally, was handled with discretion and taste on the opener. *Chan.*

Viceroy Buys Bouts As Mennen Replacement

Viceroy is stepping into ABC-TV's Wednesday night fights with Mennen reportedly quitting the stanza. New sales puts Viceroy into a co-sponsorship arrangement with Miles.

Date of the cig bankroller's movein has not been established, but it is expected it'll take over the Mennen spot within a month.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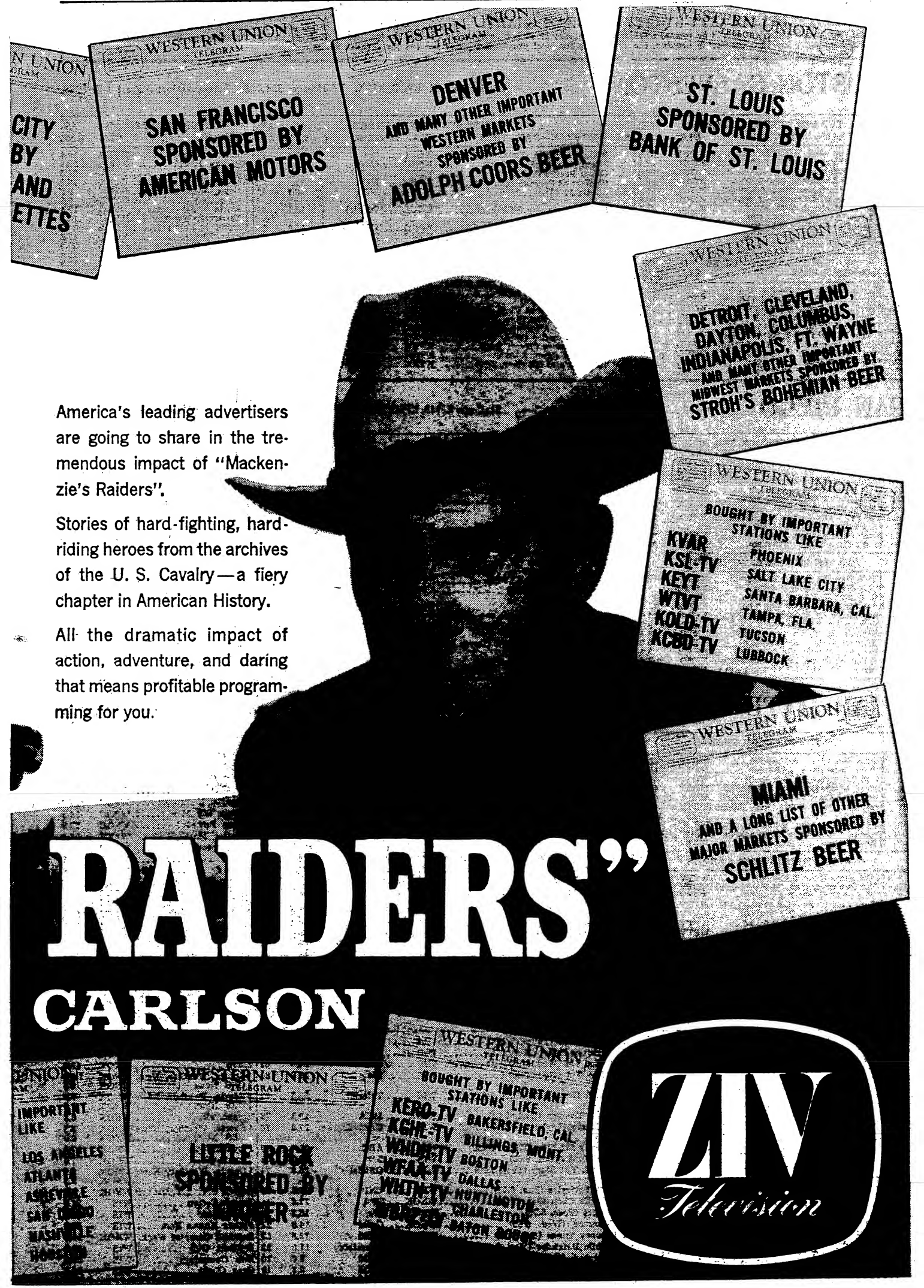

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VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

HOUSTON-GALVESTON

Stations: KGUL, KPRC, KTRK. TV Homes: 351,700. Survey Dates: August 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KGUL	31.2
2.	Ed Sullivan (Sun. 7:00-8:00)	KGUL	27.2
3.	Alfred Hitchcock (Sun. 8:30-9:00)	KGUL	26.4
4.	G. E. Theatre (Sun. 8:00-8:30)	KGUL	26.1
5.	$64,000 Challenge (Sun. 9:00-9:30)	KGUL	25.2
6.	Have Gun Will Travel (Sat. 8:30-9)	KGUL	24.6
7.	Bob Crosby (Sat. 7:00-8:00)	KPRC	24.3
8.	I Love Lucy (Mon. 8:00-8:30)	KGUL	24.2
9.	Twenty One (Mon. 8:00-8:30)	KPRC	23.9
10.	What's My Line (Sun. 9:30-10:00)	KGUL	23.7
10.	Wyatt Earp (Tues. 7:30-8:00)	KTRK	23.7

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†My Little Margie (M-F 6:00-6:30)	KGUL	16.1
2.	*Amer Bandstand (M-F 4:00-5:00)	KTRK	12.8
3.	*Verdict Is Yours (M-F 2:30-3:00)	KGUL	12.7
4.	†World, Today-Sports (M-F 6-6:15)	KPRC	12.4
5.	†Newsreel. Wea. (M-F 6:15-6:30)	KPRC	12.2
6.	*Price Is Right (M-F 10-10:30 a.m.)	KPRC	11.5
7.	†Award Theatre (M-F 10:00-11:15)	KGUL	11.4
8.	*Art Linkletter (M-F 1:30-2:00)	KGUL	11.1
8.	*Big Payoff (M-F 2:00-2:30)	KGUL	11.1
8.	†News, Wea. (M-F 10:00-10:15)	KTRK	11.1

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Tues. 9:30)	KGUL	Ziv	22.4	42
2.	Silent Service (Tues. 9:30)	KPRC	CNP	19.4	36
3.	Union Pacific (Fri. 7:30)	KTRK	CNP	18.5	32
4.	Soldiers of Fortune (Fri. 6:30)	KGUL	MCA	17.3	36
5.	Studio 57 (Tues. 10:00)	KGUL	MCA	16.7	46
6.	My Little Margie (M-F 6:00)	KGUL	Official	16.1	43
7.	Gray Ghost (Thurs. 7:30)	KPRC	CBS	15.8	30
8.	Men of Annapolis (Wed. 9:30)	KPRC	Ziv	15.6	34
9.	Bengal Lancers (Tues. 8:30)	KTRK	Screen Gems	14.7	26
10.	Decoy (Thurs. 10:00)	KGUL	Official	14.3	38
10.	Whirlybirds (Sat. 6:00)	KPRC	CBS	14.3	38
10.	Your All Star Theatre (Tues. 9:00)	KTRK	Screen Gems	14.3	26
11.	Big Story (Mon. 10:00)	KPRC	Official	13.7	36
11.	Topper (Sun. 5:30)	KPRC	Telestar	13.7	43
12.	Harbor Command (Sun. 9:30)	KPRC	Ziv	13.4	28
13.	Boots & Saddles (Sun. 8:00)	KTRK	CNP	13.2	23
14.	Mr. District Attorney (Sat. 6:00)	KGUL	Ziv	12.8	34
15.	Public Defender (Wed. 10:00)	KPRC	Interstate	12.0	32
16.	Mike Hammer (Thurs. 9:00)	KTRK	MCA	11.0	22
17.	Sea Hunt (Mon. 9:30)	KTRK	Ziv	10.8	22
17.	Top Play's of '58 (Sun. 8:30)	KTRK	Screen Gems	10.8	20

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Silent Service	KPRC	19.4
Highway Patrol	KGUL	22.4
Destiny	KGUL	21.5
Rin Tin Tin	KTRK	18.8
News, Weather	KTRK	9.9
Movietime U.S.A.	KTRK	9.6
World Today-Sports	KPRC	12.4
Newsreel, Weather	KPRC	12.2
Verdict Is Yours	KGUL	21.0
Circle Theatre	KGUL	17.6
Spotlight Playhouse	KGUL	20.9
News, Weather	KTRK	12.9
Movietime U.S.A.	KTRK	12.3
Mr. District Attorney	KGUL	12.8
Bid 'n' Buy	KGUL	20.6
Award Theatre	KGUL	14.9
Air Power	KGUL	11.0
What's My Line	KGUL	23.7
G.E. Theatre	KGUL	26.1
Whirlybirds	KPRC	14.3
Award Theatre	KGUL	14.0
Playhouse	KGUL	21.6
Studio One	KGUL	19.7
Alfred Hitchcock	KGUL	26.4

SAN DIEGO

Stations: KFMB, KFSD, XETV. TV Homes: 279,900. Survey Dates: August 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KFMB	30.2
2.	Ed Sullivan (Sun. 8:00-9:00)	KFMB	29.4
3.	Have Gun Will Travel (Sat. 8:30-9)	KFMB	29.0
4.	G. E. Theatre (Sun. 9:00-9:30)	KFMB	27.5
5.	Perry Mason (Sat. 6:30-7:30)	KFMB	26.7
6.	Lassie (Sun. 7:00-7:30)	KFMB	26.5
6.	Tales of Wells Fargo (Mon. 8:30-9)	KFSD	26.5
7.	Oh Susanna (Sat. 8:00-8:30)	KFMB	26.2
8.	Restless Gun (Mon. 8:00-8:30)	KFSD	25.5
9.	Wyatt Earp (Tues. 8:30-9:00)	XETV	25.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†This Day '58 (M-F 7:30-8:00)	KFMB	17.9
2.	*CBS News (M-F 6:15-6:30)	KFMB	13.7
3.	†S. D. Dateline (M-F 6:00-6:15)	KFMB	13.3
4.	*Art Linkletter (M-F 1:30-2:00)	KFMB	11.0
5.	†Big Movie (T, Th 6:00-8:00)	KFSD	10.6
6.	†Popeye (M-F 5:30-6:00)	KFSD	9.8
7.	†Nighthawk (T, Th 10:00-10:15)	XETV	9.5
8.	*Edge of Night (M-F 3:30-4:00)	KFMB	9.0
9.	*Beat The Clock (M-F 1:00-1:30)	KFMB	8.4
9.	†J. Downs Exoress (M-F 3:30-4:00)	KFSD	8.4
9.	*Price Is Right (M-F 10-10:30 a.m.)	KFSD	8.4

1.	Sheriff of Cochise (Sat. 9:30)	KFMB	NTA	22.2	50	Lawrence Welk	XETV 13.5
2.	Gray Ghost (Mon. 6:30)	KFSD	CBS	19.5	45	Robin Hood	KFMB 15.7
3.	Highway Patrol (Fri. 9:30)	XETV	Ziv	17.2	39	Thin Man	KFSD 14.5
4.	State Trooper (Mon. 7:00)	KFSD	MCA	16.9	39	Burns and Allen	KFMB 16.2
5.	Harbor Command (Sat. 10:00)	KFMB	Ziv	16.7	45	Decoy	XETV 13.2
6.	Jeff's Collie (Fri. 6:30)	KFMB	TPA	16.5	47	Feature Film	XETV 9.5
6.	Sea Hunt (Thurs. 7:00)	KFMB	Ziv	16.5	44	Big Movie	KFSD 10.5
						Crossroads	XETV 10.5
7.	Twenty Six Men (Wed. 7:00)	KFMB	ABC	15.9	37	Boxing	XETV 17.5
8.	Boots & Saddles (Mon. 6:00)	KFSD	CNP	15.2	42	San Diego Dateline	KFMB 12.7
						CBS News	KFMB 13.3
8.	Captured (Fri. 8:30)	XETV	CNP	15.2	28	Playhouse of Stars	KFMB 22.5
9.	Star Performance (M, Th 10:00)	KFMB	Official	15.1	38	Suspicion	KFSB 16.5
10.	Target (Fri. 10:00)	XETV	Ziv	14.5	51	Shock Theatre	KFMB 8.0
11.	Annie Oakley (Sun. 5:30)	KFMB	CBS	14.0	54	Laurel & Hardy	XETV 7.5
12.	Cisco Kid (Wed. 6:30)	KFMB	Ziv	13.5	39	Ringside-Wrestlers	XETV 11.0
						Sports Den	XETV 10.7
13.	Decoy (Sat. 10:00)	XETV	Official	13.2	36	Harbor Command	KFMB 16.7
13.	Science Fiction Theatre (Mon. 7:30)	XETV	Ziv	13.2	29	This Day '58	KFMB 20.2
14.	Confidential File (Sun. 9:30)	XETV	Guild	12.7	26	Alfred Hitchcock	KFMB 24.5
15.	Men of Annapolis (Tues. 7:00)	XETV	Ziv	12.2	32	Mr. Adams & Eve	KFMB 14.5
16.	Donovan, West. Marshall (Thurs. 6)	XETV	CNP	11.5	32	San Diego Dateline	KFMB 14.0
						CBS News	KFMB 14.3
17.	Paris Precinct (Thurs. 6:30)	XETV	Guild	10.9	28	Sergeant Preston	KFMB 17.2

CHARLOTTE

Stations: WBTV, WSOC. TV Homes: 62,400. Survey Dates: August 4-11, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WBTV	48.3
2.	Ed Sullivan (Sun. 8:00-9:00)	WBTV	46.5
3.	G. E. Theatre (Sun. 9:00-9:30)	WBTV	45.3
4.	Alfred Hitchcock (Sun. 9:30-10:00)	WBTV	43.8
5.	I've Got A Secret (Wed. 9:30-10:00)	WBTV	41.8
6.	Have Gun Will Travel (Sat. 9:30-10)	WBTV	40.8
6.	Millionaire (Wed. 9:00-9:30)	WBTV	40.8
7.	Restless Gun (Mon. 8:00-8:30)	WSOC	39.3
7.	Tales of Wells Fargo (Mon. 8:30-9)	WSOC	39.3
8.	I Love Lucy (Mon. 9:00-9:30)	WBTV	38.8

TOP TEN MULTI-WEEKLY SHOWS

1.	*CBS News (M-F 6:45-7:00)	WBTV	23.9
2.	†Esso Reporter, Wea. (M-F 6:30-6:45)	WBTV	23.6
3.	*Edge of Night (M-F 4:30-5:00)	WBTV	20.5
4.	†Wea., Late News (M-F 11:00-11:15)	WBTV	20.4
5.	†Little Rascals (M-F 5:30-6:00)	WBTV	19.5
6.	†My Little Margie (M-F 5:00-5:30)	WBTV	18.8
7.	*Secret Storm (M-F 4:15-4:30)	WBTV	18.0
8.	*Brighter Day (M-F 4:00-4:15)	WBTV	17.8
9.	*Search For Tomorrow (M-F 12:30-12:45)	WBTV	17.7
10.	*Guiding Light (M-F 12:45-1:00)	WBTV	17.5

1.	Sea Hunt (Wed. 8:00)	WBTV	Ziv	38.8	70	Disneyland	WSOC 16.3
2.	Amos 'n' Andy (Thurs. 8:00)	WBTV	CBS	34.8	58	Best of Groucho	WSOC 25.3
3.	Silent Service (Fri. 10:30)	WBTV	CNP	33.3	73	Thin Man	WSOC 12.3
4.	Mike Hammer (Sat. 10:30)	WBTV	MCA	30.8	68	Joseph Cotten	WSOC 14.3
5.	Death Valley Days (Fri. 8:00)	WBTV	U.S. Borax	30.3	58	Jefferson Drum	WSOC 21.8
5.	Jeff's Collie (Wed. 7:30)	WBTV	TPA	30.3	63	Disneyland	WSOC 17.8
6.	Harbor Command (Sat. 7:00)	WBTV	Ziv	29.3	60	Twenty Six Men	WSOC 19.3
7.	Dr. Hudson (Thurs. 7:30)	WBTV	MCA	25.8	49	Circus Boy	WSOC 27.3
8.	Decoy (Tues. 7:30)	WSOC	Official	25.3	52	Frontier Marshall	WBTV 23.8
9.	Sheriff of Cochise (Tues. 8:30)	WBTV	NTA	24.3	43	Investigator	WSOC 31.8
10.	Frontier Marshal (Tues. 7:30)	WBTV	NTA	23.8	48	Decoy	WSOC 25.3
11.	Union Pacific (Fri. 8:30)	WSOC	CNP	22.8	41	Destiny	WBTV 32.3
12.	If You Had A Million (Fri. 7:00)	WSOC	MCA	22.3	51	Arthur Smith	WBTV 21.3
13.	Hopalong Cassidy (Sat. 8:30 a.m.)	WBTV	CNP	21.8	79	Roy Rogers	WSOC 5.0
						Adventure Serial	WSOC 6.3
14.	State Trooper (Thurs. 7:00)	WSOC	MCA	20.8	47	Anybody Can Play	WBTV 23.8
15.	Little Rascals (Mon.-Fri. 5:30)	WBTV	Interstate	19.5	58	Micky Mouse Club	WSOC 14.0
16.	Twenty Six Men (Sat. 7:00)	WSOC	ABC	19.3	40	Harbor Command	WBTV 29.3
17.	My Little Margie (Mon.-Fri. 5:00)	WBTV	Official	18.8	66	Fun At Five	WSOC 9.8
18.	Little Rascals (Sat. 8:00 a.m.)	WBTV	Interstate	16.8	86	Roy Rogers	WSOC 4.3
19.	Popeye (Mon.-Fri., Sun. 6:00)	WSOC	AAP	16.7	50	Search	WBTV 19.3

COLUMBIA, S. CAROLINA

Stations: WIS, WNOK. TV Homes: 39,400. Survey Dates: August 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Tales of Wells Fargo (Mon. 8:30-9)	WIS	43.3
2.	Groucho Marx (Thurs. 8:00-8:30)	WIS	41.8
2.	Restless Gun (Mon. 8:00-8:30)	WIS	41.8
3.	Father Knows Best (Wed. 8:30-9:00)	WIS	40.8
4.	Bob Cummings (Tues. 9:30-10:00)	WIS	39.8
4.	Californians (Thurs. 8:30-9:00)	WIS	39.8
5.	People's Choice (Thurs. 9:00-9:30)	WIS	38.3
5.	Twenty One (Mon. 9:00-9:30)	WIS	38.3
6.	Investigator (Tues. 8:00-9:00)	WIS	37.3
7.	Real McCoys (Mon. 7:30-8:00)	WIS	36.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†Esso Reporter (M-F 6:45-7:00)	WIS	24.6
2.	†Today's Wea., Sp'ts (M-F 6:30-6:45)	WIS	24.2
3.	†Late News, Wea. (M-F 11:00-11:15)	WIS	17.5
4.	†Cactus Quave (M-F 5:30-6:00)	WIS	17.2
5.	*Queen For A Day (M-F 4:00-4:45)	WIS	16.5
6.	*Price Is Right, (M-F 11-11:30 a.m.)	WIS	14.6
7.	*Haggis Baggis (M-F 2:30-3:00)	WIS	14.4
7.	*Modern Romances (M-F 4:45-5:00)	WIS	14.4
8.	*Tic Tac Dough (M-F 12 Nn.-12:30)	WIS	13.8
9.	†Palmetto Playhouse (M-F 1:05-2:30)	WIS	13.7

1.	Gray Ghost (Thurs. 7:30)	WIS	CBS	39.8	81	Sherlock Holmes	WNOK 9.3
2.	Highway Patrol (Mon. 9:30)	WIS	Ziv	35.8	72	Frontier Justice	WNOK 13.8
3.	Badge 714 (Wed. 8:00)	WIS	CNP	34.3	63	Zorro	WNOK 19.8
4.	Cisco Kid (Wed. 7:00)	WIS	Ziv	33.8	80	Sports, Weather, News	WNOK 8.0
						CBS News	WNOK 8.5
5.	Mr. & Mrs. North (Mon. 7:00)	WIS	Telestar	32.3	82	Sports, Weather, News	WNOK 7.0
						CBS News	WNOK 7.5
6.	State Trooper (Wed. 6:00)	WIS	MCA	29.3	78	Tomahawk	WNOK 8.3
7.	O. Henry Playhouse (Thurs. 7:00)	WIS	Gross-Krasne	27.8	76	Sports, Weather, News	WNOK 8.5
						CBS News	WNOK 9.0
7.	Twenty Six Men (Thurs. 10:30)	WIS	ABC	27.8	50	Playhouse 90	WNOK 27.8
8.	Sea Hunt (Tues. 6:00)	WIS	Ziv	26.3	78	Tomahawk	WNOK 7.3
9.	Star & The Story (Tues. 7:00)	WIS	Official	25.8	73	Sports, Weather, News	WNOK 9.5
						CBS News	WNOK 9.5
10.	Silent Service (Sun. 6:00)	WIS	CNP	22.8	73	Search	WNOK 8.3
11.	Charlie Chan (Sat. 10:30)	WNOK	TPA	17.8	44	Joseph Cotten	WIS 22.8
12.	Target (Tues. 8:30)	WNOK	Ziv	16.3	30	Investigator	WIS 37.8
13.	Liberace (Wed. 8:30)	WNOK	Guild	14.8	27	Father Knows Best	WIS 40.8
14.	Looney Tunes (Sat. 5:00)	WIS	Guild	12.8	53	Baseball Game of Week	WNOK 11.5
15.	Public Defender (Mon. 8:00)	WNOK	Interstate	11.8	22	Restless Gun	WIS 41.8
16.	Liberace (Tues. 9:30)	WNOK	Guild	9.8	20	Bob Cummings	WIS 39.8
17.	Sherlock Holmes (Thurs. 7:30)	WNOK	Guild	9.3	19	Gray Ghost	WIS 39.8

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

PITTSBURGH

Stations: KDKA, WIIC. TV Homes: 432,900. Survey Dates: August 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	KDKA	35.5
2.	**Ed Sullivan** (Sun. 8:00-9:00)	KDKA	30.3
3.	**Have Gun Will Travel** (Sat. 9:30-10)	KDKA	30.2
4.	**Perry Mason** (Sat. 7:30-8:30)	KDKA	30.0
5.	**Alfred Hitchcock** (Sun. 9:30-10:00)	KDKA	27.9
6.	**Decision** (Sun. 10:00-10:30)	WIIC	26.2
6.	**G. E. Theatre** (Sun. 9:00-9:30)	KDKA	26.2
6.	**Life of Riley** (Fri. 8:30-9:00)	WIIC	26.2
7.	**Oh Susanna** (Sat. 9:00-9:30)	KDKA	26.0
8.	**Bob Crosby** (Sat. 8:00-9:00)	WIIC	25.2
8.	**Lassie** (Sun. 7:00-7:30)	KDKA	25.2

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†**News at Noon** (M-F 12:00-12:15)	KDKA	20.8
2.	†**News, Wea.** (M-F 7:00-7:15)	KDKA	20.1
3.	***CBS News** (M-F 7:15-7:30)	KDKA	19.9
4.	***Guiding Light** (M-F 12:45-1:00)	KDKA	18.9
5.	***Search For Tomorrow** (M-F 12:30-12:45)	KDKA	18.3
6.	†**News, Tonight** (M-F 11:00-11:15)	KDKA	17.2
7.	†**Gateway Studio** (T-Th 11:15-Signoff)	KDKA	16.2
8.	†**Florence Mason** (M-F 12:15-12:30)	KDKA	15.9
9.	***NBC News** (M-F 6:45-7:00)	WIIC	15.3
10.	†**News, Sports** (M-F 6:30-6:45)	WIIC	15.1

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Official Detective** (Sun. 10:30)	WIIC	NTA	22.4	51
2.	**O. Henry Playhouse** (Tues. 8:30)	KDKA	Gross-Krasne	22.0	52
3.	**Honeymooners** (Sat. 7:00)	WIIC	CBS	21.3	52
4.	**Sea Hunt** (Fri. 6:30)	KDKA	Ziv	21.2	57
5.	**Sheriff of Cochise** (Fri. 7:00)	WIIC	NTA	20.9	52
6.	**State Trooper** (Sat. 10:30)	KDKA	MCA	20.5	56
7.	**Boots & Saddles** (Fri. 7:30)	KDKA	CNP	20.3	49
8.	**Whistler** (Wed. 7:30)	KDKA	CBS	19.5	49
9.	**Star & The Story** (Fri. 10:30)	KDKA	Official	19.2	48
10.	**Silent Service** (Sat. 11:00)	KDKA	CNP	19.0	59
11.	**Death Valley Days** (Thurs. 7:30)	KDKA	U. S. Borax	18.9	51
12.	**Union Pacific** (Tues. 7:00)	WIIC	CNP	17.9	49
13.	**Badge 714** (Mon. 7:30)	WIIC	CNP	17.5	53
14.	**Mama** (Thurs. 6:30)	KDKA	CBS	17.2	51
14.	**Soldiers of Fortune** (Thurs. 6:00)	KDKA	MCA	17.2	60
14.	**Twenty Six Men** (Thurs. 7:00)	WIIC	ABC	17.2	47
15.	**Frontier Doctor** (Fri. 6:00)	KDKA	HTS	16.9	52
16.	**Annie Oakley** (Wed. 6:00)	KDKA	CBS	16.2	59
16.	**Jungle Jim** (Sat. 5:30)	WIIC	Screen Gems	16.2	55
17.	**Harbor Command** (Wed. 7:00)	WIIC	Ziv	15.9	42

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
What's My Line	KDKA	21.9
Investigator	WIIC	20.5
Lawrence Welk	KDKA	19.5
News, Sports	WIIC	16.3
NBC News	WIIC	16.3
News, Sports	KDKA	19.7
CBS News	KDKA	19.3
Joseph Cotten	WIIC	16.0
Zorro	WIIC	20.9
Wagon Train	WIIC	20.5
Boxing	WIIC	20.9
Sat. Night News	WIIC	13.7
Academy Theatre	WIIC	12.7
Tic Tac Dough	WIIC	17.9
News, Weather	KDKA	18.7
CBS News	KDKA	18.3
Robin Hood	KDKA	15.5
News, Sports	WIIC	16.3
NBC News	WIIC	16.7
I Married Joan	WIIC	11.5
News, Weather	KDKA	19.3
CBS News	KDKA	19.7
I Married Joan	WIIC	15.9
I Married Joan	WIIC	11.5
Wyatt Earp	KDKA	13.5
News, Weather	KDKA	22.3
CBS News	KDKA	21.7

SEATTLE

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 258,900. Survey Dates: August 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	**Sugarfoot** (Tues. 7:30-8:30)	KING	29.0
2.	**Wyatt Earp** (Tues. 8:30-9:00)	KING	27.9
3.	**Maverick** (Sun. 7:30-8:30)	KING	25.7
4.	**Gunsmoke** (Sat. 8:00-8:30)	KIRO	25.2
5.	**Alfred Hitchcock** (Sun. 8:30-9:00)	KIRO	23.9
6.	**Decision** (Sun. 9:00-9:30)	KOMO	23.5
7.	**Disneyland** (Wed. 8:00-9:00)	KING	23.0
7.	**Lawrence Welk** (Sat. 8:00-9:00)	KING	23.0
8.	**Broken Arrow** (Tues. 9:00-9:30)	KING	22.9
8.	**Thin Man** (Fri. 8:30-9:00)	KOMO	22.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†**Early Edition** (M-F 6:30-7:00)	KING	16.1
2.	***Mickey Mouse Club** (M-F 5:30-6:00)	KING	14.0
3.	†**Cartoon Festival** (M-F 8-8:30 a.m.)	KING	12.8
4.	†**Stan Boreson, Misc.** (M-F 4:00-5:00)	KING	11.7
5.	†**Deadline** (M-F 10:00-10:30)	KOMO	11.1
6.	***NBC News** (M-Th 6:15-6:30)	KOMO	11.0
7.	***Amer. Bandstand** (M-F 2-2:30, 3-4)	KING	10.9
8.	†**Shell News** (M-Th 6:00-6:15)	KOMO	10.7
9.	†**Queen's Movie** (M-F 10-11:30 a.m.)	KING	10.2
10.	†**World Today** (M-F 10:30-11:00)	KING	9.8

1.	**Silent Service** (Mon. 7:30)	KING	CNP	22.5	42	Twenty Six Men	KOMO	14.9
2.	**Highway Patrol** (Thurs. 7:00)	KOMO	Ziv	22.2	42	It's A Great Life	KING	11.9
3.	**I Search For Adventure** (Mon. 7:00)	KING	Bagnall	20.7	39	Restless Gun	KOMO	16.2
4.	**Sheriff of Cochise** (Sat. 9:00)	KING	NTA	20.2	33	Perry Mason	KIRO	21.5
5.	**Badge 714** (Fri. 10:00)	KING	CNP	19.9	45	10 P.M. Report	KIRO	10.5
5.	**Sea Hunt** (Wed. 7:30)	KING	Ziv	19.9	34	Father Knows Best	KOMO	20.2
6.	**Big Story** (Thurs. 9:00)	KIRO	Official	17.5	31	Andy Williams	KING	14.2
6.	**Honeymooners** (Sun. 6:30)	KING	CBS	17.5	42	Bachelor Father	KIRO	13.5
7.	**Dial 999** (Sat. 9:30)	KIRO	Ziv	16.5	31	Andy Hardy Theatre	KING	15.2
8.	**Annie Oakley** (Thurs. 6:00)	KING	CBS	15.5	46	Shell News	KOMO	11.0
						NBC News	KOMO	11.2
8.	**Gray Ghost** (Sun. 6:00)	KING	CBS	15.5	41	Lassie	KIRO	13.9
9.	**Decoy** (Tues. 10:00)	KING	Official	14.9	40	Deadline	KOMO	14.0
9.	**Twenty Six Men** (Mon. 7:30)	KOMO	ABC	14.9	28	Silent Service	KING	22.5
10.	**Death Valley Days** (Thurs. 8:00)	KOMO	U.S. Borax	14.5	24	Playhouse 90	KIRO	19.9
10.	**Kingdom Of The Sea** (Tues. 6:30)	KOMO	Guild	14.5	37	Early Edition	KING	16.2
10.	**Kit Carson** (Tues. 6:00)	KING	MCA	14.5	45	Shell News	KOMO	10.7
						NBC News	KOMO	11.0
11.	**Studio 57** (Fri. 7:00)	KING	MCA	13.5	27	Phil Silvers	KIRO	16.5
12.	**Man Called X** (Thurs. 9:30)	KTNT	Ziv	12.5	21	Richard Diamond	KIRO	16.2
12.	**Susie** (Mon. 6:00)	KING	TPA	12.5	40	Shell News	KOMO	11.7
						NBC News	KOMO	12.0
12.	**Target** (Tues. 9:30)	KIRO	Ziv	12.5	24	Seafair Hilites	KOMO	17.5

PROVIDENCE

Stations: WJAR, WPRO. TV Homes: 198,500. Survey Dates: August 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WPRO	37.8
2.	**I've Got A Secret** (Wed. 9:30-10:00)	WPRO	33.8
3.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WPRO	31.8
3.	**Ed Sullivan** (Sun. 8:00-9:00)	WPRO	31.8
4.	**G. E. Theatre** (Sun. 9:00-9:30)	WPRO	31.3
4.	**Have Gun Will Travel** (Sat. 9:30-10)	WPRO	31.3
4.	**Tales of Wells Fargo** (Mon. 8:30-9)	WJAR	31.3
5.	**Millionaire** (Wed. 9:00-9:30)	WPRO	30.3
6.	**Playhouse 90** (Thurs. 9:30-11:00)	WPRO	29.5
7.	**Restless Gun** (Mon. 8:00-8:30)	WJAR	29.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†**Salty Brines Shack** (M-F 6:00-6:30)	WPRO	20.3
2.	†**Esso Reporter, Wea.** (M-F 11-11:15)	WJAR	19.2
3.	†**News, Wea.** (M-F 11:00-11:15)	WPRO	15.3
4.	***CBS News** (M-F 6:45-7:00)	WPRO	14.8
5.	***Mickey Mouse Club** (M-F 5:30-6:00)	WPRO	14.4
6.	†**News, Wea., Sports** (M-F 6:30-6:45)	WPRO	14.3
7.	***Search For Tomorrow** (M-F 12:30-12:45)	WPRO	9.9
8.	†**Big Show** (T-F 11:15- Signoff)	WJAR	9.8
8.	***Guiding Light** (M-W, F 12:45-1:00)	WPRO	9.8
8.	***Jack Paar Show** (M-F 11:15 Signoff)	WPRO	9.8
8.	***Price Is Right** (M-F 11-11:30 a.m.)	WJAR	9.8

1.	**Highway Patrol** (Tues. 10:30)	WJAR	Ziv	21.3	60	Star Performance	WPRO	14.3
2.	**Death Valley Days** (Mon. 7:00)	WJAR	U.S. Borax	20.3	59	My Hero	WPRO	14.3
3.	**Union Pacific** (Tues. 7:00)	WJAR	CNP	19.5	52	Dr. Hudson	WPRO	18.3
4.	**Honeymooners** (Thurs. 7:00)	WPRO	CBS	19.3	52	Disneyland	WJAR	17.8
5.	**Sea Hunt** (Sat. 10:30)	WPRO	Ziv	18.8	58	Big Show	WJAR	13.5
6.	**Dr. Hudson** (Tues. 7:00)	WPRO	MCA	18.3	48	Union Pacific	WJAR	19.5
7.	**Silent Service** (Wed. 7:00)	WJAR	CNP	17.8	51	Sword of Freedom	WPRO	17.3
8.	**Sword of Freedom** (Wed. 7:00)	WPRO	Official	17.3	49	Silent Service	WJAR	17.8
9.	**Harbor Command** (Sat. 7:00)	WPRO	Ziv	16.8	47	Tombstone Territory	WJAR	19.3
10.	**Annie Oakley** (Fri. 6:30)	WJAR	CBS	15.3	54	News, Sports, Weather	WPRO	13.0
						CBS News	WPRO	13.5
11.	**Twenty Six Men** (Sun. 7:00)	WJAR	ABC	14.8	42	Lassie	WPRO	20.3
12.	**My Hero** (Mon. 7:00)	WPRO	Official	14.3	41	Death Valley Days	WJAR	20.3
12.	**Star Performance** (Tues. 10:30)	WPRO	Official	14.3	40	Highway Patrol	WJAR	21.3
13.	**Scotland Yard** (Wed. 10:30)	WJAR	ABC	11.3	38	Circle Theatre	WPRO	11.3
14.	**Popeye** (Sat. 8:00 a.m.)	WJAR	AAP	10.0	74	Hippity Hop	WJAR	4.8
15.	**American Legend** (Sun. 4:30)	WPRO	Official	9.3	58	Youth Wants To Know	WJAR	6.8
16.	**Topper** (Mon.-Fri. 9:15 a.m.)	WPRO	Telestar	8.6	71	World Around Us	WJAR	2.0
						Hippity Hop	WJAR	3.1
17.	**Mr. District Attorney** (M-F 1:00)	WPRO	Ziv	6.8	51	Afternoon Show	WJAR	6.6

JOPLIN, MO.-PITTSBURG, KAN.

Stations: KOAM, KODE. TV Homes: 36,000. Survey Dates: August 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	KODE	46.3
1.	**Tales of Wells Fargo** (Mon. 7:30-8)	KOAM	46.3
2.	**Have Gun Will Travel** (Sat. 8:30-9)	KODE	44.8
3.	**Wyatt Earp** (Mon. 9:00-9:30)	KOAM	42.8
4.	**Restless Gun** (Mon. 7:00-7:30)	KOAM	41.8
5.	**Californians** (Tues. 9:00-9:30)	KOAM	41.3
6.	**Investigator** (Tues. 7:00-8:00)	KOAM	40.0
7.	**Tombstone Territory** (Wed. 7:30-8)	KOAM	39.3
8.	**It Could Be You** (Wed. 9:00-9:30)	KOAM	37.8
8.	**Zorro** (Mon. 8:30-9:00)	KOAM	37.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†**Wea., News Final** (M-F 10-10:15)	KOAM	26.1
2.	†**Sports Today, Wea.** (M-F 6-6:15)	KOAM	25.7
3.	†**Wld. News Tonight** (M-F 6:15-6:30)	KOAM	25.2
4.	***Queen For A Day** (M-F 3:00-3:45)	KOAM	18.2
5.	†**Popeye** (M-F 5:30-6:00)	KODE	17.5
6.	†**My Little Margie** (M-F 5:30-6:00)	KOAM	15.3
7.	***Modern Romances** (M-F 3:45-4:00)	KOAM	14.9
7.	†**Rogers-Autry, Misc.** (M-F 4:30-5:30)	KOAM	14.9
8.	***Price Is Right** (M-F 10-10:30 a.m.)	KOAM	14.2
9.	***Could Be You** (M-F 11:30-12 noon)	KOAM	13.7

1.	**Sea Hunt** (Thurs. 8:00)	KOAM	Ziv	45.8	77	Verdict Is Yours	KODE	13.8
2.	**Whirlybirds** (Tues. 8:30)	KOAM	CBS	40.8	71	Mr. District Attorney	KOAM	16.3
3.	**Twenty Six Men** (Mon. 9:30)	KOAM	ABC	40.3	80	Capt. Gallant	KODE	10.3
4.	**Highway Patrol** (Wed. 8:30)	KOAM	Ziv	38.8	61	I've Got A Secret	KODE	24.8
5.	**Sheriff of Cochise** (Mon. 6:30)	KOAM	NTA	38.3	79	Robin Hood	KODE	10.3
6.	**Boots & Saddles** (Sat. 9:30)	KODE	CNP	35.3	68	Joseph Cotten	KOAM	16.3
7.	**Harbor Command** (Wed. 8:00)	KOAM	Ziv	33.8	62	Millionaire	KODE	20.3
8.	**Charlie Chan** (Tues. 9:30)	KOAM	TPA	33.3	63	Honeymooners	KODE	19.3
9.	**Annie Oakley** (Tues. 6:30)	KOAM	CBS	29.5	60	Name That Tune	KODE	19.3
10.	**Mike Hammer** (Fri. 9:30)	KOAM	MCA	29.3	61	Personal Appearance	KODE	18.8
11.	**Casey Jones** (Fri. 6:30)	KOAM	Screen Gems	27.8	74	Special CBS News	KODE	9.8
12.	**Stu Erwin** (Thurs. 6:30)	KOAM	Official	22.8	67	Sergeant Preston	KODE	11.3
13.	**Gray Ghost** (Sat. 6:00)	KOAM	CBS	22.3	78	Jet Jackson	KODE	6.3
14.	**Decoy** (Wed. 7:00)	KODE	Official	20.8	42	Disneyland	KOAM	28.3
15.	**Little Theatre** (Wed. 10:15)	KOAM	Sterling	20.5	63	Janet Dean	KODE	12.0
16.	**Honeymooners** (Tues. 9:30)	KODE	CBS	19.3	37	Charlie Chan	KOAM	33.3
17.	**Popeye** (Mon.-Fri. 5:30)	KODE	AAP	17.5	53	My Little Margie	KOAM	15.3
18.	**Boston Blackie** (Fri. 10:00)	KODE	Ziv	16.8	41	Wea., TV News Final	KOAM	25.5
						Jim Bowie	KOAM	23.5
19.	**Mike Hammer** (Thurs. 10:15)	KOAM	MCA	16.3	58	Union Pacific	KODE	13.0
						News-Weather	KODE	10.5
19.	**Mr. District Attorney** (Tues. 8:30)	KODE	Ziv	16.3	29	Whirlybirds	KOAM	40.8
19.	**Official Detective** (Tues. 10:15)	KOAM	NTA	16.3	55	Our Miss Brooks	KODE	14.0
						News & Weather	KODE	12.5

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VARIETY-PULSE FEATURE CHART

VARIETY's *weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.*

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY *chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.*

HOUSTON-GALVESTON

Stations: KGUL, KPRC, KTRK. TV Homes: 351,700. Survey Dates: August 1-8, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. "WE ARE NOT ALONE"— Paul Muni, Jane Bryan, Flora Robson; Warner Bros.; 1939; AAP	Award Theatre Sat. Aug. 2 9:30-11:45 p.m. KGUL	14.2	21.6	8.1	41	Joseph Cotten	KPRC	14.7	29
						Triple Crown Theatre— "The Story of Vernon & Irene Castle"	KTRK	11.2	32
						MGM Theatre— "Madame Satan"	KPRC	7.2	33
2. "WHIPLASH"— Dane Clark, Alexis Smith, Eve Arden; Warner Bros.; 1948; AAP	Award Theatre Fri. Aug. 1 10:00 p.m.-S.O. KGUL	12.9	16.5	8.1	41	MGM Theatre— "Cairo"	KPRC	9.4	30
3. "BWANA DEVIL"— Robert Stack, Barbara Britton; United Artists; 1952; UA-TV	Award Theatre Mon. Aug. 4 10:00-11:35 p.m. KGUL	12.8	15.6	10.2	42	Big Story	KPRC	13.7	36
						Movietime U.S.A.— "Inside Job"	KTRK	8.3	31
4. "CASTLE ON THE HUDSON"— John Garfield, Ann Sheridan, Pat O'Brien; Warner Bros.; 1940; AAP	Yours for the Asking Sun. Aug. 3 10:20-11:55 p.m. KGUL	12.3	15.6	7.5	40	MGM Theatre— "Between Two Women"	KGUL	10.0	30
						Movietime U.S.A.— "Wise Girl"	KTRK	7.4	32
5. "THE SILVER STAR"— Edgar Buchanan, Marie Windsor, Lon Chaney Jr.; 1955	Award Theatre Wed. Aug. 6 10:00-11:35 p.m. KGUL	12.2	14.4	10.5	40	Public Defender	KPRC	12.0	32
						Movietime U.S.A.— "The Promoter"	KTRK	9.6	35
5. "THE STORY OF VERNON AND IRENE CASTLE"— Fred Astaire, Ginger Rogers; RKO; 1939; C&C	Triple Crown Theatre Sat. Aug. 2 9:30-11:00 p.m. KTRK	12.2	14.4	10.2	30	Award Theatre— "We Are Not Alone"	KGUL	16.8	42
6. "THE COWBOY"— Tex Ritter, William Conrad, John Dehner, Lippert; 1953	Saturday Matinee Sat. Aug. 2 3:20-4:40 p.m. KGUL	11.5	12.6	10.5	41	Detective's Diary	KPRC	9.3	33
						Saturday Matinee— "Lone Prairie"	KTRK	8.3	30
7. "PRAIRIE LAW"— George O'Brien, Virginia Vale; RKO; 1940; C&C	4 Hour Western Sun. Aug. 3 2:15-3:45 p.m. KTRK	10.8	12.3	9.0	38	Baseball— New York vs. Chicago	KGUL	13.7	47
						Strike	KGUL	11.0	40
8. "TIME OUT OF MIND"— Rachel Field, Phyllis Calvert, Eddie Albert; Universal; 1947; Screen Gems	Movietime U.S.A Sun. Aug. 3 9:00-10:30 p.m. KTRK	10.5	11.4	9.6	23	$64,000 Challenge	KGUL	25.2	49
						What's My Line	KGUL	23.7	50
						Sunday News Special	KGUL	17.4	46
						Yours for the Asking— "Time Out of Mind"	KGUL	15.6	44
9. "MYSTERIOUS DESPERADO"— Tim Holt, Richard Martin, Edward Norris; RKO; 1949; C&C	4 Hour Western Sun. Aug. 3 3:45-5:00 p.m. KTRK	10.0	12.0	8.7	35	Strike	KGUL	9.9	35
						Crusader	KGUL	9.3	33
						Casey Jones	KPRC	10.4	36

SAN DIEGO

Stations: KFMB, KFSD, XETV. TV Homes: 279,900. Survey Dates: August 1-8, 1958.

1. "THE BELLS OF ST. MARY'S"— Bing Crosby, Ingrid Bergman; RKO; 1945; NTA	Movie Tues. Aug. 5 9:30-11:00 p.m. KFMB	17.1	20.3	14.3	48	Bob Cummings	KFSD	14.2	31
						Cal Furnians	KFSD	9.7	29
						Starlite Movie— "Government Girl"	XETV	6.2	24
2. "WAGON TRAIN"— Tim Holt, Ray Whitley, Martha O'Driscoll; RKO; 1940; C&C	Adventure Hour Tues. Aug. 5 6:00-7:00 p.m. XETV	12.1	13.0	11.3	32	San Diego Dateline	KFMB	13.3	38
						CBS News	KFMB	13.7	38
						Name That Tune	KFMB	15.5	39
3. "THE CHOCOLATE SOLDIER"— Nelson Eddy, Rise Stevens, Nigel Bruce; MGM; 1941; MGM-TV	Big Movie Tues. Aug. 5 6:00-8:00 p.m. KFSD	11.5	12.3	10.7	27	San Diego Dateline	KFMB	13.3	38
						CBS News	KFMB	13.7	38
						Name That Tune	KFMB	15.5	39
						Mr. Adams & Eve	KFMB	14.5	38
						Sugarfoot	XETV	25.5	48
4. "JUNE BRIDE"— Bette Davis, Robert Montgomery, Fay Bainter; Warner Bros.; 1948; AAP	Big Movie Thurs. Aug. 7 6:00-8:00 p.m. WFSD	10.5	10.7	10.3	27	San Diego Dateline	KFMB	14.0	39
						CBS News	KFMB	14.3	39
						Sergeant Preston	KFMB	17.2	45
						Sea Hunt	KFMB	16.5	44
						This Day '58	KFMB	19.0	45
5. "HOUSE OF MYSTERY"— Edward Lowery, Verna Hillis, Mary Foy; Monogram; 1941; AAP	Shock Theatre Fri. Aug. 1 9:30-10:30 p.m. KFMB	10.3	13.0	7.7	28	Highway Patrol	XETV	17.2	39
						Target	XETV	14.5	51
6. "MY FAVORITE WIFE"— Irene Dunne, Cary Grant, Gail Patrick; RKO; 1940; C&C	Starlite Movie Sat. Aug. 2 10:30 p.m.-S.O XETV	9.7	10.0	9.7	43	Late Show— "Daisy Kenyon"	KFMB	7.7	34
6. "THE TIGER'S CLAW"— Harry Piel, Friedel Hardt; Sybil Films; 1954; MSA Alexander	Big Movie Wed. Aug. 6 6:00-7:30 p.m. KFSD	9.7	10.3	9.3	25	San Diego Dateline	KFMB	14.3	43
						CBS News	KFMB	14.7	43
						Cisco Kid	KFMB	13.5	39
						Boxing	XETV	17.5	41
7. "THE GROOM WORE SPURS"— Ginger Rogers, Jack Carson, Joan Davis; Universal; 1951; AAP	Feature Film Fri. Aug. 1 6:00-7:30 p.m. XETV	9.6	10.3	9.0	27	San Diego Dateline	KFMB	12.3	38
						CBS News	KFMB	12.7	39
						Jeff's Collie	KFMB	16.5	47
						Trackdown	KFMB	18.9	47
8. "STEP BY STEP"— Lawrence Tierney, Anne Jeffreys; RKO; 1946; C&C	Union Furniture Movie Fri. Aug. 1 10:30-11:45 p.m. XETV	9.5	11.3	7.0	44	Newsroom	KFMB	7.2	30
						Charles Boyer	KFMB	6.5	32
						Jack Paar Show	KFMB	6.3	36
9. "WHISPERING GHOSTS"— Milton Berle, Brenda Joyce, John Carradine; 20th Century Fox; 1942; NTA	5 O'Clock Movie Sat. Aug. 2 5:00-6:20 p.m. KFSD	8.0	8.7	6.7	33	Sports on Wheels	KFMB	7.2	32
						Children's Spectacular	XETV	7.7	33
						This Day '58	KFMB	15.0	52

9 OUT OF 10 POST '48

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Prices for individual pictures on request

Radio Reviews

WITNESS
(The Child Nobody Knows)
With Robert Lee Dodd, W. R. Center, James F. Moore, Dr. William Kiser; Dick McMichael, Ross Hancock
Producer: Tommy Thompson
Director: Elmo Ellis
30 Mins. Sun. (21) 10:30 p.m.
WSB, Atlanta

This is the fourth in a dramatic series that has attracted nationwide attention and has won for WSB two outstanding awards.

Employing the courtroom technique of interrogation, the program gets over the story with the testimony of witnesses.

A double-barreled objective was achieved with this stanza, drawing attention to the work being done among retarded children and giving the Georgia chairman of the annual fund drive, Robert Lee Dodd, head football coach and athletic director of Georgia Institute of Technology, opportunity to voice his plea for funds to carry on the important work among the handicapped children, some of whom were heard on the program.

Among "witnesses" heard were W. R. Center, director of Fair Haven School of retarded children; Dr. William Kiser, pediatric psychiatrist and member of Fairhaven School Screening Board, parents, teachers and children themselves.

Topic of first program in "Witness" was "Why the South Lost the Civil War" and won Westinghouse Award at Baltimore for Best Historical program for Radio or Television. Second program, subtitled "Ministers' Manifesto," dealt with action of Atlanta pastors acknowledging Supreme Court decision as law of the land, and won Ohio State U. award as best public affairs program. Third segment explored Juvenile Delinquency in Atlanta.

This is the type of program that makes friends for a radio station that is alert to public needs and seeks to serve its community. WSB's personnel did a first class job of presentation. *Lucc.*

Radio Followup

Johnny Johnston

Johnny Johnston, originating from Jack Silverman's International Casino (nee the Old Roumania), via WMGM, is another in the post-midnight deejay sweepstakes in New York, Leone's is now an origination point and others are in the making. The juvenile has a literate, suave style, interlards his chitchat and interviews with occasional vocals to guitar accomp, and looms as a pleasant contrast on the Gotham airwaves to the nocturnal pundits, flying saucers-detectors, cacaphonous and longhair deejays, and the bleeding heart charity pitches.

Incidentally, "Big Joe" Rosenfield Jr., prime exponent of the Happiness Exchange over WABC—after a longtime stint for WMGM, N.Y.—has a 3-6 a.m. stand-in in the person of Jim Gordon. He's a patient gent with the proper knack of pacing the weltschmerz that is paraded over the WABC mike. He's good contrast also to the sometimes overly saccharine "Big Joe," which is probably a camouflage many a time for the screwballs-in-the-night who get on the Ameche with ribald calls. Even an insomniac, listening with half-an-ear, detects that Rosenfield's welcome-stranger telephonitis isn't all sweetness-and-light. *Abel.*

The Mr. & Mrs. Teams

Dorothy Kilgallen, sans Dick Kollmar, and Tex McCrary, sans Jinx Falkenburg, have been carrying on over WOR-Radio in the absence of their respective vis-a-vis. Bennett Cerf and Earl Blackwell were good guests for Dorothy & Dick's a.m. frolic the first two of the three days Kollmar was in London attendant to the prospective importation of "La Plume de Ma Tante," and McCrary's literate guests, both afternoon and pre-midnight, while his wife has been ill, likewise accounted for themselves well. Cerf's literati inside stuff was good and some of it startlingly informative (the slick mag which okayed earthy language, and a book which went to press with its last chapter omitted, because it was lost in transit); and Blackwell's party talk was a harkback to the glamour aura.

Wisely the Mr. & Mrs. teams play down the cafe society stuff—they have taken too much ribbing on that score in the past—because they cater too much to the workaday hausfrau set, although a little of the glam chatter is obviously good copy; however, Blackwell's Celebrity Service tie made it a plausible and a natural. WOR seems to have the corner on the Mr. & Mrs. teams—besides the Kollmars and McCrarys, the Fitzgeralds and the McCanns are regulars. *Abel.*

'Lone Ranger'

Continued from page 25

stamp sales have doubled, according to unofficial estimates.

With "The Lone Ranger" a firmly ensconced British tv character for several years, via its showing on BBC-TV, the English want to adopt the same promotion campaign in an effort to spurt their sales of Government savings certificates in similar fashion. Though Moore himself may not be able to make personal appearances, the way is clear for the British to use the campaign.

"Peace Patrol" involves heavy Treasury Dept. participation. Some 3,000,000 TD brochures and an equivalent number of "Peace Patrol" membership cards, along with 750,000 posters, have gone to 50,000 U.S. schools and 20,000 post offices. Treasury Dept. has made 500 prints of two promotional films to be shown in schools, one a 10-minute color film of the kickoff ceremony in July at the Washington Monument, the other a regular "Long Ranger" episode with the savings stamp promotional inserts supplied by Wrather. General Mills and American Bakeries, "Lone Ranger" sponsors, are backing the campaign with "Peace Patrol" promotional spots on the CBS-TV telecasts of the show itself.

Apart from spurting sales, the "Peace Patrol" has racked up some hefty press for both "The Lone Ranger" and the Treasury, with plenty of wire service coverage and Wall St. Journal and New York Times editorials.

Dailies Vs. TV

Continued from page 1

vested interests by saying that 54% of the Buick shoppers said that television did the most to interest them in looking at the new models of the car as opposed to 18% for newspapers and 28% for magazines.

McCann-Erickson made its own cost comparison study which favored television. In the McCann study it was found that 1,000 tv viewers could be reached for $4.28 while the cost of reaching the same number of newspaper readers was almost double.

The McCann-Erickson report concluded by saying that as a consequence of the "effectiveness of television with Buick and its low relative cost of reaching people, you can see why television will play a big part in advertising 'THE CAR.'"

The Newspapers Advertising Executive Assn. struck a blow at both McCann-Erickson and television in general by calling on members of the association to call on local Buick dealers. In a message to members of the MAEA, Charles Lord, president of the association asked them to call on local Buick dealers for a "grassroots" approach. Lord charged in his message that the facts used in comparing television and newspaper costs were inadequate and that the association could prove that newspapers deliver more audience than television. Lord implied that newspapers were being shown in an unfair light as far as cost, audiences and impact was concerned.

At McCann, it was learned that Marion Harper Jr., president of the agency, was set to meet today (Wed.) with executives of both the Bureau of Advertising and NAEA. The prevailing opinion at the agency was that Buick could spend their money as they saw fit regardless of any organization.

Even with the studies, Buick this year spent a record amount in newspaper space in introducing the new model.

While the newspaper reps were hollering "foul," the Television Bureau of Advertising stated Monday morning that they had conducted a survey of their own which they hoped to present to McCann-Erickson. The Bureau, which is not opposed to taking a swing at newspaper interests, found that before the Bob Hope show which introduced the new models on television, 18% of the people interviewed liked the new cars while 62% had no opinion. After the Hope special, 53% of the people who saw the show liked the models while only 16% had no opinion.

A spokesman for the TvB further charged that the newspaper approach was "typical and only after something has happened does the NAEA act."

Mpls. Rating War

Continued from page 24

nick and Universal International and part of the M-G-M and RKO pictures released to tv.

WTCN-TV calls its pictures "firstruns" because they've never been seen on video hereabouts before being shown by it.

Under Don Swartz's management, KMSP-TV is going in heavily on locally produced shows to supplement its 9 p.m. feature pictures. On Oct. 10, too, it becomes a part of the NTA "network" and its programming will include the latter's "This Is Alice" (the new Desi-Lu series), "Man Without a Gun" and "How to Marry a Millionaire." This is expected to speed up still further the four Twin Cities commercial tv station hectic competition and fight for nighttime viewers.

At this stage the KSTP-TV (NBC) 10 p.m. local half-hour news, weather and sports program continues to have a championship rating, well ahead of other competing news shows, and the half-hour syndicated films and hour Jack Paar show that follow prior to a brief midnight news program winding up the evening also boast high ratings.

Breslow

Continued from page 24

fice and take the responsibility if we're wrong.

"If a script's not right, the producer has to rewrite it. If a director runs short, as has happened, we've got to write additional scenes and have them filmed. If an actor is miscast, we've got to see to it that he's handled right. The writer doesn't give a damn about the series, and I've never seen a director turn down a bad script. He'll say it's great knowing that it's lousy, because he doesn't care. I've never seen a director make a cut, even though he has a right to. He's too busy with his next assignment.

"The producer is the one who has to care and who has to make sure it's right. He's the one with all the responsibility, all the work; a director spends two days on the show and then he's doing another show somewhere else. The producer is the man who stays with all the problems day after day and night after night.

"Yet, of them all—writers, directors, actors — the producer is the only one who doesn't get any residuals. He's overworked, unrecognized and unrewarded. Yet, he's the one person who deserves a cut of the residuals, and some day he's going to get it. If the others didn't get residuals, I wouldn't have any beef, but as long as writers and directors are getting them, I think the producer is entitled to as much or more."

Breslow recognizes the fact that some producers who bring in an idea sometimes get a piece of the property, either in the form of a percentage of the profits or of the gross. Yet these cases are few and far between, he states, and the staff producer nonetheless has the same responsibilities and strains without the rewards.

WINN's 600G Sale

Louisville, Sept. 30.

Local radio station WINN is to be sold for a reported $600,000 to a group composed of present g.m. and v.p. Glen Harmon, three other local men, and French Eason, Chicago. FCC has been asked to approve the sale to the new corporation known as WBC, Inc.

From the Production Centres

Continued from page 26

hospital with a ruptured spleen. He came out of surgery okay . . . "Bozo the Clown" series will carry a "created by" credit line for Alan Livingston, NBC-TV program veepee in Burbank, but it's not for his network. Reub Kaufman sewed up the syndication rights . . . ABC's division veepee, Earl Hudson, says there's nothing wrong with tv that some good old fashioned showmanship can't cure . . . Abigail Van Burn ("Dear Abby") won't leave her Bay City home even for occasional tapes in Hollywood so her deal with ABC-TV is cold.

IN CHICAGO . . .

Longtime newscaster Jack Angell bumped at WNBQ owing to cutbacks in local segs on NBC's "Today." Angell continues to do "City In Sound" on WMAQ . . . Bookseller Stuart Brent adding a second book show on WBKB, this one for the kiddies, on Saturday mornings during the pre-Christmas season . . . WGN-TV tossed tugboat junket for press on Monday (29) to launch its "Tugboat Annie" series . . . Studs Terkel reviving his old radio click, "Wax Museum," across the board daytimes on WFMT . . . Len Schlosser will be coordinating director for WBBM-WBBM-FM live stereocast of Lyric Opera next Friday (9) . . . Clifton Utley tapped for news-commentary strip on WMAQ by Oklahoma Oil. Also being mulled for new strip assignment and a Saturday berth on WNBQ . . . Comedy writer Stan Davis scripting soundtrack on WBBM-TV televersion of WBBM's long-running "Gold Coast Show" . . . Dick Wittwer dropped from network sales division of National Telefilm Associates here

IN WASHINGTON . . .

Bob Keeshan, CBS' "Capt. Kangaroo," arriving here Friday (3) to perform at the National Press Club's annual Father-Daughter Night . . . Michael Marlow of CBS News here—and a bachelor—is in charge of the dads and daughters program . . . Clyde M. Hunt, vice president for engineering of WTOP, has been named to the board of directors of the local Society of Professional Engineers . . . WRC-TV's Inga Rundvold is off for Dearborn, Mich., to give her views on styling and interior design of the new Ford automobile line at the company's invitation . . . Art Lamb, emcee of WRC-TV's "In Our Town," won a local flower-arranging contest . . . John K. Ward is a new account exec for WTOP-TV sales . . . WWDC announced that its recently purchased Jacksonville, Fla., station, WMBR, will start 60-second editorials on local civic issues. Here, WWDC editorials have sometimes set off controversy.

IN LONDON . . .

Sara Leighton has joined the panel of BBC-TV's "What's My Line?" . . . Paul Robeson made his second commercial tv appearance when he headlined the bill of Associated TeleVision's "Sunday Night At The Palladium" (28). Also on the program were the Kalin Twins and Jay Marshall . . . The Morse Code signal for the letters "ABC" has been worked into musical form by composer Eric Spear, who has written new incidental music for ABC-TV's "Armchair Theatre" series . . . BBC-TV will begin airing "The Steve Allen Show" weekly from next Sunday (5).

IN BOSTON . . .

Ed Pearle, former asst. sales promosh mgr. WNAC-TV, assigned to WBZ-WBZA where he took over Monday (29) as pubrelations director . . . WBZ nabbed crowd of 35,000 with its promosh block party in Brockton Friday (26) with Lester Lanin Orch, Joni James and Jerry Vale . . . WNAC-TV hosted Spring Byington of "December Bride" on Hub visit . . . Food Enterprises inked for full hour seg of "Cinema 7" on WNAC-TV . . . Duncan MacDonald hosted w. k. Dr. Sara Jordan on her "Yankee Home And Food Show" . . . Pete McGovern ankled WMEX where he was gen. mgr. . . . Harriet Baker, formerly with WEZE, now at KBOX, Dallas . . . Joe Costanza, WHDH-TV pub. rep., married to Val Canino, WHDH Sales Dept., and couple off on two week Florida honeymoon . . . WBZ-TV newscaster Arch MacDonald presented pin symbolizing 20-year association with Westinghouse . . . Ray Hubbard, former asst. program mgr. WBZ-TV, appointed program manager KPIX, San Francisco.

IN PHILADELPHIA . . .

WIP promotion-publicity director Sam Serota, with station 17 years, has resigned (26) . . . Joe Grady and Ed Hurst, recently with the shuttered WVUE, take over WRCV-TV morning spot (5:30-10 a.m.) from Vince Lee who is now on staff and weekend announcing. Deejay team swing into "more adult listening" from their former rock 'n' roll sessions . . . Gene Milner, WIP and Sid Mark, WHAT-FM, staged memorial broadcasts for Harvey Husten, founder of the Red Hill Inn, Jersey jazz showcase . . . American Hotel Assn. at its meeting, at the Sheraton Hotel, selected Ann Sothern as "Our Favorite Hotel Executive of the Year," in tie-in with her new tv series

Morris (Wm.) Plan

Continued from page 21

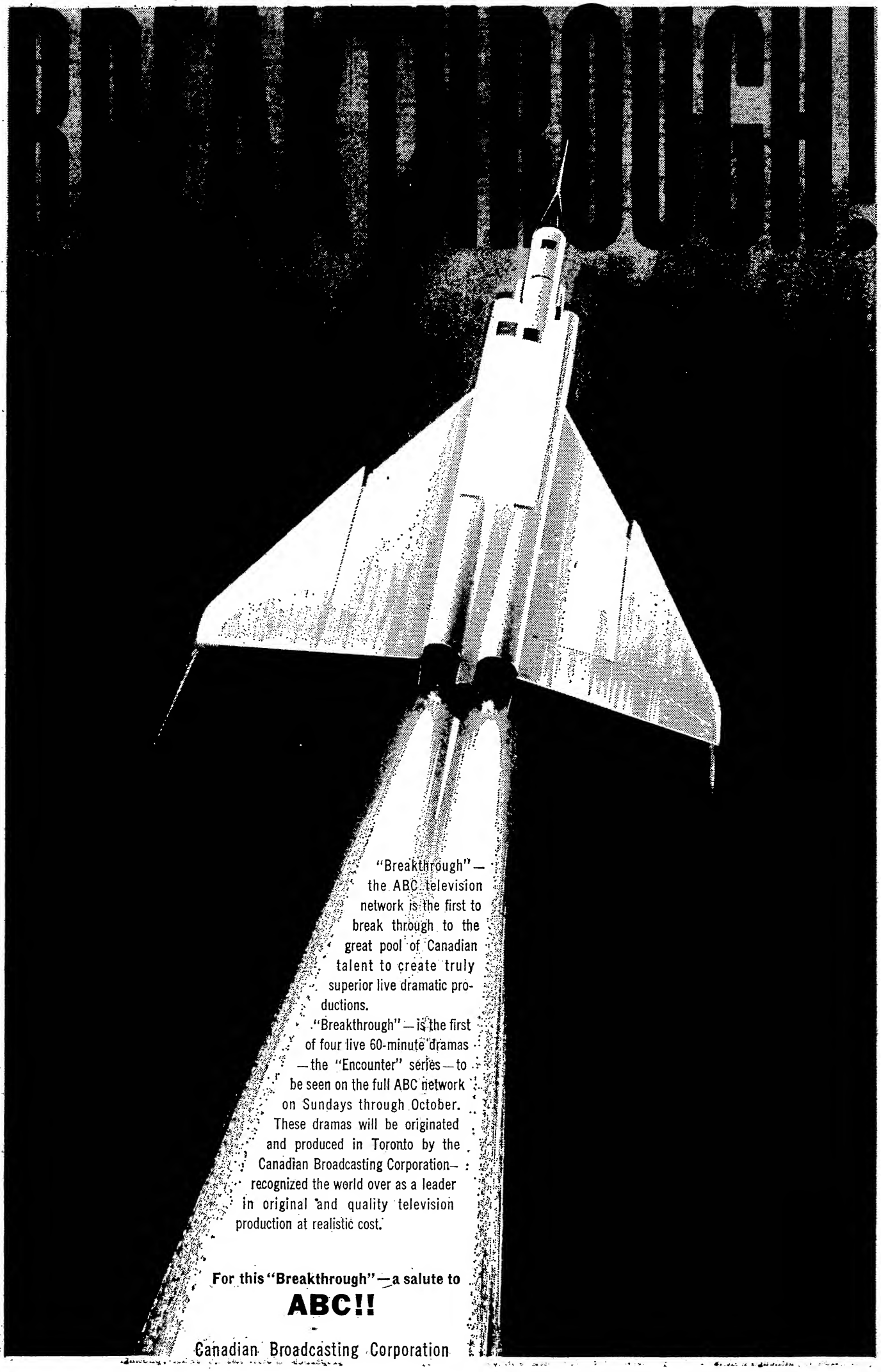
Californians," Zane Grey Theatre, $64,000 Question, "Treasure Hunt."

Those curious enough to want to know how much all this represents in dollars will have to do their own figuring. At Morris they don't like to throw around millions, willy-nilly. In their conservative way they'd prefer not to hoist a figure for a 39-week deal until it's firm. Said one of them, "what if we gave you a figure for 39 weeks and the show was cancelled after 13? It would be a false set of values."

The Morrismen are proud of their record, more so because it represents an increase of three sales over last year, which was the banner season in all its history. And, privately, it is well out front of its rival, MCA. Many of the other packager-sellers may vie for contention behind Morris but they are also concerned with production or ownership in the properties. Morris has no ownership or participating interest, other than its commissionable fee, in any of the shows it sold.

But, the point is made by Abe Lastfogel, reigning head of the House of Morris, that package sales are but one facet of the agency operation. The company was built on talent representation and it is still a primary function. By talent it could mean Garry Moore, an emcee; Fred Coe, a producer; Peter Lawford, an actor; Martin Manulis, tv head of 20th-Fox production, or writers by the score.

The point may be raised by competitors that many of the shows claimed by Morris were salesabetted by the producing companies. This is not minimized at Morris but none can quarrel with the indisputable fact that they were called in to make the sale and are being paid for that service. In many instances they conceived the show idea, integrated the creative elements and made it ready for piloting.



"Breakthrough"—the ABC television network is the first to break through to the great pool of Canadian talent to create truly superior live dramatic productions.

"Breakthrough"—is the first of four live 60-minute dramas—the "Encounter" series—to be seen on the full ABC network on Sundays through October. These dramas will be originated and produced in Toronto by the Canadian Broadcasting Corporation—recognized the world over as a leader in original and quality television production at realistic cost.

For this "Breakthrough"—a salute to

ABC!!

Canadian Broadcasting Corporation

Television Reviews

Continued from page 31

the better "Dragnet" segments in some time.

NBC ought to have some second thoughts about letting "Dragnet" go by default. Shift to an early evening time period, along with the web's inability to sell more than the alternate week, spells trouble for the show, and it deserves a better fate. *Chan.*

GENERAL MOTORS PRESENTS
(Power to Destroy)
With Douglas Raine, John Drainie, Jill Foster, William Bell, James Doohan, Iver Berry, others
Executive Producer: Esse Ljungh
Director: Paul Almond
Writer: Douglas Jackson
60 Mins., Sun. 9:30 p.m.
GENERAL MOTORS
CBC-TV, from Toronto
(MacLaren)

In teeoff of third season on Canadian tv, General Motors is in for 39 weeks over 40 stations of the Canadian Broadcasting Corp., with four of the series in October to be carried live by the American Broadcasting network from Toronto. Under the taut direction of Paul Almond, the opening "Power to Destroy" was a suspenseful action-thriller by Douglas Jackson, Montreal insurance agent, this the latter's first tv play to be produced.

Based on a news episode in which a crazed bank bandit has sticks of dynamite strapped against his body and threatens the locked-in bank manager and assembled customers to blow all sky-high unless his wishes are accepted, the disguised holdup man was expertly played by Douglas Raine who "is not afraid to die." (Seems that, after wife's confession to police, the man has mentally collapsed after his two children have been burned to death). It's powerful writing and direction, enhanced by the bandit's planting of three time bombs about the city, including one in the locker room of Toronto's Union Station, set to go off at the five o'clock commuting rush hour.

From tightly-plotted exigencies of a bank interior's holdup to the summoning of fire-fighters and ambulances, plus the desertion of a railway station and the clearing out of hotels, bus and airport terminals, "Power to Destroy" was a vivid documentary, with tribute paid at the finish to the cooperation of Toronto's metropolitan police force. (Action, of course, could be laid in any city).

As the crazed bank bandit and the police inspector who dismantles the time bomb from his Second World War experience, the co-starred Douglas Raine and John Drainie were excellent in their respective roles, this also going for Jill Foster as the hysterical wife of the psychopathic holdup man. *McStay.*

CARROLL RIGHTER
Producer: Raymond Keene
Director: Larry Pierce
30 Mins., Sun., 10:30 p.m.
JIM CLINTON
KTLA, Hollywood

The very fact that Carroll Righter's syndicated column runs in 200 papers and that horoscopes sell in the millions would clearly indicate there's a vast audience for this excursion into star gazing. In Carroll Righter, KTLA couldn't have chosen a more reputable authority on the subject. Otherwise, it's wholly unlikely that Bob Cummings would have been his first guest and confessed that Righter converted him from a doubter of astrology to a believer.

That la femme is a sucker for fortune-telling by the 12 signs of the zodiac is no revelation. They're the ones who buy those little charts, keep gypsies in garish gear and poke around in tea leaves. This, then, should give Righter a built-in audience and a growing one in the weeks to come. That it's purely femme bait is not to be disputed and the sponsor, Jim Clinton, used his time to sell apparel to the distaffers. If a male should happen to be trapped, his discomfort won't be acute.

As astrologian to the Hollywood stars, his repute is not disputed. That he knows his subject fore and aft is at once evident when he took off on a long dissertation of what the stars can do for both the happy and troubled. The stars, celluloid type, he calls by their signs. Name a luminary and he immediately answers the date of their birth and their zodiac symbol.

Righter is not a showman and makes no attempt at coloring his material. He's forthright and unsmiling, takes his subject seriously. The only line he punched was, "stars impel, they do not compel." He also pointedly objected to "Cancer" and those born under this sign he prefers to call "moon children." Toward the close there was a pitch for Forecast horoscopes at 50c a copy. The gal who did the selling for Jim Clinton must've been born under a new star called Fluff.

It's a Raymond Keene production directed by Larry Pierce. *Helm.*

FASHION HERALD OF 1958
With Phyllis Hanes, Jim Britt, Ray Dorey, Jess Cain, Bob Cottle, Jull Dane
Producer: Sidney Pike
Director: Bob Kinkead
60 Mins., Sat. (13) 8 p.m.
BOSTON HERALD
WHDH-TV, Boston (color)

Tint tv nabbed its biggest Boston boost since all color WHDH-TV went on the air last Nov., when same station beamed Hub video's first hour long fashion show in fall hue on Saturday (13). Telecast was triumph in every sense. Fashion show format proved made to order for tintcasting, as spectacular collection of colorful fall fashions gave the video spectrum a thorough workout.

Color values of gowns and production showed excellent contrast in black and white and were dramatically eye filling on color sets. That's where local color tv got its big boost, thanks to sponsoring Boston Herald, which put on show to plug its annual Fashion Herald supplement distributed with Sunday (14) editions. Herald rented posh Sidney Hill Country Club in suburban Newton for the night and installed 24 RCA color receivers for top scholar supper party of 800 leading Hub retailing execs. The colorcast won smash reception and raves from trade reviewers at club. Telecast was well paced blend of gorgeous clothes, beautiful models, entertainment and fashion news, knitted smoothly together by expert commentary of Phyllis Hanes, fashion editor of Herald and fashion director of tv show. WHDH-TV's personalities like newscaster Jim Britt (formerly of ABC-TV's All Star Golf), gagsters Ray Dorey and Jess Cain, moppet fave Bob Cottle and fashion caster Jull Dane were worked neatly into script for bits of business that introduced various fashion segments and also gave show needed change of pace and variety. All scored effectively despite brevity of parts, but real stars of show were, by design, the fashions themselves.

Thanks to color and slick production, fashions never were showcased better in Boston. *Guy.*

YOU AND YOUR HEALTH
With Ray Moore, Drs. Liston Bishop, Willis J. Hurst, J. G. Barrow
Producer-Director: John Cone
30 Mins.; Tues., 10:30 p.m.
FIRST NATIONAL BANK, ATLANTA
WSB-TV, Atlanta

Devoid of dramatics, but never dull, this kickoff segment is a series of 13 stanzas proved to be an effective exploration of ills that attack the heart. Ray Moore, versatile spieler for WSB-TV equally at home as a medical science moderator as he is at a sporting event or as a newscaster, kept the show's pace lively, while eliciting the informative answers from the participating medicos, all ticker specialists, of course.

Bank sponsoring program gets in commercial licks prior to and at closing of show, keeping mum otherwise. Ditto credits for cooperating Emory Univ. School of Medicine and the Fulton County Health Society.

Featured was a simplified film from Georgia Heart Assn., plus brief use of a blackboard and electrocardiogram machine. These supplemented discussion of angina pectoris and the more serious coronary thrombosis.

Under adroit verbal leading by Moore, medics stressed value of rest, oxygen and other medication. Doctors also warned that self-diagnosis of chest pains is virtually impossible and made it clear that we've still got a lot to learn about heart disease.

Next show Tuesday (23) will deal The whole medical gamut will be covered. Using the first program as a yardstick these shows should garner plenty of audience. *Luce.*

ABC Specials

Continued from page 23

planning exec, dreamed up the kidspec and brought in the Bil Baird puppets to co-star with Carney. Should the bankroller come across, Bert Shevelove will be assigned producer, to bring together a "major symphony orchestra" to play the Robert Russell Bennett orchestration of the Prokofief classic. Web is lining up a lyricist to put original book and words to the stanza. By itself, the package will cost $82,000.

Incidentally, it's a busy season for actor Carney. He starred in "Harvey" a week ago Monday, and is definitely set for the Oct. 5 Dinah Shore stanza on NBC and later for one of the "Alfred Hitchcock Presents" stanzas on CBS.

Keene, N.H.—Frank B. Estes has resigned as vicepresident of WKNE here and has purchased majority control of WKXL in Concord. Howard E. Wheelock, associated with WKNE since 1942, has been appointed general manager.

Inside Stuff—Radio-TV

Upcoming installments of "The Open Mind" series dealing with "TV—Its Impact on American Life" on WRCA-TV will include on Oct. 5 "TV and Politics" with Lloyd Whitebrook, Jock Elliott and Princeton prof Eric Goldman as the guests.

The Oct. 12 program, when "The Open Mind" moves to 2 p.m., will be "TV and the Courtroom" with Robert D. Swezey, of WDSU, New Orleans, and possibly Morris Ernst at the mike.

"TV and the Moulding of Public Opinion" is slated for Oct. 19 with Nick Samstag of Time magazine and John Cunningham of Cunningham & Walsh on the panel.

Richard D. Heffner, moderator of the series, is also trying to get Elmo Roper as third member of the panel.

"Hemo the Magnificent," special 60-minute program about blood, circulation and the heart, seen over CBS-TV in March, 1957, as one of the Bell Telephone Science Series programs, will be a recipient of one of the four 1958 Howard W. Blakeslee Awards of the American Heart Assn. Presentation will be made at luncheon at N.Y. Athletic Club Saturday (4). Program was produced, written and directed by Frank Capra and featured Richard Carlson and Dr. Frank Baxter. Awards will be bestowed by Dr. Robert W. Wilkins, prexy of AHA. Charles Van Doren, NBC commentator and Columbia Univ. English instructor, will be guest speaker.

TV Followup

Continued from page 31

Harris are okay in support. Allen H. Miner's direction, like the story by Gloria Saunders and Dick Carr, is undistinguished. Production values are lavish; a lot of coin went into this pilot. What it lacked was heart. *Daku.*

Turning Point

A performance of exceptional merit was turned in by Harry Townes as a schizophrenic in "Conflict" on the anthology series "Turning Point" over NBC-TV Saturday (27). Produced by Jack Barry and Dan Enright several years ago in conjunction with the National Assn. for Mental Health and written by Reginald Rose with deep feeling and skill as the pilot film for a proposed series, it apparently never got off the ground.

Agencies reportedly resisted buying it because of its stark realism and intricate aspects of psychiatry. Sidney Lumet, in total sympathy with the objectives of the program, also contributed a senitive job in the direction of "Conflict."

Action of "Conflict" was set in New York City and both indoor and outdoor shots were particularly effective. Story dealt with a married 35-year-old bookkeeper who underwent a mental breakdown and with the aid of a sympathetic psychiatrist was put back on the road to recovery. There were moving scenes of the patient's mute withdrawal from society and of his piteous struggles to be released from unbearable tensions. How the psychiatrist with assistance from the patient's wife, aided in the victim's recovery was a brilliant testimonial to the progress taking place in mental health.

Nor was Rose's script sprinkled with too many psychiatric terms and it consequently made for more effective mass editorializing in behalf of the mental patient's plight. It was highly telling propaganda that made the viewer sit up and ponder long after the credits had faded from the video screen.

Townes, in particular, scored heavily in the principal role. Gerald Herschfeld, who did the photography on "Conflict," also contributed immeasurably to the film's impact. All told, the film undoubtedly gave an important assist to the understanding of contemporary psychiatric healing.

More such video efforts would go a long way toward lifting the veil of psychiatric ignorance in the country. *Rans.*

'Kaleidoscope'

Continued from page 23

with excerpts from his plays as well as an intimate self-interview.

The "NBC Kaleidoscope's" news shows will be under the general supervision of William R. McAndrew, veep in charge of news. These will include a survey of refugees from East to West Germany; a report on the American Indian of today; a look at the Brookhaven atomic lab; "Projection 59," an analysis of next year's news prospects and a satiric "David Brinkley's Guide to Europe" in time for next spring's tourist takeoff.

Except for the preem show and "Projection 59" which will be produced by Chet Hagan, the news programs will be produced by Reuven Frank. Rest of the "NBC Kaleidoscope" series will be supervised by Herbert Sussan, director of NBC special programs.

New Sunday schedule of NBC's means the end of Ted Granik's seven-year run of "Youth Wants to Know."

TV Stations Vie For Herald-Trib Services On Election Coverage

Seems the N.Y. Herald-Tribune's video services are in great demand. The ayem paper's headquarters and political staff are being sought by three separate Gotham tv'ers as backstop for Election Night (Nov. 4) coverage.

WOR-TV, WNEW-TV and WNTA-TV are each reported vying for the Trib's support, but no answer has been forthcoming from the newspaper's top command. The offers were made through Tex McCrary, who handles the paper's public relations. Paper is evidently still evaluating the various offers.

Two years ago, WNEW-TV—then called WABD—aired major election night coverage in conjunction with the Trib. Arrangement was made through Ted Cott, who has since become bossman of WNTA. WOR is in the running through its connection with McCrary, who recently undertook performing for the WOR setup.

When it's COFFEE TIME during rehearsal time call—

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We supply coffee by the gallon. Food specialists for all movie companies, B'way productions and TV shows as: PAT BOONE SHOW, DICK CLARK SHOW, PAUL WINCHELL SHOW, MUSIC MAN.

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GEE!

THAT'S SOME RUG CLEANER!

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

PUT GEE! in your Chicago sales with WGN-TV

Channel 9 Chicago

King-Size Shares of Audience for "CASEY JONES"

75% SYRACUSE ..... 66% SCRANTON ..... 65% BAKERSFIELD ..... 64% RICHMOND ....

Source, ARB ... 1958.

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO HOLLYWOOD MIAMI HOUSTON TORONTO

'The Hot Half Hour'

Continued from page 22

rigging clients revelling in the tv lanes.

"The Hot Half Hour," briefly, is the uncorseted tale of a respected ad agency's veep in charge of tv who put "Put 'n' Take," a big-money giveaway quiz on the air for the House of Karess and what subsequently happened to all concerned during its sensational rise and fall. The novel is as uptodate as the N.Y. County Grand Jury's probe of quiz shows and there's even a reference to sharp practices on quiz shows such as when the mother of a hot-shot, nine-year old girl quiz expert on atomic science tries to pull a fast one by also trying to get her son on the same program. "There go the ratings," the package producer sighed. And the author continues in this jugular vein: "And the stink the papers would raise would be something. But what could he do? He agreed to put the boy on the following week, and then had to get rid of the little girl though we'd been planning on her for weeks more. A real curve of a question, specially prepared, and it was goodbye to the kid." This was only one of many minor headaches confronting Roger Norden, hero of "The Hot Half-Hour."

Like most hucksters in the advertising agency dodge, the hero is a pro in his racket and can pitch for a new account with the smoothness of vaseline and make love with the patter of an ivy-league prince. It doesn't require too much for Norden to knock off the "high-cheekboned" love interest in the book with fancy-schmancy art talk about Laurencin, Roualt and Marin and comfy carriage rides through Central Park underneath a starshot sky.

Lotsa Realism

There is also a vast amount of gutsy realism in the studio scenes, agency conference rooms, sponsors' offices, inner sanctum of package producers, talent agencies but, best of all, is Foreman's carbolic portrait of the inhabitants of the House of Karess. Nor can the reader neglect to mitt Foreman for his breakdown of the five basic types of agency account executives, namely the "Good," the "Crew Cuts" or "Princetons," the "Cretins," the "Legacies" and the "Eagle Scouts."

Foreman's description of the "Princeton" type is one "who didn't necessarily attend Princeton, though most of them actually did. If he didn't his father did and the boy tried to. Or if neither of these cases applies, he looks like he did. For example, he gets his clothes cut too narrow at the ankles and frowns on padding and has a sort of nauseating clean-cut appearance surrounding a brain of birdlike dimensions. He is very social and quite often has his picture taken behind a Stork Club ashtray for Charlie Ventura's column. Also his name is invariably confused—his first name sounding more like a last—for instance, Landis Robert or Harrison John. A good man to have alongside on the squash court but a dubious entity in the market place, as the research boys out it."

Film makers have evinced interest in "The Hot Half Hour" and it should indeed make a biting film about the unbuttoned goings-on among the quizzers. There's peak hour entertainment value and much clinical hi-jinks in the Foreman tome. "The Hot Half Hour" is nearly always hot reading.

Storer, WBC

Continued from page 27

censee in operating his station in the public interest."

The Storer company told FCC it had no direct knowledge of who paid for the preparation and distribution of the kines and did not regard the program as "sponsored."

Westinghouse said the kine excerpts were presented only "incidentally," as supplementary material in regular newscasts connected with information about the hearings from the station's regular news service, which would have been presented whether any supplemental visual material of this kind was available or not.

FCC called the explanations "immaterial." The commission called for "the highest degree of diligence" on the part of tv-radio licensees in political programs or programs involving discussion of public issues." They should, FCC said, ascertain in advance "the actual source" of material used—and identify it correctly on the air.

"This situation (is) . . . a serious matter," FCC declared.

WNEW-TV

Continued from page 27

gin airing the shows early in December at 4:30 p.m. on Saturdays. Stanza is reportedly to be sponsored regionally in the midwest by American Tobacco but the understanding at the moment is that WNEW will seek another sponsor for N. Y. end.

On the telefilm front, WNEW inked "Night Court," a film edition of the KTLA, Los Angeles, stanza. Deal was made via Banner Films. Recently, the station added "Divorce Hearing," an Interstate package, to its nighttime schedule, but "Night" is targetted for a start in late fall.

WNEW intends keeping flexible some of its present nighttime film commitments, in the event the live programming it hopes to get comes through. Station emphasizes that sometime this fall it intends to return with "Night Beat." It has been dickering with Mike Wallace to return to the show which gave him his national fame, but the station says that deal is highly complicated and is far from settled as the result. (Whether ABC will release Wallace from the contract he has there before next May is part of the complication.)

Until they're set, station is not yakking about its other live nighttime plans, except to say that if all goes well there'll be 12 new hours of live nighttime shortly.

Coach Warmouth Being 'Punished' By Mpls. TV Where It Hurts Most

Minneapolis, Sept. 30.

A losing season last year when a Western Conference championship was thought to be in the cards finds U. of Minnesota football coach Murray Warmouth also losing out on a 10-week television show that netted him $8,000 each for his first three years here. The $8,000 supplemented his $16,500 coaching salary.

It's the first time in local tv history that there's no such one-hour Sunday night show, Warmouth's predecessors also having had it. And in this football hotbed the development is creating a lot of talk.

WTCN-TV has dropped the show and none of the other three local tv stations has picked it up.

Reason assigned by WTCN-TV for its action is that "the show, was too expensive," but never before has there been any difficulty in obtaining a sponsor to foot the bill and there's gossip anent Warmouth being "punished" for the team's failure to land in the Rose Bowl and, instead, suffering a number of crushing, one-sided defeats.

On the show Warmouth and his predecessors narrated movies of the preceding day's game, introduced players and was interviewed regarding the contest just played, the next week's game and football happenings in general.

After last season's disasters on the heels of his failure to win any championship his first two years here, Warmouth took much heat from some of the alumni and downtown quarterbacks. But his contract had two more years to run and he didn't resign, although there were newspaper stories to the effect that he was considering other offers.

The fact that this season's Gopher football prospects are regarded as exceedingly poor also might have been a bankroller deterrent, although in past years this never held back sponsorship. And, it's pointed out that football interest still remains high, with the sale of season tickets over 22,000 close to the record, and capacity attendance of 60,000 a $4 per ducat indicated for every one of the five home games.

WTCN-TV officials say that programming changes also were a factor in the decision to drop the show, but in tv circles the talk is that if it could have been sold—it always was sold so easily before—it surely would have landed on one of the four stations. Warmouth's foes feel that the potential sponsors have desisted in the hope that the coach would be influenced to step out because of the blow to his pocketbook.

Some of the tv stations have put out feelers regarding getting the games' movies without Warmouth, but Minnesota athletic director Ike Armstrong says "nothing doing." He's said to be considering turning them over without cost to the Twin Cities' educational station, KTCA-TV, in the operation of which the university itself plays a prominent part.

TORRE CONVICTION UPHELD BY COURT

U. S. Court of Appeals yesterday (Tues.) upheld unanimously the criminal contempt conviction of Marie Torre, N. Y. Herald Tribune's tv columnist, for refusing to reveal a news source. She was sentenced to serve 10 days in jail last November by Federal Judge Sylvester J. Ryan.

The case is an outgrowth of Miss Torre's remarks in one of her columns regarding Judy Garland's behaviour in connection with a scheduled appearance on CBS and the reporter's refusal to name the source of her information.

Foreign TV Reviews

Continued from page 30

ters in "Oh Rowan Tree." Singer has friendly style of announcing and gabbing, and avoids arrogance in tone.

At show caught, Max Jaffa, leading English violinist, was his guest, and impressed with musicianship. Settings by Robert McGowan are in keeping with simplicity of program. Eddie Fraser, resident vaude producer for BBC in Scotland, directed crisply. *Gord.*

RUSH HOUR
With John Hewer, Eira Heath, Raymond Parks, Sandra Alfred, Maris Tant, Jimmy Phillips, Lennie Mayne, Denys Palmer, Steve Race orch
Writer: Hazel Adair
Director: Joan Kemp-Welch
30 Mins., Mon., 6:10 p.m.
Associated-Rediffusion from London

"Rush Hour" is a new series of weekly potted musicals made up of established pop songs with a thin story line linking the music. It is aired in an off-peak slot—at a time in fact, as its title implies, when commuters are fighting their way homewards—and consequently cannot make a bid for an outsize audience. Show, which mainly features comparatively unknown talent, is pleasant but unimaginative and production tends to get dull at times.

The first story concerned a mix up of identities resulting from letters sent by a teenage girl to a soldier in Cyprus. Returning home the soldier is introduced to her elder sister, whom he believed had been writing the letters, and love blossomed. The two central characters were played by Eira Heath and Raymond Parks, who warbled nicely. Actor John Hewer, in his role as story teller, played several small parts and presided as a kind of fairy godfather. *Bary.*

THIS WONDERFUL WORLD
With John Grierson
Director: James Sutherland
Producer: Rai Purdy
30 Mins., Mon., 10:15 p.m.
Scottish Television, from Glasgow

One of the few programs fed into the commercial tv web from its Scottish outlet, "This Wonderful World" is 30 minutes of good adult programming. Show is compiled entirely from filmed material from all sources and sets out purely to provide interest over a wide variety of subjects. It is introduced authoritatively by James Sutherland who keeps his observations concise.

The program reviewed included a short filmed tribute to Big Bill Broonzy, a clip from a Rumanian cartoon on the creation of art, and a remarkable Canadian film about the Klondike and Dawson City. *Bary.*

Foreign TV Followup

Sunday Night at the London Palladium

Though the Met opera warbler, Jan Peerce, was topper of the "Sunday Night at the London Palladium" bill (21) it was a pretty, blonde U.S. ventro, Shari Lewis, who grabbed major honors. Miss Lewis used two glove puppets, Larry Lambchop and Charlie the Horse, and with a slick line of patter and considerable dexterity in tossing her volce she was ideal tv material.

Peerce gave with three songs, "Granada", "The Stars Were Shining Brightly", from "Tosca", which he sang in Italian, and "You'll Never Walk Alone", a hit number from "Carousel." It was an agreeable, well-balanced act. The rest of the bill also helped this show to a higher standard than last week's opener. Roy Castle, a new British discovery, sang, played trumpet, danced and did a neat impersonation of Jerry Lewis, and looks like an act worth encouraging, especially for his eccentric hoofing.

Other acts were the Marino Marini Quartet, singing smoothly in Italian, with the apparently inevitable "Volare" cropping up, and a British singing combo, the Mudlarks, who offered "I Need You", "I Didn't Know the Gun Was Loaded" and "There's Never Been a Night Like This," their latest disk hit. The Mudlarks offer nothing new but theirs is a polished, happy performance. Bruce Forsyth handled the second of his emceeing chores with more assurance and the Tiller Girls, Reg Cole's Palladium orchestra and Byran Tesler's production all helped towards a pleasant hour's entertainment. *Rich.*

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TV Probes

Continued from page 22

merger, Hearst newspapers and a local group called Television City, Inc.

As far as the Democrats were concerned, the latest Capitol Hill name calling involved Sen. George A. Smathers (D-Fla.), chairman of the Senate Democratic Campaign Committee, and Pittsburgh Mayor David Lawrence, the Democrats' candidate for the Pennsylvania state house in the Nov. 4 balloting.

Smathers, Investigator Eastland reported, arranged a meeting between a Hearst executive, Richard Berlin, and Richard A. Mack, then a FCC Commissioner, now resigned and under indictment in connection with another FCC case, Miami channel 10. Eastland said this meeting took place just after FCC had heard oral arguments in the Pittsburgh case and well before Commissioners disclosed any decision on it.

Harris explained later he had learned from Smathers that it was Smathers' office staff who set up the conference and that the Senator was unaware that the case was awaiting a decision.

Mayor Lawrence was fingered by Eastland as having been the "mayor of a large city" (as Eastland had referred to him earlier in a political teaser with no name mentioned) who wrote two FCC Commissioners, Mack and Robert T. Bartley, both Democrats, in behalf of one of the applicants.

Harris heard from Lawrence without undue delay. And Harris explained that Lawrence had written Bartley, saving kind words about the Pittsburgh people in Television City—but not Mack. It was, Harris said, the city solicitor of Pittsburgh who had sent a telegram to Mack.

The end result of two days of hearings on the Pittsburgh channel 4 case was that little new in factual information had been added to that already publicly known. But some political nerves had been struck in the process.

The subcommittee definitely plans further tv probing, but decided that in fairness to all concerned it would be wise to add no more confusion—or new issues—to the November balloting.

Coast 'Lives' It Up

Continued from page 27

moved in where "Love and Marriage" was originally pencilled.

But for the live fraternity, there are now 17 nighttime stanzas slated for Coast origination, as compared with only nine scheduled as of July. They are Dinah Shore, Eddie Fisher, George Gobel, Milton Berle, Tennessee Ernie Ford shows plus "This Is Your Life" and "Ellery Queen" for NBC; "You Asked for It," "Anybody Can Play," "Traffic Court," "Stars of Jazz" and the two Lawrence Welk shows on ABC; and Jack Benny, Red Skelton, "Playhouse 90" and "Pursuit," CBS.

Daytime, too, has picked up, via ABC's two half-hour strips, "Liberace Show" and "Your Day in Court." NBC has three strips originating here, "It Could Be You," "Truth or Consequences" (which has been reinstated) and "Queen for a Day," while CBS is stet with Art Linkletter's "House Party."

Decision by the webs to originate from here, rather than New York, when scheduling the live entries as replacements for the sponsorless vidpix, stemmed largely from studio considerations. Webs' large Coast plants were running at considerably less than capacity, and economically, they're less of a strain than the Gotham studio setups.

AFTRA

Continued from page 27

for contiguous programs and establish each of the daily shows under fees which are somewhat like those for once-weekly offerings.

AFTRA has asked that all taped shows on the network bear the AFTRA label. For all intents and purposes that can only be accomplished if the shows are produced under AFTRA jurisdiction and that is the issue of the AFTRA-SAG running dispute. As seen by the webs, the label demand is a precise repetition of the one made many months ago by the International Brotherhood of Electrical Workers against CBS. At the time, CBS held that it had absolutely no right to allocate union jurisdiction to program material produced outside its production aegis. Unquestionably the grouped networks will pursue the same line of reasoning against AFTRA.

WNEW-TV 'Group' Plan

WNEW-TV is seeking to involve New York's three other television station indies in collective contract dickers with American Federation of Television & Radio Artists. WNEW has already rejected a proposal that the Metropolitan Broadcasting station become part of the network-producer contract talks that are now in progress.

WNEW's present contract ends in January. Those of WOR-TV, WPIX and WNTA-TV, the latter located in Newark, end at other times, but WNEW is willing to alter its own contract termination in an effort to insure that the next contracts for the four stations end simultaneously, so that mutual negotiations can become a bi-annual affair. A spokesman for WNEW said he has had preliminary discussions of the plan with the other stations and also with AFTRA representatives. He said that AFTRA was willing to accept the concept of mutual talks with all but WOR. At deadline yesterday (Tues.) no AFTRA official was available to comment on the WOR rejection.

Bud Yorkin

Continued from page 25

conception necessitates some imperfect camerawork, Yorkin declares, he's balanced the value of the dance itself against the disadvantage of the bad picture, and favored the dance. Hence, Astaire in the opening number and in one other segment, will have no less than 16 girls on-camera with him. Although the "crowding" necessitates long shots and imperfect centering, the dance itself is so good as to minimize the bad camera angles, Yorkin feels.

First Astaire outing will be virtual all-dance, but for the second special, sometime in February or March, Yorkin hopes to do a book show he originally wrote for Pat Weaver just about the time Weaver left NBC and which he has since kept on the shelf. Following the first special, Astaire goes to Australia for his first straight-dramatic role in the filmization of "On the Beach," then returns to start working on the second NBC-TV'er.

'Yoder's Raiders'

Continued from page 21

sprung from the fact that the localers were oldtimers, and Chi gazettes frontpaged the news as if it were shocking.

Actually, Yoder yanked all the shows because they were low-low-rated. With "Commander 5" and "Bingo," WNBQ ranked fourth in the noon hour among four stations. Ditto with the nighttime service entries, which were struck to pave place for the opening 15 minutes of "Jack Paar Show," a tall-rater in this town.

The extermination of five live programs decimates the station's live output to slightly over an hour a day, with only the half hour "National Bingo," two 15 minute news-weather strips, and a handful of brief local news inserts in "Today" remaining.

Yoder's choice of film to replace the deleted daytimers gives weight to the early prognostications that he would eventually convert WNBQ to an all film station, much as he did WRCV-TV, his previous base in Philadelphia.

Best Laid Plans

Continued from page 21

midseason bows last January, the "Richard Diamond" series and a reactivated "Suspense," both skeins not faring well rating-wise. The other property slated for this fall fell through before it got off the planning table, a proposed Walter Slezak comedy series.

Failure of the "look-ahead plan" plus the scarcity of network advertisers for this season gives rise to the wisdoms shelling out capital for projection series a year in advance without a sponsor commitment. It so happens, though, CBS has just hit it lucky with "Pursuit" on some fancy sponsor coin.

TV Previews

Continued from page 23

been David Susskind, producer of the Du Pont series. CBS, which carries the Du Pont shows, hasn't taken a position on the matter one way or the other (although it's the network that has taken the brunt of the beefs from the out-of-town reviewers). However, Gould's request to the network that he be allowed to preview the upcoming "Playhouse 90" presentation of "Time of Your Life," with Jackie Gleason (since it's already been pre-taped), may bring the issue out into the open and force the network into a stand one way or the other. Thus far CBS hasn't given him an answer. Decision will probably rest with Lou Cowan, president of the CBS-TV, and Hubbell Robinson, exec veepee in charge of programming. If the network consents, it will have to take into consideration the complaints of the out-of-town reviewers which would necessitate setting up a coast-to-coast closed circuit of the taped show. Since "Time of Your Life" goes on next week, CBS will have to do some fast thinking on the matter.

Halsey Barrett Exits TvB; Sheehan Named

Television Bureau of Advertising, which has had no major executive alterations since the then-prexy Oliver Treyz switched to ABC and was soon followed by his aide Gene Accas, lost Halsey V. Barrett last week. Barrett, who served as the promotion bureau's director of national sales almost since the outfit was formed in 1955, gave way as top national man to John R. Sheehan.

Other than for his indicating a desire to return to the "profit-making end of tv," no reason was given for the Barrett departure. However, the general understanding in the industry is that Barrett and the TvB board (composed of execs from both the network and station level) hadn't seen eye to eye for some months on drumming up new biz. Barrett has not announced future plans.

Sheehan, appointed by TvB prexy Norman (Pete) Cash, joined the company in 1957 as a sales executive. At one time, he was the Cunningham & Walsh radio-tv chief.

Gries-MacDonald

Continued from page 25

bility of developing wholly owned SG properties, as well as those created by indie producers. A heavy accent in the selection of properties will be on the exploitation possibilities of the particular series.

Gries has been a director or writer or both on such tv programs as "Cheyenne," "Tombstone Territory," "Bat Masterson," "Court of Last Resort" and "Man Without A Gun." In 1952, he was producer of one of the first dramatic series produced for first-run syndication, "The Unexpected."

MacDonald has been a producer for Columbia for the past 20 years, during which time he made 111 exploitation features. His last film for Col is the soon-to-be-released "Gunmen from Laredo."

Associated with Katzman on "Stakeout" will be two SG execs, Benedict Berenberg, eastern production exec, and Steve Krantz, eastern director of program development, who created the format for "Stakeout."

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Syndicators Whoop It Up

The hoopla season is on for syndicated shows.

Jackie Cooper made a personal appearance in Atlanta yesterday (Tues.) in connection with the debut of "The Peoples Choice" on WSB-TV and with the celebration of the 10th anni of the station. Accompanying Cooper to Atlanta was George Shupert, ABC Films' prez, now handling the off-network distribution of Cooper's "Choice."

A tie-up with the military has been used extensively for the separate premieres of "Citizen Soldier" in Chicago and "Col. MacKenzie's Raiders" in San Francisco.

In 'Frisco, the entire Army installation at the city's Presidio has been invited to celebrate the bow of the skein on station KPIX. In Chicago, a special preview showing of "Citizen Soldier" was screened for Army personnel and their friends at the Museum of Science and Industry. Preview was sponsored by the Commanding General and Staff of the Fifth Army. Skein is being telecast by WNBQ, with Schlitz Brewing and Oklahoma City Co. co-sponsoring.

The Atlanta WSB fete also was attended by Richard Carlson of Ziv's "MacKenzie's Raiders" and Keith Larsen of "Northwest Passage."

KNXT's 7-yr. Pix Supply

Continued from page 25

well running dry. It's got at least seven years of firstrun product ahead of it. Moreover, in those seven years, the major studios may decide, if economic conditions force them to, to unload their post-'48's, precipitating a station feature scramble all over again. Meanwhile, KNXT can sit back and watch the trend in programming among stations without such a feature reservoir so that it won't be caught napping of a major new source of programming results.

Naturally, out of its 1,400-pic backlog (for which it paid out $12,000,000), there are some rejects. Station has eliminated films which don't meet the requirements of the Television Code and CBS Continuity Acceptance. In other cases, it's tagged some films for nighttime use only, where the effect of the pix on children would be deleterious. But beyond this, there are other rejects; virtually all films originating prior to the establishment of the Hays office are dropped, and a good majority of the films made before 1935 are also shelved because they're dated. One group is the Park Ave.-sophisticated drama or comedy made for escapism during Depression days—it brings snickers now. Another is the early gangster pic, which while revolutionary for its time is now somewhat laughable. Alcine can't estimate the number of films dropped for these reasons, but it comes to a considerable part of any major studio package.

Nonetheless, the stations equipped with large backlogs—and that will include every outlet picking up the Par backlog—have it made for some time to come.

FPA's 'Showcase'

A total of 30 films will be reeled off during the weeklong "Showcase & Conference on Sponsored Films" being presented by the Film Producers Assn., N.Y., in connection with the 2d annual Industrial Film & Audio-Visual Exhibition, beginning in New York Oct. 6.

FPA aim is to highlight the uses of "special purpose films for specialized audiences." Screenings and accompanying lectures are being lined up by John Campbell of Bransby Productions.

Tors Dickers Own Setup

Hollywood, Sept. 30.

Producer Ivan Tors, under an exclusive pact for tv at Ziv TV, is negotiating with the company regarding his setting up his own indie, Ivan Tors Films, to make vidpix pilots.

Under deal in negotiation, Ziv would have first refusal on Tors' projects. Producer plans to shoot a trio of pilots in the next 12 months.

Tors is now producing the "Sea Hunt" series for Ziv.

Vidpix Chatter

Philip Frank has joined the N. Y. sales staff of Metro's commercial and industrial film department. Frank had been associated with Caravel Films . . . **Phil Williams**, ABC Films' syndication manager, has returned from a midwest tour . . . Barton Candy Corp. in N. Y. has renamed its "TV Munch" candy to "Million Dollar Movie Munch" in a tieup with WOR-TV's features . . . Telestudios, recently acquired by National Telefilm Associates, is in the process of expanding its facilities.

HTS' Post-'48 Sales

Hollywood Television Service, the Republic subsid, has been tacking off sales on its post-'48 cinematics. Studio is no longer in motion picture production and is immune from retailiatory strike action by the Hollywood guilds, seeking residual payments on all pix made after August, '48 and sold to tv.

WTEN-TV, Albany, bought 140 post-'48 non-westerns and 63 oaters. Other deals in the east include WWLP, Springfield, Mass.; WBZ, Boston; WJZ, Baltimore, and WDAU, Scranton, Pa. Holding down the top sales post in the east for HTS is Dick Yates, v.p.

Kansas City—Tom Beal, president of Mission Broadcasters, Inc., has announced the appointment of Don O'Malley as commercial manager for radio station KBKC, located in suburban Mission, Kans., southwest of the city.

Syndication Reviews

FLIGHT
(Typhoon Chaser)
With Gen. George C. Kenney, host, John Archer, Gary Vinson, Don Haggerity, Morgan Jones, John Bryant, others
Exec Producer: Al Simon
Producer: Robert Stillman
Director: Jean Yarbrough
Write: Leonard Heideman
Distributor: California National Productions
30 Mins., Mon., 8:30 p.m.
Participations
WPIX, N. Y. (Film)

"Flight," the new California National Productions syndication entry, should give a lift to WPIX's "Adventure Night."

Opening outing had a good basic theme, man pitted against the forces of nature. When it stuck to that theme, with shots of men aloft flying into the needle of a typhoon, with footage of the typhoon striking Guam, it had a telling excitement. Unfortunately, there were script weakness on the ground, with stock dialog and coincidental plot twists. But despite those weaknesses, the entry remained aloft with the better first-runners now unreeling locally.

As host, General George C. Kenney, U.S. Air Force, retired, lent a stamp of authenticity to the proceedings. John Archer, as the pilot of the B-29 on a dangerous weather mission during the Korean War, sweated properly in his role. He was given okay support by Gary Vinson, Don Hatterity, Morgan Jones and others. Characterizations called for by the script hardly gave room for much range in acting.

Director Jean Yarbrough did an effective job of knitting the footage of the turbulent elements with the unfolding drama. The climax, which had the grounded B-29s heading into the wind with their propellers whirling in order to buck the typhoon was a good, exciting finale.

WPIX, which has themed each night for a variety of block programming, has teamed "Flight" with off-network "Navy Log," "Silent Service," et al. The CNP entry is an excellent match. *Horo.*

U.S. MARSHAL
(Sentence of Death)
With John Bromfield, Jack Lord, John Harmon, Herman Rudin, Art Batanides, Robert Brubaker
Producer: Mort Briskin
Director: Jerry Thorupe
Writer: Frank L. Moss
Distributor: National Telefilm Associates
30 Mins., Mon., 10:30 p.m.
BUDWEISER
WRCA-TV, N.Y. (film)
(D'Arcy)

Another syndication entry trading on blood and violence made its N.Y. debut on NBC-TV's Gotham flagship Monday (29).

Skein, judging from the opener, is not without its grim interest, though. But that interest was built on the death toll. Before the 30 minutes were up, there were at least three corpses lying around. It may have been more, if the tally were given on the results of murderous blows.

Outing concerned the attempted escape of a maniacal killer, played with menacing sadism by Jack Lord. John Bromfield, the star of the series, had to transport this killer, sentenced to the electric chair, to the Arizona State Jail. From the opening sentencing scene to killer Lord's abortive attempt to escape, fisticuffs, shooting and general mayhem prevailed.

The teleplay was taut, concentrating on the action, and delineating black and white characterizations. The method of the jailhouse break was ingenious and carried out suspensefully by Lord. Supporting cast, including John Harmon, Herman Rudin, Art Batanides, and Robert Brubaker, was competent.

Filmed by Desilu, in association with National Telefilm Associates, the production values were good. Budweiser, via D'Arcy, picked up the series for a large regional. Star Bromfield retired from NTA's "Sheriff of Cochise" to do "U.S. Marshal." He's in for a bangup time in a modern, horseless setting. *Horo.*

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Dinah Shore (RCA Victor): "SCENE OF THE CRIME" (Korwin*) is a clever catching number which has excellent chances to put Dinah Shore back into the hit lists again. "I'M SITTING ON TOP OF THE WORLD" (Feist*) is a good reworking of the oldie.

Jimmy Bowen (Roulette): "BLUE MOON" (Robbins*), the oldie, turns up in a typical rocking format for good juve impact via Jimmy Bowen's pleasant vocal. "MY KIND OF WOMAN" (Big Tee†) is a country-styled ballad with a wordy lyric.

Doris Day (Columbia): "RUN AWAY, SKIDADDLE, SKIDOO" (Artists*), a catching tune with a good lyric, gets a pretty vocal by Doris Day who appeals to the youngsters with this one. "TUNNEL OF LOVE" (Daywin†) is a bright rhythm entry also due for spins.

Trav's Trio (Warner Bros.): "OO-WAH-OO" (Leeds*) is a bright rhythm slice delivered in fresh, brittle style by this young femme trio. "OOM-PAH PAPA" (Leeds*) is similarly slyly material with a slightly trickier approacch.

Ferrante & Teicher (ABC-Paramount): "CHE SI DICE" (Malin*), a swinging instrumental with a Latin touch, is superbly rendered by this keyboard duo. Excellent change-of-pace material. "HOW HIGH THE MOON" (Chappell*) also is dished up in a standout arrangement on rigged pianos.

THE CHAMPS (Challenge): "TURNPIKE" (Golden West†) is a rocking instrumental that moves along with a firm, steady beat. "ROCKIN' MARY" (Jett) is a fair rhythmic variation of "MARY HAD A LITTLE LAMB."

Betty Johnson (Atlantic): "THERE'S NEVER BEEN A NIGHT" (Trinity†) is a fast-moving ballad with a good lyric which this songstress sells in effective style. "MR. BROWN IS OUT OF TOWN" (Trinity†) has an offbeat storytelling angle to draw attention.

Johnny Andrews (Pinky): "IT'S A WONDERFUL WONDERFUL FEELIN'" (Manor*) is a nice romantic ballad with an oldfashioned flavor: It's done in straightforward style by this singer. "HAVIN' A WONDERFUL TIME" (Manor*) is an easy-to-take tune with a pick-me-up message.

Al Alberts (Coral): "THINGS I DIDN'T SAY" (Shapiro - Bernstein*), an attractve ballad with a Latin beat, makes a neat bow as a single for Al Alberts, formerly the lead voice of the Four Aces. "GOD'S GREATEST GIFT" (Springton*) is a big-scaled religioso with doubtful chances.

Tony Roberts (MGM): "SHE" (Marks†), a nice straightforward ballad, is crooned in arresting style by this singer. The performance could grab considerable spins. "I SURRENDER, DEAR" (Mills*), the oldie, gets a strong vocal with a big beat backing up.

Mike Kelly (Modern Sound): "GIGGLE AND WIGGLE" (Sidney†), a cute, frantic-type rocker, gets an uninhibited workover that will earn it lotsa juve play. "HEART BREAKER & A LEAVER" (Sidney†) is precisely in the same groove.

Helen Carroll (Remsen): "BLACK CAT ON THE RAILROAD TRACK" (Remsen*) is an okay piece of special material colorfully belted by this songstress and male chorus. "IT'S A BEAUTIFUL DAY" (Remsen*) is a lilting ballad with a fair lyric.

Frankie Avalon (Chancellor): "I'LL WAIT FOR YOU" (Debmar*) is another strictly teenage-slanted entry crooned in appropriate adolescent style. "WHAT LITTLE GIRL" (Rambed†) is a bright uptempo side, also for the kids.

The Diamonds (Mercury): "ETERNAL LOVERS" (Marks†) is a quality rocking ballad savvily delivered by this combo. Could pay off big. "WALKING ALONG" (Maureen†) is a catching slice with a nifty rhythm idea slickly handled.

Mell Stevens (Brunswick): "MORE AND MORE" (Cornell*) is a solid slow rocking ballad gets an all-out vocal by this singer. "WHAT COULD BE BETTER" (Chappell*) is an okay uptempo item.

The Robins (Knight): "QUARTER TO 12" (Alan-Edwards-Pioneer†), a rocking entry with a good lyric peg, gets a standardized slice by this combo. "PRETTY LITTLE DOLLY" (A-E-P†) is a routine rocker.

Donnie Elbert (De Luxe): "WHEN YOU'RE NEAR ME" (Loist), a lowdown rhythm entry, gets an authentic bluesy vocal by this songstress. "JUST A LITTLE BIT OF LOVIN'" (Jay & Cee†) is more of the same.

The Schooners (Ember): "VIDDLY BIDDLY BABY" (Wildcat-Angel†) is a way-out rhythm number, is sold driving vocal-instrumental by this combo. "SCHOONER BLUES" (Angel†) is an okay bluesy instrumental.

Bubber Johnson (King): "I CAN'T SEE WHY" (Mills*) is an above-par slow rocking entry which Bubber Johnson and combo project in flavorsome blues style. "AS LONG AS I LIVE" (Loist) is a commonplace lyric.

Johnny Stark (Crystalette): "LITTLE BO BLUES" (Hilder†) registers as a toe-tapping rhythm number which this singer handles restfully. "I WANNA SEE YOU" (Hilder†) is familiar rocking stuff.

* ASAP. † BMI.

Best Bets

PERRY COMO...LOVE MAKES THE WORLD GO 'ROUND (RCA Victor).....Mandolins In the Moonlight

Perry Como's "Love Makes The World Go 'Round" (Winnetont) is the type of sparkling rhythm ballad which this singer regularly turns up with click impact. "Mandolins In The Moonlight" (Roncom), an Italo-styled entry, has less direct commercial impact.*

* * *

JOHNNY BURNETT.....I'M RESTLESS (Freedom).....Kiss Me

Johnny Burnett's "I'm Restless" (American†) is a standout piece of rockabilly material aimed right on the juve target, "Kiss Me" (Metric†) reverts back to a routine groove.

* * *

DON CHERRY.....I LOOK FOR A LOVE (Columbia).....Big Bad Wolf

Don Cherry's "I Look For A Love" (Weiss & Barry†) is a good ballad with a beat which could repeat this singer's impact on "Band of Gold" a couple of years ago. "Big Bad Wolf" (Melody Trails†) is a playful rocking item also with chances.

* * *

NAT KING COLE.....NON DIMENTICAR (Capitol).....Bend a Little My Way

Nat Cole's "Non Dimenticar" (Hollis†), the latest version of this much waxed Italo tune, is a slick commercial job which could ride all the way home on the current song trends. "Bend A Little My Way" (Sweco†) is a pleasant ballad sold in Cole's smoothest manner.

* * *

PAT SUZUKI.....ROAR, LION, ROAR (Vik).....The Whiffenpoof Song

Pat Suzuki's ultra-sultry workover of "Roar, Lion, Roar" (Broadcast†) may not be exactly the way Columbia U.'s alumni remember it, but it's due to give this college song a push in non-academic circles. It's the best of four alma mater tunes done by this diminutive stylist. "The Whiffenpoof Song" (Miller) is given a less offbeat treatment.*

* * *

AL HIBBLER.....LOVE LAND (Decca).....Love Me Long, Hold Me Close

Al Hibbler's "Love Land" (Skidmore) is a slow-tempoed ballad slated for strong returns via this intense rendition. "Love Me Long, Hold Me Close, Kiss Me Warm and Tender" (Massey*) is another fine ballad with big commercial potential.*

LAWRENCE WELK
Presents
"A MUSICAL TRIP TO LATIN AMERICA"
Featuring JANE WALTON
(Coral Album No. 57187)

Album Reviews

Gordon Jenkins: "Tropicana Holiday" (Capitol). Culled from his tunes for the musical revues at Las Vegas' Tropicana Hotel, this collection of Gordon Jenkins' numbers shows the composer-conductor at the top of his cleffing form. Jenkins has produced a series of smart tunes and some good romantic ballads which give this set a sharp edge. There's a couple of saucy items in "I Know What Let's Do," delivered by Elaine Dunn and Dante D'Paulo, and "Sex," excellently done by Nelle Adams; a lilting item, "In The Summertime," by Carol Jarvis, who also scores on "I Live Alone." Additional good numbers are "I Can't Sleep," "Live Alone," and "I Can't Make Up My Mind." Others from the Tropicana casts featured in this set are Bob Stevens, Sally Sweetland, Don Williams, Bill Lee and George Chakiris.

"Steve Allen Plays Neal Hefti" (Coral). A slick modern-sounding big band, with Steve Allen featured on piano, generates a swinging mood in this workover of pieces written and arranged by Neal Hefti, one of the better craftsmen in the field. This is a fresh repertory of numbers, ranging from bright uptempo items, like "Why Not" and "Sure Thing," to bluesy entries like "Cherry Point" to "Chug-A-Lug," a "train" song that moves.

Xavier Cugat: "The King Plays Some Aces." (RCA Victor). Latin-American instrumentals, which never go out of fashion, are dished up here in their most commercial style by Xavier Cugat's organization. Cugat's crew, much like Guy Lombardo's orch in another idiom, plays with a clear beat and a lucid melodic line which is a definite asset to amateur hoofers. In this set are included numbers like "Carioca," "Cuban Mambo," "Green Eyes," "Mambo No. 5" and a nifty arrangement of a piece from "The Nutcracker Suite."

The Peanut Vendors: "Swinging Latin Nights" (United Artists). More Latin melodies, in a jazzier groove, are presented by this studio combo. It's a swinging session of cha chas, merengues, mambos, and tangos played with color, drive and occasionally, some noisy dissonance to lend an "authentic" feeling. Among the numbers in south-of-the-border garb are "That Old Feeling," "Chicago," "St. Louis Blues," "Swing Low" and "The Peanut Vendor," in mambo tempo.

"The King and I" For Orchestra" (Warner Bros.). Richard Rodgers' score for "The King and I," Hammerstein's wordage, gets a lush spotlighting in this package. A symphony-sized orch, under Warren Barker's baton, has fashioned a richly-textured instrumental sound for the showtunes, including "Hello, Young Lovers," "The March of the Siamese Children," "Getting To Know You," "Whistle A Happy Tune" and "We Kiss In a Shadow," among others. The score for the same show also turns up with a modern jazz treatment by the **Gerald Wiggins Trio** for the Challenge label. Wiggins, on piano, takes off on the various melodies with some attractive inventions that'll please the hip showtune buffs.

Roy Acuff: "Favorite Hymns" (MGM). Religioso music, which has developed into a staple item in the packaged market, is given a straightforward country accent in this LP. Roy Acuff and the Smoky Mountain Boys, singing with simplicity and sincerity in the familiar backwoods musical style, delivers numbers like "Were You There When They Crucified My Lord," "Take My Hand, Precious Lord," "The Unclouded Day," "Lord Build Me A Cabin" and some latter-day hymns.

"On Campus With The Dukes of Dixieland" (Audio Fidelity). At this rate, the Dukes of Dixieland, a relatively young combo from New Orleans, are going to amass a tremendous pile of LP's in their catalog before long. This is Vol. 8 for this click combo which, having virtually exhausted the standard dixieland repertory, is now laying into the welter of college songs. Once again, this group generates considerable excitement with their spirited, hardhitting performances. Dixie versions of songs associated with Tulane, Notre Dame, Wisconsin, Illinois, Yale, Ohio and other schools are included along with numbers like "Varsity Drag," "Buckle Down, Winsocki" and "Sweetheart of Sigma Chi."

"Mother Goose For The Swing Set" (RCA Victor). Swinging and updating the nursery rhymes is not particularly original, but this set accomplishes the unusual in doing it with taste. The arrangements are slanted to set the diaper set jitterbugging while making some clever extension of the original poetry. Don Elliott and Dottie Evans, on vocal, handle the lyrics easily with Buddy Weed's combo laying down a swinging beat.

"This Is Dean Martin" (Capitol). This is a random potpourri of recent tunes cut by Dean Martin. The smooth, relaxed approach is heard on a flock of Italo numbers, including "Volare," "Write To Me From Naples" and "Return To Me," mixed with entries like "Angel Baby" and "Makin Love Ukelele Style," among others. It's a pleasant folio.

Julie London: "Julie Is Her Name—Vol. 2" (Liberty). Three years ago Julie London cracked into the disk picture with an LP tagged "Julie Is Her Name," from which came a clicko single, "Cry Me A River." Since then she's continued to make noise in LP market and should sustain the decibels with the second edition of the "Julie Is Her Name" idea. The style remains simple and sultry and the tunes are out of ASCAP's topdrawer so the set should be a crowd-pleaser and her color photo on the cover will win it the proper display exposure.

Henry Mancini Orch: "Terribly Sophisticated Songs—A Collection of Unpopular Songs For Popular People" (Warner Bros.). Despite its lengthy title, the album should have added something like "Inside Irving Taylor," for it shows off the cleffer as probably only his friends and house-guests know him. And they know him as a guy who pokes fun at established cleffers and popular song patterns. He takes after the hillbillies, the showtunes, popular orch and singing styles, etc. It's all an inside joke with limited appeal but music whites will have a lot of fun with it. *Herm.*

VARIETY 10 Best Sellers on Coin Machines

1. IT'S ALL IN THE GAME (3)	*Tommy Edwards*	MGM
2. NEL BLU DIPINTO DI BLU (9)	*Domenico Modugno*	Decca
3. BIRD DOG (5)	*Everly Bros.*	Cadence
4. LITTLE STAR (8)	*Elegants*	APT
5. SUSIE DARLIN' (1)	*Robin Luke*	Dot
6. ROCKIN' ROBIN (2)	*Bobby Day*	Class
7. JUST A DREAM (5)	*Jimmy Clanton*	Ace
8. TEA FOR TWO CHA CHA (2)	*Tommy Dorsey Orch*	Decca
9. TEARS ON MY PILLOW (1)	*Imperials*	End
10. TOPSY (1)	*Cozy Cole*	Love

Second Group

DEVOTED TO YOU	*Everly Bros.*	Cadence
BORN TOO LATE	*Ponytails*	ABC-Par
NEAR YOU	*Roger Williams*	Kapp
LA PALOMA	*Billy Vaughn*	Dot
STUPID CUPID	*Connie Francis*	MGM
PATRICIA	*Perez Prado*	Victor
EVERYBODY LOVES A LOVER	*Doris Day*	Columbia
SUMMERTIME BLUES	*Eddie Cochran*	Liberty
HOW THE TIME FLIES	*Jerry Wallace*	Challenge
WESTERN MOVIES	*Olympics*	Demon

[Figures in parentheses indicate number of weeks song has been in the Top 10]

ASCAP Fielding

Continued from page 1

ness details to its chief competitor. BMI insists that it needs the ASCAP cards to fight the ASCAP cleffers' charges of a conspiracy against their music.

ASCAP has come up with an alternative plan under which BMI would be permitted to examine large quantities of performance cards on which the title of the song was blotted out. BMI has declared this proposal unsatisfactory and its position was upheld by former Federal Judge Harold M. Kennedy, who is sitting as special master in the extensive pre-trial examinations in the ASCAP songwriters' suit against BMI.

N.Y. PUBS FACE GRIM FUTURE

ASCAP Eyeing Change in Logging Of Radio-TV to Pinpoint Payoffs

The American Society of Composers, Authors & Publishers is now reportedly studying a general overhauling of its logging procedure. It's understood that some statistical experts have been approached to undertake the job of coming up with a system for an extensive and foolproof checking of actual performances played on the radio-tv lanes.

ASCAP's logging, which is now based on a 100% check of the networks and a rotating spot check of several thousand indie stations, has been one of the chief targets of criticism by dissidents in the ranks. The recent Congressional probe in ASCAP's setup by the House Subcommittee on Small Business, under the chairmanship of Rep. James Roosevelt (D., Cal.), focussed in large part on ASCAP's checking of performances.

Since ASCAP collects the overwhelming bulk of its $24,000,000 annually from radio and tv, it now pays off exclusively on performances in the broadcast media. Because there is no 100% logging of the indie stations, due to the large cost of collecting and analyzing such data, there have been recurrent squawks from publishers and songwriters that many songs that are plugged on indie stations do not figure in the final tally.

At the present time, Dr. John G. Peatman, of the City College of N. Y. Psychology Dept., is handling the logging of the indie stations for ASCAP. Under the current setup, stations that are selected for logging are not known to any member of ASCAP, in order to avoid special plugging drives by the publishers.

Urania's Own Off-Track Betting; Pick the Right Groove & Be a Winner

While New York City politicos are toying with legalization of off-track betting, Urania has come up with a package that may bring pari-mutuel windows into the livingroom.

The Urania LP, tagged "Henny Youngman's Horse and Auto Race," simulates an actual running with different winners reaching the finish line, depending on the groove where the disk has been started. Youngman narrates a horse race on one side and the auto race on the other with appropriate background sounds. An intermingling of the five grooves makes a new winner possible each time the record is played.

A regular edition at $3.98 has its liner arranged so that chips may be placed on it. A deluxe package at $4.98 is boxed and contains a felt pad for bets.

Col's 'Kiss Me Kate' LP Gets Video Show Hypo

Columbia Records is dusting off its original cast album of "Kiss Me, Kate," (originally released in early 1949) for a tiein with the tv production of the Cole Porter musical scheduled for Nov. 20 over NBC-TV.

The teleproduction will star Alfred Drake and Patricia Morison who also appear on Col's original Broadway cast package. Diskery is joining with the Hallmark Greeting Card Co., NBC-TV, the Carl Byoir public relations firm, and the Foote, Cone & Belding ad agency to promote the "Kate" spec and album.

The telecaast tiein will be accented by specially designed new album jackets and provisions will be made for dealers to adapt existing inventory to capitalize on the new packaging and display materials.

William St. C. Low, general manager of the Composers, Authors and Publishers Assn. of Canada, back from Europe yesterday (Tues.) on the Caronia.

Decca-Urania 4-City Tie

Decca Records' distribution division which began handling outside labels earlier this year, is now taking the Urania line in four territories, Boston, Albany, Hartford and Buffalo. Decca will handle both tapes and disks for Urania, which is planning 45 stereo releases in the next three months.

Decca's distrib company also handles the Warner Bros. label, Everest Records and London Records, also in some key areas.

'Controlled' Output For Colpix Label; 'Nautilus' Top LP

The newest diskery to be parented by a film company, Colpix Records, starts rolling this week with a program its execs call "controlled releases." According to diskery's general manager Jonie Taps and director of operations Paul J. Wexler, Colpix, the disk division of Columbia Pictures, will hit the market with "specialized" items pegged for special consumer targets without any specific release schedule commitments.

The Colpix label is being introduced in the market today (Wed.) with four LPs and one single. According to the diskery execs, only 11 albums are planned for release in the remaining three months of the year.

Spotlighting the kickoff release is an on-the-spot recording made aboard the atomic submarine Nautilus on its cruise under the

(Continued on page 54)

Maxin's Metro Gabs

Arnold Maxin, MGM Records prexy; is on the Coast this week for huddles with Metro execs and diskery's veepee Jesse Kaye on soundtrack albums and pic-disk ties.

Maxin is out to build closer relations between the studio and the recording firm on single releases for promoting the pic product.

'UPSTARTS' WITH HITS TAKE OVER

These are brutal days for most of the New York publishers. They are helplessly watching the music business slip out of their hands into the control of a vast horde of newcomers literally scattered all over the U.S. map.

Many of the smaller publishers are worried over the disappearance of their last solid underpinning—performance money. Since these firms have to depend chiefly on current hits, rather than substantial catalogs, of standards, they are facing the prospect of getting very little coin both from the American Society of Composers, Authors & Publishers and Broadcast Music Inc. While ASCAP has never been an important revenue source for these smaller publishers, the probability that BMI is going to cut back drastically on its guarantees is the new, and scarifying, factor in the current situation.

Divvying a Set Melon

The economics of the new music biz is seen forcing the hand of BMI in its relations with the New York publishers, many of whom get substantial guarantees. With the hits now coming from the hinterlands and controlled by publishers who are mainly BMI affiliates, BMI must pay these firms according to their performance ratings. Such payments must cut into the guarantees paid to the firms which are not producing, since the annual BMI distribution fund is fixed.

The handwriting has been on the wall for the small publishers ever since the advent of rock 'n' roll three or four years ago. That idiom broke the dikes for the so-called amateurs, both on the performing and publishing end. Since that time, the music biz has become strictly hit-or-miss; with no control over the destiny of any particular song by either the publisher or the disk company. The old ideas of song exploitation and promotion have had to be scrapped.

The New York publishers also frankly don't know where to look for material. In the old days, a songwriter who produced a hit could reasonably be expected to write another good song. Nowadays, the hit songsters are chiefly one-shotters, much like the performing talent. Few have shown the ability to repeat with a hit, and hence their followup numbers are just as much of a gamble as anyone else's.

Stereo Starring at N.Y. Hi-Fi Show In Mfrs.' Bid for $260,000,000 Pot

Riding with the prevailing winds in the disk industry, the New York High Fidelity Music Show opened yesterday (Tues.) at the N.Y. Trade Show Bldg. with stereo sound blasting from virtually every room.

Sponsored by the Institute of High Fidelity Manufacturers, the show is expected to furnish a big hypo for hi-fi equipment sales which, it's estimated, will hit the $260,000,000 mark for component manufacturers and about an equal gross for the packaged home music system makers.

While stereo has been demonstrated at past audio shows in tape form, this is the first year that the equipment manufacturers have a ready supply of stereo disks with which to showcase their product. Every brand name in the amplifier, speaker, cartridge and turntable field at the fair was accenting its stereo lines. The major disk companies are also on hand to push their stereo packages during the five-day fair. Over 50,000 are expected to pay the 99c admission to get into the exhibit.

Simultaneous with the hi-fi show, the Audio Engineering Society opened its 10th annual convention at the nearby Hotel New Yorker Monday (29). The engineers have scheduled a five-day meet to discuss the latest advances in stereo and new applications of transistors.

Meyer Davis to Victor

Meyer Davis, veteran society band maestro and contractor, has joined the RCA Victor talent stable. His first LP, due in October, will be titled "Dancing With The Smart Set."

Victor inked Davis, who has cut some LPs for other labels, in line with the steady upbeat in society band LP sales in the past couple of years.

Baker Exits Big 3 in Dec.; Plans Own Biz

After 26 years with Robbins Music Corp., Murray Baker is resigning by the end of this year to go into the music publishing business on his own. Robbins, along with Feist and Miller Music, constitute the Big 3 Music Corp., a Loew's Inc. subsidiary, and in line with the general economies attendant to the Loew-Metro reorganization, certain curtailments have taken place within the music publishing affiliations.

Mickey Scopp, v.p. and g.m. of the three pubberies, will probably designate Hy Ross, No. 2 man to Baker, to assume the responsibilities of general professional manager. Norman Foley, prof. mgr. at Feist, likewise has Roy Kohn as No. 2 man, and Ted Black, head of Miller's professional department, has Al Kohn the No. 2 man. Both Kohns, incidentally are brothers.

Oscar Robbins (no relation to founder Jack Robbins of the firm bearing his name) heads the standard music exploitation of the Big 3. Herb Gottlieb, who was an ex-

(Continued on page 54)

Garner $6,700 in Conn.

Erroll Garner racked up a $6,700 gross at the Oakdale Musical Theatre in Wallingford, Conn., Saturday (27) night, despite a driving rain.

A capacity crowd of 1,700 turned out for the concert.

52 Dates Lined Up For Williams 1st Tour With Own Group; Dayton Teeoff

Roger Williams, Kapp's keyboard disker, has been set for a 52-date tour beginning Oct. 10 in Dayton, Ohio. It will be the first time that Williams will be travelling with his own accomp combo, two guitars and a bass.

Most of the dates, which are being booked by Music Corp of America, are being set at a guarantee against 60% of the gate. Some of the flat fee dates are going at a straight $5,000.

Williams, who has clocked more than 2,000,000 album sales in his 12 LP entries for Kapp, is now mulling a foray into the publishing field. The venture, which will be in the ASCAP fold in collaboration with his manager Stan Greeson, will be primarily to hold his own material.

Greeson currently is working on plans to take Williams on a tour of Latin America, South Africa and Europe. It will be William's first in-person try in these areas. His U.S. tour is expected to get an added push via a "Person to Person" telecast over CBS-TV Oct. 24. The U.S. tour winds in Stoneham, Mass., Dec. 19.

Cap Brass to London For Huddles With EMI

Hollywood, Sept. 30.

Five executives of Capitol Records planed for London via N.Y. over the weekend for 10 days of business meetings with EMI (Electric and Musical Industries) toppers on upcoming classical product.

The label bigwigs include Lloyd W. Dunn, veepee of sales and merchandising; Francis Scott 3d, director of album repertoire; Gordon R. Frazer, director of merchandising; John Coveney, merchandising manager, Capitol classics, and Leo Kepler, merchandising manager of Angel Records.

Donna Hightower to Cap

Hollywood, Sept. 30.

Blues singer Donna Hightower has been signed to a recording pact by Capitol.

Chirp's initial waxings, not chosen as yet, will be produced by Dave Cavanaugh, who also put her under pact.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Pied Piper Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Volare (Robbins)	1	1	1	1	1	1	1	1	1	1	9	102
2A	4	*It's All in the Game (Remick)	3	..	3	..	9	2	..	..	4	6	1	49
2B	2	†Patricia (Peer-Int.)	4	..	..	2	..	..	4	3	3	2	10	49
4	3	*Born Too Late (Mansion)	7	..	2	5	..	..	5	2	..	5	..	40
5	7	*Ev'b'dy L'ves L'ver (Korwin)	..	6	7	..	3	6	..	5	8	10	..	32
6A	..	†Poor Little Fool (Eric)	..	..	8	4	5	4	7	8	..	..	..	30
6B	5	*Near You (Supreme)	2	..	..	3	..	..	..	..	2	7	..	30
8	6	†Little Star (Keel)	..	..	..	..	..	..	10	7	6	3	2	27
9	..	*Dance, Everyone, Dance (Southern)	..	2	..	..	2	..	..	..	..	..	..	18
10	..	*Tears on Pillow (V-Boonie)	9	..	5	..	..	..	..	..	..	..	3	16
11	13	†Devoted To You (A-Rose)	5	..	..	10	..	..	..	..	..	4	..	14
12	11	*Kathy-O (Northern)	..	..	..	..	..	..	2	..	..	..	7	13
13A	8	*If Dreams Came True (Korwin)	..	..	10	..	..	..	..	6	5	..	..	12
13B	15	†My True Love (Peer Int.)	..	..	..	..	..	..	3	..	10	8	..	12
15	9	†Just a Dream (Ace)	..	8	..	..	..	7	8	..	..	..	..	10

Rock 'n' Roll Espresso Style

Modugno Hot in U.S. While Paul Anka Clicks With Italo Juves

By JO RANSON

Rock 'n' roll at the raucous hour of 8 a.m. at the corner espresso bar appears to be the current diversion of most youngsters in Italian cities.

TV is growing rapidly in the major Italian cities and the dinner hour finds crowds at all tv appliance store windows gandering the latest Italo version of "Have Spaghetti—Will Eat."

Last winter Elvis Presley didn't rate space in any music show window in Italy. Today he gets top billing along with Frank Sinatra and Perry Como. But curiously few, if any, female vocalists of American origin get the nod from the younger set in Italy.

These are some of the impressions Jim Fasset, music commentator on CBS Radio's "World Music Festivals" and currently in his 11th year as music commentator for broadcasts of the New York Philharmonic, returned with after a more than four-month worktrip through Italy.

On this side of the Atlantic jukeboxes are ringing out with Domenico Modugno's version of "Nel Blu Dipinto Di Blu" while in Italy, Fassett reports hearing Paul Anka's version of "Diana" belted out in English. The kids don't understand a word of it, Fassett observed upon his return to the states last week, but it doesn't prevent them from dancing to the music.

"Any morning at eight you can see the kids putting 50 lire (approximately 8c.) into a jukebox at the corner espresso bar and the resultant sound resembles a main street drug store in 1956 or '57," Fassett said.

From this and other music patterns, one can't help but observe that Italy's pop music is imported from the haven of the hot dog and the knish rather than that of the

(Continued on page 54)

Ballroom Ops Toy With Bally Plan To Hypo Hoofing

Chicago, Sept. 30.

The nation's ballroom owners again are studying an industry public relations plan in hopes of stimulating more public dancing. They adopted a p.r. proposal at their Chi convention last week, but its details remain under wraps, nor does it have a kickoff date.

Whether the scheme will ever get off the ground is speculative. It's recalled that other promotion plans have been up before the ops over the past five years, and none ever reached fruition. One stumbling block is money; as trade organizations go, the National Ballroom Operators Assn. is a smallie with a limited exchequer. Any nationwide publicity scheme would require much more of a bankroll than the outfit has now, which probably would mean a special membership assessment. What with the generally downbeat ballroom biz picture, it's moot just how the ops—especially small and medium ones—would take to this.

What the NBOA is hoping for, however, is a hookup that would make the promotion effort a cooperative one, and at this point the talk is of an alliance with the American Federation of Musicians. Tooters union, it's understood, is currently mulling some such program, one that might tie up with deejays. A NBOA committee has been in contact with AFM prexy Herman Kenin, but any unity plan is nebulous at the moment, chiefly because the musicians are currently weighted with a load of other matters deemed of higher importance.

At any rate, the ballroomers did vote for a p.r. program—if only in principle for the nonce.

Prexy Carl Braun Jr. (Commodore Ballroom, Lowell, Mass.) was reelected for another year's term, and Las Vegas was chosen as site for the 1959 meeting.

'Misquoted': Friml

Los Angeles.

EDITOR, VARIETY:

Would appreciate very much if VARIETY could kindly tell its readers that I was misquoted in a statement that was carried on your front page the issue of Sept. 17, concerning the musical "My Fair Lady." When I arrived in San Francisco the press agent on board the SS Orcades, while interviewing me, asked me if I had seen the London production of "My Fair Lady." I said I had and thought the original New York company was played much better.

I have had nothing but the fullest respect and admiration for the collaborating talents of Alan Lerner and Frederick Loewe. They were great when they did "Brigadoon" and "Paint Your Wagon" and now became even greater with "My Fair Lady."

Rudolf Friml.

Linck CRDC Mgr. in Mil.

Hollywood, Sept. 30.

Edgar J. Linck is the new operations manager of the Milwaukee branch of Capitol Records Distributing Corp.

He succeeds Kirk Potter, who was recently switched over to the Chicago branch of CRDC as operations manager.

LESTER LANIN

Played to BIGGEST STREET BLOCK PARTY EVER. 44,000 danced to LANIN BAND in BROCKTON, MASS.

Oct. 3-16: CHASE HOTEL, St. Louis.

Soon to be released: EPIC ALBUM. "HAVE BAND, WILL TRAVEL."

Ralph Stein Heads A&R For Pickwick's Labels

Ralph Stein has been set by Sy Leslie, Pickwick Sales Corp. prexy, to head the artists & repertoire departments for the lowprice Design label and for the kidisk line, Cricket Records. Warren Vincent will remain as musical director.

In the past few years, Stein has been a freelance disk producer.

Inside Stuff—Music

"Non Dimenticar," an Italian tune which was originally heard in the pic import, "Anna," four years ago, has come up with its 15th disk version recently even though it never has broken through as a hit. Tune was originally the back side of the MGM click soundtrack slice of the "Anna" tune under the title of "Tho Voluto Bene." It was picked up by the smart supper club songstresses as a good performance song, which cued publisher Howie Richmond to come up with an English-language version. The first try was under the title "If You Said Goodbye." The current version was written by Shelly Dobbins, of the NBC programming department. In the last few months, tune has been cut by Joni James, Vic Damone, Lou Monte and, most recently, Nat Cole.

Franco-American music men are laughing at a Broadway music publisher who was "living it up" so luxuriously at a posh Riviera hostelry that nothing would do but that his New York lawyer-friend and wife come to the south of France from Paris and "be my guests." The American music man told the hotel concierge to see that "all arrangements were made" and that he would meet his friends when he got back from the casino. Upon his return that night he found himself locked out the concierge blandly explained, "But, monsieur, you told us to give your friend the very best we had, so we did—we gave him your suite! We now have three rooms for you, your secretary, and your other friend—unfortunately without baths and also, unfortunately, not facing the Croisette!" (Mediterranean view). Both parties agree this was a new kind of "fractured French" deal.

RCA Victor pactee Johnny O'Neill has indirectly climbed on the "Wagon" and it could pay off in big returns for the youthful singer. O'Neill has been chosen to record the theme song for NBC-TV's "Wagon Train" vidpix series, both for the background music of the show, which will be played over the titles, and for an RCA disk. Shorty Rogers, under pact to the same label, will backstop the session of the "Wagon" song, which was penned by Sammy Fain and Jack Brooks. Singer is currently playing a two-week engagement at King's Supper Club in Santa Barbara.

Sammy Cahn's 25th anni as a songwriter was cited before Congress by Representative Gordon McDonough of Southern California and reported in the Sept. 12 edition of the Congressional Record. Rep. McDonough called attention to the 50,000,000 disks which have been made of Cahn's songs and the more than 10,000,000 sheet music copies that have been sold over the world.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Macy's)	Long Island—(Arcade Assoc.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Memphis—(Trent Wood Records)	Minneapolis—(Dayton's Dept. Str.)	Kansas—(Katz Drug Co.)	Portland—(Lipman-Wolfe)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	5	**GIGI** (MGM) **Sountrack** (E 3641)	..	1	2	..	4	2	3	4	6	5	2	..	..	..	..	..	3	1	..	6	93
2	2	**VAN CLIBURN** (Victor) **Tchaikovsky Concerto** (LM 2250)	1	9	1	6	..	..	..	2	4	3	..	2	5	..	..	..	..	6	..	2	80
3A	1	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	2	2	..	5	3	3	7	5	1	10	..	..	..	..	4	..	..	3	8	..	79
3B	3	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1932)	..	6	6	3	2	..	4	6	2	7	..	1	..	..	..	4	5	7	..	..	79
5	4	**JOHNNY MATHIS** (Columbia) **Swing Softly** (CL 1165)	..	4	8	..	5	..	2	..	..	8	1	..	3	..	..	7	10	5	7	7	64
6	7	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	..	..	..	..	8	6	5	3	5	6	..	..	..	3	..	6	..	4	10	5	60
7	6	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1160)	4	..	..	1	6	10	..	1	8	..	..	5	..	6	..	..	..	2	..	..	56
8	13	**ELVIS PRESLEY** (Victor) **King Creole** (LPM 1884)	3	7	4	..	..	..	..	..	..	..	9	..	..	..	1	..	..	..	3	3	47
9	15	**FRANK SINATRA** (Capitol) **Only the Lonely** (W 1053)	7	..	..	..	..	..	..	7	..	..	..	3	1	..	..	3	..	..	1	..	44
10	17	**KINGSTON TRIO** (Capitol) **Kingston Trio** (T 996)	..	..	..	..	..	..	..	..	..	1	..	9	..	..	..	1	2	..	..	1	41
11	8	**PAT BOONE** (Dot) **Stardust** (DLP 3118)	..	..	..	9	1	..	..	3	..	..	..	..	..	2	2	..	..	..	..	..	38
12	11	**NAT KING COLE** (Capitol) **Cole Espanol** (W 1031)	6	3	..	..	..	..	..	..	..	..	..	..	..	..	5	..	4	..	6	..	31
13	14	**AHMAD JAMAL** (Argo) **But Not For Me** (Argo 5294)	5	..	..	..	7	1	..	..	..	..	..	..	..	..	3	..	..	..	..	..	28
14	9	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	8	..	..	4	..	7	..	10	10	..	6	..	..	..	..	..	..	9	..	..	23
15	12	**RAY CONIFF** (Columbia) **Concert in Rhythm** (CL 1163)	..	..	..	..	..	..	9	..	..	4	8	..	..	..	..	8	6	10	..	10	22
16	..	**ESQUIVEL ORCH** (Victor) **Other Worlds, Other Sounds** (LPM 1753)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	2	..	19
17	10	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	10	..	7	..	..	..	..	..	..	..	..	..	..	9	..	5	..	..	..	7	17
18A	..	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	..	..	..	..	..	5	..	..	..	..	..	..	7	10	7	10	..	..	..	..	16
18B	23	**MANTOVANI** (London) **Gems Forever** (LL 3032)	..	..	..	7	..	..	..	..	9	..	..	10	2	..	..	..	..	..	..	..	16
20	..	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	8	..	..	13
21A	24	**JONAH JONES** (Capitol) **Jumping With Jonah** (T 1039)	..	..	..	..	9	..	10	..	..	..	..	4	..	..	..	..	..	..	9	..	12
21B	16	**KING AND I** (Capitol) **Soundtrack** (W 740)	..	..	..	8	..	..	..	..	..	9	4	..	..	..	..	..	..	..	..	..	12
23A	..	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu** (DL 8808)	9	5	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
23B	20	**AROUND THE WORLD** (Decca) **Soundtrack** (DC 9046)	..	..	..	10	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	9
25	..	**SHEARING-STATON** (Capitol) **In the Night** (T 1003)	..	8	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	8

Tiomkin Three-Sheets H'wood's Canned Music Vs. Heindorf's Rap

Hollywood, Sept. 30.

Hollywood musical recording has received a staunch supporter in veteran composer-conductor Dimitri Tiomkin. Latter has taken it on his own to answer Ray Heindorf's recent blast on the quality of music recorded in Hollywood. Heindorf last week stated that motion picture music recorded abroad was superior to music recorded here.

Tiomkin says that's nonsense and that Hollywood sound departments are unequalled in the world—and are also responsible for the development of stereophonic sound and most other major developments in sound reproduction.

"If foreign soundtracks appear to be superior to ours by Heindorf, perhaps it is due to the fact that recording time and musicians come cheaper in Europe than here." "There," he added, "they can use 100 musicians and keep them as long as needed to obtain top quality."

Tiomkin concluded by saying that Heindorf's statement was unfair and uncalled for because the men of Hollywood do great work in spite of such handicaps as time allowed, and budgets allocated, for recording sessions.

Holland Label Adds Pair

The indie Holland label has added two new roups to its roster. They are the Four B's and a G, and the Russo Bros.

Already signed to the label are Roger LaRue and the Lollypops.

French Disk Bestsellers

Paris, Sept. 23.

Colonel Bogey March M. Miller (Philips)
Diana ..... Anka (Vega)
Le Gondolier ..... Dalida (Barclay)
La Foule ..... Piaf (Pathe)
La Pluie Viendra .... Becaud (Pathe)
Volare ..... Modugno (Barclay)
Sarah .. Compagnons Chanson (Columbia)
L'Eau Vive ..... Beart (Philips)
Buena Sera ..... Renaud (Pathe)
Only You ..... Platters (Barclay)

Glasgow Savoy Cinema To Become a Ballroom

Glasgow, Sept. 30.

The New Savoy Cinema, long-time vaude and picture house, shuttered Sat. (27) for conversion into a luxury dancery. House will be renamed the Majestic, and will continue under the banner of Circuits Management Assn., a Rank outfit.

Proscenium arches, gallery and part of the balcony will be removed to leave an empty shell for the construction of the ballroom.

Another Dozen Sets From The Warner Bros. Label

The new Warner Bros. label goes into the second month of operation with 12 new packages. This will bring the WB total so far up to 24 sets, 22 of them in stereo.

Highlighting the October release are packages by Tab Hunter, the Mary Kaye Trio, John Scott Trotter and Warren Barker's orch.

Although the diskery isn't releasing and sales figures on its first month's [illegible]out, Hal Cook, sales veepee, [illegible]ts that the first 12 sets went above the first month's quota with reorders coming right across the board.

WQXR'S 34 HOURS OF STEREO IN OCTOBER

WQXR, N.Y. longhair outlet owned by the N. Y. Times, is plunging into the stereo waters in October with a total of 34 hours of such broadcasting during the month. The outlet has been regularly using at least six hours a week for stereo programs for some time and has been active in this area of hi-fi sound for the past six years.

WQXR uses its AM and FM channels to get the stereo effect in homes that have suitable receivers to tune in. This system is distinct from the multiplex broadcasting starting on WFUV-FM, N.Y., today (Wed.). Multiplex system employs multi-channel transmission which requires an adapter by home receivers.

AFM-MGA Fuss on TV Originations Putting N.Y.-Coast Shows on Spot

British Disk Bestsellers

London, Sept. 30.

Stupid Cupid .....Francis (MGM)
When .....Kalin Twins (Brunswick)
Volare .....Martin (Capitol)
Return To Me .....Martin (Capitol)
Fever .....Lee (Capitol)
Poor Little Fool .....Nelson (London)
Mad Passionate Love Bresslaw (HMV)
Bird Dog .....Everly Bros. (London)
Splish Splash .....Drake (Parlophone)
Endless Sleep .....Wilde (Philips)

Clifford Moves From Reno to Frisco's Bimbo

Reno, Sept. 30.

Bandleader Bill Clifford, with the Riverside Hotel's theatre-restaurant shows since the early '50s, is moving next to Bimbo's 365 Club in San Francisco.

He will form a new band in the Bay City. Freddy Martin is booked for a double frame beginning at the Riverside Oct. 8

Clifford's contract with Bimbo's club calls for him to manage the entertainment and emcee the shows.

Major television shows, which occasionally switch origination points between New York and Los Angeles, are landing right in the middle of the hassle between the American Federation of Musicians and its arch foe, the Musicians Guild of America. Latter union, which recently won jurisdiction over filmed music in Los Angeles, has many members on its roster who also play on Coast tv shows.

In recent Coast originations of the Steve Allen and Ed Sullivan video stanzas, members of both unions were playing side by side. It's understood that AFM officials, who are prevented by the labor laws from stopping their members from working under such conditions, put pressure on the tv producers not to employ the MGA tooters in order to avoid any trouble on the New York end where the AFM's Local 802 has complete jurisdiction. The tv producers reportedly informed the AFM that the matter was out of their hands since the music contractor had the responsibility of providing the musicians for the show.

Read Stumping in N.Y.

Meantime, Cecil Read, MGA topper, is due in New York this week to spark support for his movement among Local 802 members. It's understood that many Read supporters in N.Y. have soured on him since he signed his deal with the pic studios on the Coast in which the staff quotas were given up. Read will present his side of the negotiations. It's likely, too, that Read will discuss the matter of jurisdiction over film music recorded in New York. Local 802 still controls this phase of pic music but Read may challenge this in talks with the N.Y. pic producers.

Local 802 is mapping a special membership meeting Oct. 20 for prexy Herman D. Kenin to give a report on the state of the union. Local 802 prexy Al Manuti will also speak. It's expected that there'll be some discussion of the crucial contract negotiations upcoming with the disk and radio-tv industries within the next few months.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Macy's)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music Shop)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.	San Francisco—(Columbia Music	Hollywood—(Wallichs' Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**TOMMY EDWARDS** (MGM) **It's All in the Game**	1	1	1	..	1	3	5	1	1	..	6	3	2	1	1	1	1	2	..	2	154
2	2	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu**	5	2	3	9	3	1	10	2	3	5	..	7	1	8	..	..	..	9	1	7	100
3	4	**BOBBY DAY** (Class) **Rockin' Robin**	2	5	4	..	5	..	..	6	4	2	4	9	..	..	..	4	9	8	..	5	76
4	3	**ELEGANTS** (Apt) **Little Star**	9	..	..	..	8	5	7	9	2	1	2	..	6	..	..	6	2	..	..	3	72
5	7	**IMPERIALS** (End) **Tears on My Pillow**	7	4	..	8	10	..	..	3	..	..	..	1	3	..	3	..	4	7	..	9	62
6	5	**EVERLY BROS.** (Cadence) **Bird Dog**	6	..	..	..	4	4	..	5	7	..	3	..	..	4	..	..	..	..	2	4	60
7	6	**TOMMY DORSEY ORCH** (Decca) **Tea For Two Cha Cha**	4	3	6	..	2	7	..	..	..	..	10	10	5	2	..	..	8	5	..	..	59
8	8	**ROBIN LUKE** (Dot) **Susie Darlin'**	3	..	..	2	..	..	..	10	..	4	..	..	..	10	..	2	..	4	..	..	42
9A	8	**PEREZ PRADO** (Victor) **Patricia**	..	..	..	..	8	2	..	8	..	..	..	..	4	9	..	..	..	..	4	..	39
9B	10	**COZY COLE** (Love) **Topsy**	10	9	..	..	..	..	..	..	..	..	..	..	..	..	2	..	3	1	..	..	39
9C	17	**KINGSTON TRIO** (Capitol) **Tom Dooley**	..	..	..	5	..	..	..	..	—	..	5	..	..	3	..	..	..	..	..	1	39
12	12	**JIMMY CLANTON** (Ace) **Just A Dream**	..	..	..	..	..	10	..	..	..	3	..	..	..	..	..	..	5	..	3	6	25
13A	11	**EVERLY BROS.** (Cadence) **Devoted To You**	..	..	5	..	..	..	..	..	..	..	..	..	7	..	..	9	7	..	5	..	22
13B	15	**ROGER WILLIAMS** (Kapp) **Near You**	..	..	..	..	..	8	..	..	5	..	..	..	..	..	4	5	..	..	..	..	22
15	20	**EARL GRANT** (Decca) **The End**	..	7	..	6	..	..	6	..	..	..	..	5	..	..	..	..	..	..	..	..	20
16A	..	**DEAN MARTIN** (Capitol) **Volare**	..	..	..	..	..	..	..	4	..	..	..	..	..	..	6	8	..	..	..	..	15
16B	16	**ROBERT MITCHUM** (Capitol) **Ballad of Thunder Road**	..	..	..	1	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	15
18A	..	**DION & BELMONTS** (Laurie) **No One Knows**	..	6	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
18B	..	**DORIS DAY** (Columbia) **Everybody Loves A Lover**	..	..	..	..	..	6	2	..	..	..	..	..	..	..	..	..	..	..	..	..	14
20	..	**CONRAD TWITTY** (MGM) **It's Only Make Believe**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	3	..	13
21A	21	**BIG BOPPER** (Mercury) **Chantilly Lace**	..	..	..	7	..	..	..	..	..	..	7	..	8	..	..	..	..	..	..	..	11
21B	19	**QUINTONES** (Hunt) **Down the Aisle of Love**	..	..	9	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	11
23A	..	**PAT BOONE** (Dot) **If Dreams Came True**	..	10	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	9
23B	14	**EDDIE COCHRAN** (Liberty) **Summertime Blues**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	6	..	..	9
25	..	**JOHNNY MATHIS** (Columbia) **A Certain Smile**	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	10	..	8

MGM's 50 Albums And Stereo Debut In Oct.-Nov. Fest

MGM Records has scheduled 50 albums for release within the next two months. The LP program will be promoted under the overall banner of "MGM's Fall Album Festival."

Breakdown of the October-November schedule includes 13 pop packages, 10 classical, 10 stereos, seven jazz sets (with two in the new MetroJazz line), and 10 low-priced Lion label entries.

The fall program marks MGM's entry into the stereo field. Diskery will use the same disk label on its stereo platters to retain diskery identity with a "stereo" marking on the label to denote the new recording technique.

Highlighting the stereo packages are the "Gigi" soundtrack and the "Yesterday" and "Today" sets by Maurice Chevalier. In the pop monaural releases are albums by David Rose, Jane Russell, Sallie Blair and Toni Carroll, among others. These have also been cut in stereo but will only be issued for the monaural market for the time being.

The jazz releases marks the introduction of the MetroJazz line with two packages produced by Leonard Feather. The sets are Toshiko's "United Notions" and Sonny Rollins' "The Big Brass."

Leading the low-price Lion line will be the soundtrack set of "tom thumb." Diskery execs have put this package in the $1.98 category figuring that it can catch on with the juve market at which the George Pal pic is pegged.

In the longhair field are sets by the Arthur Winograd orch, Maro and Anahid Ajemian, Richard Pittsasser and the Little Orchestra of London conducted by Leslie Jones.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST													SOUTH												MIDWEST												FAR WEST												TOTAL POINTS
						Peter Tripp—WMGM—New York			Lou Dennis—WBRY—Waterbury			Milton Q. Ford—WOL—Washington			Frank Sweeney—WLAM—Lewiston			Buddy Deane—WJZ-T—Baltimore			Ted Eldredge—WKNE—Keene			Danny Stiles—WNJR—Newark			Joan Brooks—WNNJ—Newton			Bob Well—WEBR—Buffalo			Ed Meath—WHEC—Rochester			Jerry Glenn—WARD—Johnstown			Bud Brees—WPEN—Philadelphia			Henry DaBecco—KQV—Pittsburgh			Jim Carley—WPIN—St. Petersburg			Ken Rowland—WKLO—Louisville			John Ademy—WBIG—Greensboro			John Wrisley—WIS—Columbia			Bob Larimet—WSIX—Nashville			Jim Newton—KELP—El Paso			Sonny Sieyes—KCTI—Gonzales			Beauregard Davis—WLOW—Norfolk			Ray Schreiner—WRNL—Richmond			Del Clark—WJJD—Chicago			Dick Moore—KFBI—Wichita			Harvey Kaye—WBRB—Mt. Clemens			Stanley Mack—WDGY—Minneapolis			Jack Merker—KOWH—Omaha			Bill Dawes—WCPO—Cincinnati			Joe Finan—KYW—Cleveland			Larry DeBeau—WTOL—Toledo			Robb Thomas—WEMP—Milwaukee			Jack Sheftin—KMAP—Bakersfield			Allin Slate—KIEV—Glendale			Bill Ballance—KFWB—Hollywood			Don Lamond—KFOX—Lon Beach			Mark Dunhill—KPOL—Los Angeles			Lash Lagaar—KXLA—Pasadena			Ted Randall—KPIX—San Francisco			Ray Perkins—KHOW—Denver			Bill Terry—KLUB—Salt Lake City	
1	1	6	Tommy Edwards	MGM	*It's All in the Game	1	2	3	5	1	1	3	1	1	..	..	1	1	..	..	5	2	3	3	1	1	2	2	1	1	4	1	1	1	..	1	7	2	..	..	..	2	6	2	273
2	2	12	Domenico Modugno	Decca	*Nel Blu Dipinto Di Blu	2	1	1	..	2	..	1	4	..	2	..	..	2	1	..	1	1	4	1	..	..	1	..	5	..	..	2	8	3	..	9	..	10	..	7	..	6	2	..	177
3	5	5	Tommy Dorsey Orch.	Decca	*Tea For Two Cha Cha	6	4	4	..	7	..	..	5	3	..	..	4	3	..	..	3	..	3	10	10	3	..	..	..	4	..	..	..	7	..	1	..	4	..	4	10	..	..	..	9	116
4	3	11	Elegants	Apt	†Little Star	8	..	..	..	..	..	2	6	2	7	..	2	..	..	6	..	..	..	4	5	..	..	4	1	..	..	1	6	..	..	4	..	1	..	..	..	1	3	..	114
5	4	8	Everly Bros.	Cadence	†Bird Dog	5	8	..	..	..	..	4	2	..	8	..	3	6	..	7	7	3	..	5	1	..	..	..	5	..	..	7	8	..	10	..	5	..	..	8	..	..	5	5	..	108
6	18	8	Imperials	End	*Tears on My Pillow	7	5	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	4	..	5	..	3	3	3	5	4	..	..	..	..	3	..	..	..	..	4	9	..	82
7	10	6	Roger Williams	Kapp	*Near You	..	7	7	..	..	..	..	7	9	9	8	8	..	5	..	..	..	1	..	..	..	5	7	..	6	8	..	..	..	8	..	..	..	..	..	3	8	..	..	..	70
8	8	6	Bobby Day	Class	†Rockin' Robin	3	..	..	..	8	..	..	8	..	..	..	..	9	..	9	..	..	..	4	2	..	..	6	..	4	2	3	..	9	..	..	..	..	..	..	..	..	7	..	69
9	7	4	Robin Luke	Dot	*Susie Darlin'	4	..	..	..	6	..	5	..	..	..	..	5	5	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	6	..	..	..	..	..	8	1	..	57
10	20	12	Ponytails	ABC-Par	*Born Too Late	..	..	3	..	..	7	..	..	..	..	5	..	..	..	2	..	2	..	..	..	..	..	8	..	9	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	48
11	6	13	Doris Day	Columbia	*Everybody Loves Lover	..	..	..	6	1	..	..	..	..	..	2	10	..	6	4	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	45
12	14	9	Dean Martin	Capitol	*Volare	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	2	..	..	..	8	..	6	1	..	..	..	..	..	..	..	6	..	..	..	..	..	..	41
13	21	12	Peggy Lee	Capitol	†Fever	..	6	5	..	..	..	..	..	..	..	..	..	..	3	..	2	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	36
14A	19	3	Tony Bennett	Columbia	*Firefly	..	..	..	..	..	..	..	..	7	..	..	..	..	..	8	..	..	..	9	..	3	..	..	..	..	..	..	..	..	2	..	..	..	10	5	..	..	..	..	33
14B	23	3	Earl Grant	Decca	*The End	..	..	..	..	..	..	..	..	10	..	..	4	..	..	..	..	..	..	..	5	2	..	..	..	..	10	..	2	..	..	..	..	..	..	..	..	..	..	..	33
16	11	11	Jimmy Clanton	Ace	†Just A Dream	..	..	..	..	..	8	..	..	3	..	..	..	8	..	..	..	..	8	..	..	..	..	7	..	..	..	4	..	..	..	..	..	..	..	..	7	..	..	..	32
17	36	4	Cozy Cole	Love	†Topsy	..	..	..	..	..	..	..	..	..	7	..	..	..	..	10	..	..	..	..	..	..	..	..	..	10	..	2	..	..	..	..	..	..	..	..	3	..	3	31
18	25	8	Four Preps	Capitol	*Lazy Summer Night	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	1	..	2	..	..	..	4	30
19	9	7	Everly Bros.	Cadence	†Devoted to You	..	..	..	..	9	..	..	3	..	..	..	..	..	..	..	..	6	..	..	..	..	3	..	7	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	29
20	12	15	Perez Prado	Victor	†Patricia	10	..	2	..	..	..	..	9	..	..	..	..	..	4	..	..	..	..	7	..	..	9	10	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	28
21	27	2	Gordon MacRae	Capitol	†The Secret	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	10	..	..	..	6	..	..	8	..	9	..	..	..	4	..	..	..	..	..	..	..	5	26
22A	43	2	Shields	Dot	†You Cheated	9	..	..	..	..	8	..	..	..	..	..	..	..	10	..	..	..	..	..	10	..	..	..	2	..	..	..	..	..	..	..	..	6	..	..	10	10	10	..	24
22B	33	5	Big Bopper	Mercury	†Chantilly Lace	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	6	2	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
24	32	2	Conrad Twitty	MGM	*It's Only Make Believe	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	3	..	..	..	..	..	..	..	..	9	..	..	23
25A	28	7	Betty Madigan	Coral	*Dance, Everyone, Dance	..	..	8	..	..	..	..	..	..	7	..	..	..	..	4	..	..	..	8	..	..	..	..	..	..	..	..	..	..	10	..	..	..	7	..	..	..	..	..	22
25B	26	2	Joni James	MGM	*There Goes My Heart	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	6	..	..	..	7	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	6	22
27A	29	5	Andy Williams	Cadence	*Promise Me Love	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	4	..	..	10	19
27B	..	1	Don Cornell	Dot	*Play Some Music	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	2	..	..	..	19
29	37	4	Eddie Cochran	Liberty	†Summertime Blues	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	5	..	4	..	..	..	18
30	..	1	Ray Ellis Orch.	Columbia	*Ups 'N' Downs	..	..	..	..	4	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
31A	40	14	Pat Boone	Dot	*If Dreams Came True	..	..	..	..	2	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
31B	..	2	Margaret Whiting	Dot	*The Waiting Game	..	..	..	..	3	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
31C	..	8	Elvis Presley	Victor	†King Creole	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	16
31D	41	6	Les Paul-Mary Ford	Columbia	†Put Ring on Finger	..	..	..	..	..	..	..	..	8	..	..	9	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	16
31E	..	1	Patti Page	Mercury	†Fibbin'	..	..	..	..	..	..	..	..	..	..	..	..	..	8	5	..	7	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	16
31F	44	2	Ames Bros.	Victor	*No One But You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	5	7	..	..	..	..	..	..	..	..	..	16
37A	17	2	Jane Morgan	Kapp	*Day the Rains Came	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	7	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	15
37B	..	1	Johnny Cash	Sun	†Ways of Woman in Love	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	15
39A	..	1	Pat Boone	Dot	*Gee, But I'm Lonely	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	14
39B	..	1	Johnny Mathis	Columbia	†Call Me	..	..	..	..	..	..	7	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
39C	22	16	Jack Scott	Carlton	†My True Love	..	..	..	..	..	..	6	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	14
39D	..	1	Jerry Wallace	Challenge	*How Time Flies	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	4	..	..	..	..	..	7	..	..	..	14
43	..	1	Hank Edwards	Dot	†Y'ng Trials, Tribulations	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	3	..	..	..	13
44	..	1	Vogues	Dot	*Loves A Funny Game	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	8	..	..	..	..	..	..	12
45	..	1	Ames Bros.	Victor	†Pussy Cat	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	11

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ALL SET TO PASS A MILLION !

PAT SUZUKI'S FOOTBALL FOUR!

ROAR, LION, ROAR c/w WHIFFENPOOF SONG 4X-0339
THE VICTORS c/w WHIFFENPOOF SONG 4X-0340
THE EYES OF TEXAS c/w WHIFFENPOOF SONG 4X-0341
BOW DOWN TO WASHINGTON c/w WHIFFENPOOF SONG 4X-0342

On The Upbeat

New York

Moira Altvegt was the winner in WMGM's "Date With Joni" contest. She spent an evening on the town with deejay **Jerry Marshall** and singer **Joni James** . . . **Marshall Grant Trio** opens at the St. Moritz Hotel's Cafe de la Paix Friday (3) . . . **Paul Kalet**, prexy of KNS Assoc., leaves for Las Vegas and the Coast Oct. 20 to prowl new talent for his firm . . . Folk-singer **Theodore Bikel** makes his New York solo concert bow at Town Hall Saturday (4) . . . MGM diskers set for the Dick Clark Show on ABC-TV this week are **Connie Francis, Conway Twitty** and **Joni James** . . . **Erroll Garner** guests on **Dave Garroway's** (NBC-TV) show Friday (3).

Sammy Kaye has signed with Joe Glaser's Associated Booking Corp.

Tommy Edwards guests on CBS-TV's new "Hit Parade" show Oct. 17 with his MGM click, "It's All In The Game" . . . **Teddi King** into the Americana Hotel, Miami Beach, for one week beginning Nov. 5 . . . **Rover Boys** hitting the deejay trail with their current Vik release "Ask Me Who Loves You" and "S'Agapo" . . . **Four Voices**, Columbia diskers, into the Club Safari, College Point, L.I., Nov. 3-4 . . . **Larry Penzell**, formerly with Muriel Francis Assoc., has set up his own publicity office.

Hollywood

Joe Greene, veepee and a&r topper for Demon Records, in N.Y. to supervise recording sessions for **The Olympics** . . . 20th-Fox Records pactee **John Gabriel** back in town after a deejay tour of plugging his Spot disk, "The Hunters," which he also penned . . . **Jack Marshall** will arrange-conduct two more singles for **Peggy Lee's** next Capitol session . . . **Tab Hunter's** initial Warner Bros. Records album is tagged "Tab Hunter," **George Avakian** produces the session as his initial chore since joining the company . . . **Nat King Cole** presented the crew of the atomic submarine Nautilus with a large collection of his recordings after they voted him one of their favorite singers.

London

Audio Fidelity Records prexy **Sidney Frey** here with **Alfred Wallenstein** . . . Music Publisher **David Toff** back in town after a two week business-pleasure trip to Italy . . . Songstress **Maxine Daniels** put in an appearance in Associated Tele-Vision's "Music Shop" (28).

Pittsburgh

Ahmad Jamal Trio booked for the Copa week of Nov. 3 . . . National Ballroom Operators Assn. in convention in Chicago gave citations to four local bandleaders: **Artie Arnell, Tommy Carlyn, Hal Curtis** and **Bobby Dale** . . . **James Royal** has replaced **Billy Lewis** on bass with **Walt Harper** combo . . . Pianist **Charles Bell** and quartet start a monthly series of contemporary jazz concerts Oct. 18 at Carnegie Lecture Hall under auspices of Friends of New Music . . . **Tune Tailors** playing every night now at Bali-Kea with exiting of **Al Powell** dixieland group . . . "Jazz for Moderns," with **Four Freshmen, Dave Brubeck** Four, **Maynard Ferguson** orch and **Sonny Rollins**, one-nights at Mosque Nov. 5 . . . **Petticoats (Margie Hirth** and **Mary & Bea Hesse**) signed again with **Guy Lombardo** for a month, including three weeks at Cocoanut Grove in Hollywood . . . **David Hall's** rock 'n' rollers into the Hi-Hat for a week . . . **Fred Waring's Pennsylvanians give** a concert at Syria Mosque Nov. 18 . . . **Krazy Kris Kolumboa** and his group held over for fourth week at Hurricane Music Bar.

Philadelphia

Organ virtuoso **Glen Derringer's** younger sister Brenda signed by ABC-Par to play duets with him . . . He's 15 . . . **Howard Lanin** current at the Warwick Hotel . . . **Wally Kirman**, new WRCV-TV weatherman, was a trumpet player with the Jimmy Dorsey orch in the **Helen O'Connell-Bob Eberle** days.

Kansas City

Tina Robin working with the disk jockeys on her new Coral release, "A Little Bird Told Me," while on a fortnight booking at Eddys', her second within a year. She's due for a guest spot on the Sullivan show Oct. 5 . . . **Blackburn Twins & Jerry Collins** are set for N. Y. and the Copacabana opening Oct. 23 for three weeks with **Nat Cole** . . . It's a return engagement for **Marty Allen & Mitch DeWood** at Eddys' beginning Oct. 3, with **Lillian Briggs** in her first singing date in the spot.

'Big 3' Latches on to Pix Scores for Xmas 'Sheet'

The Big Three (Robbins, Feist & Miller) is gearing for the Christmas season with three sheet music packages.

A promotional campaign on sheet music and music folios is being worked out for the scores from "Mardi Gras" and "tom thumb" as well as a "Raggedy Ann" juvenile package.

"Mardi Gras" is the 20th-Fox pic with a score by Paul Francis Webster and Sammy Fain and contains eight songs. "Thumb" is the Metro release of the George Pal puppetoon and includes five songs to be published by the Big Three. A special music folio on the "thumb" score is being prepared featuring simplified arrangements with cartoon-illustrated pages for coloring to tie in with the juve market. Firm also is preparing a test on a special package containing two "Raggedy Ann" song folios plus a free "Raggedy Ann" storybook. The "Raggedy Ann" merchandise is wrapped in transparent plastic containers topped with a special display card.

Cathy Carr to Roulette

Cathy Carr, who clicked a couple of years back on the Fraternity label with "Ivory Tower," has been added to the Roulette roster. Her first Roulette release is a coupling of "To Know Him Is To Love Him" and "Put Away The Invitations."

Diskery has set up a deejay tour for the thrush.

Rank Label's Bow By End of Year

London, Sept. 30.

Rank Records, the disk company recently formed by the Rank Organization, will almost certainly be on the market before the end of the year. Malcolm McGrady, general manager of the new disk outlet, has just returned from a hush-hush trip to the States where he's been gandering the record field with a view to setting deals with a number of companies.

On his return to London, McGrady told VARIETY there were several pacts in the offing with Yank diskeries, and after consultations with board members he would return to the U.S.—probably within the next two weeks—to set several deals.

The latest development is understood to be the purchase of a major distribution firm to handle its waxings on the retail market. McGrady would neither confirm nor deny this report, but it is considered a most likely step in the plan for the new label, and he admitted there had been confabs in the past about such a buy.

It had originally been planned that Rank Records should operate as a disk club, marketing through its picture theatres and ballrooms, but this plan was scrapped, reportedly because there were too many obstacles and limitations to the idea. The Pye diskery, which had pressed a considerable number of platters for the club label under a "gentlemen's agreement," still has the disks in its stores. The records are mainly of American material and McGrady said they would be among the first releases when the label begins to operate. He added that the pressing pact with Pye was likely to continue but was not emphatic.

'BLUES IN THE SUBWAY' MISSES AS 'JAZZ OPERA'

Billed as "the world premiere of the first Jazz Opera," "Blues in the Subway" at Loew's Progressive (nee Sheridan, in the Village) turned out to be a 21-minute ride to nowhere. Opus was the cherry on an otherwise pickup but okay jazz concert after midnight Saturday (27).

The Alonzo Levister piece for three voices and four instruments isn't a bad rough sketch from which to start, but needs major work before it can be considered presentable. There was complete lack of action, the three principals being seated on stools before a "Harlem Express" flat in one and hardly communicated with each other during the stanza. Robert Battle was a melodious drunk transporting a cat in a valise; Eva La O sang of the movie she's just seen with Rolf Kristian, who was absorbed in the Daily News. The singers stuck to the scores before them and any of the advertised improvisation must have been among the four musicians, Shafi Hadi (tenor) Dannie Richmond (drums), Ali Mohammed Jackson (bass) and the composer at the 88. The short overture set an interesting subway rhythm, but the A train wouldn't move from there on.

Anita O'Day opened the gig and scatted what amounted to a solid LP of authentic jazz singing. Tony Scott, heading his Quintet, did everything but show his scar to explain he was just out of the hospital—and saxist Ben Webster subbing for Scott, would carry the ball, which latter did most agreeably. After the opera attempt, Art Blakey and Jazz Messengers wound the evening.

Event pulled about 1,400 (house capacity 2,400) and at $2.80 admission, event grossed slightly better than an even break. Al Meyerson produced for the Village Voice, which sponsored and may put on three more this winter.

Len.

Lengsfelder Returns

H. J. Lengsfelder, head of Request Records, N.Y. indie label, returned to the U.S. last week after an extensive recording in Europe.

He cut several albums with the World Symphony Orchestra in England and set other projects in France, Germany and Italy.

THE BONAIRES

Singing the Newest Dance Craze on

CAM Records

"ROCK 'n ROLL OLAPA"

ALBUM AND SINGLE

(B/W "Dingle, Dangle")

•

SUNLAND DISTRIBUTING CO.

Los Angeles, California

•

—Thanks, Bob Hull

(Los Angeles Herald & Express)

DISCUSSIONS

by BOB HULL

Frank Sinatra, the musical misery man, is at his best in the latest c... old crooner.

Titled simply, "Frank S... atra Sings for Only the Lo... ly," the Capitol LP is a t... ful gasser.

From "Blues in the Nigh... to "One for My Baby," th... is Sinatra at his most in... mate moments in tunes f... the truly personal time ... aloneness.

Nelson Riddle and his ... chestra background the ... lections, which include "... gel Eyes," "What's New?" "... a Lonesome Old Town," "... low Weep for Me," "Goodby... "Guess I'll Hang My Te... Out to Dry," "Ebb Tid... "Spring Is Here" and "Go... With the Wind."

Mood music? Man, th... is the moodiest. It's rath... like a musical Miltown.

Bob Crosby, the work... member of the clan, is da... ing off his first album ... Dot, "South Pacific Blo... Warm," set for release la... this month.

First, however, Bob and ... Bobcats attack a couple ... rollers in a single. Top s... is "El Bingo Rock," presu... ably dedicated to his broth... The flipper is "Boogie W... gie Rock," something of a... jazzy version of whatev... you call that stuff passing ... popular music today.

If you want to hear so... fairly good low-down ja... take a listen to Ray A... thony's version of the ther... song from the new Peter Gunn TV series, on Capitol. Very, very listenable.

You might say that the "Rock 'n Roll Olapa" is sort of a musical hula hoop.

Actually, the tune and the new dance that goes with it are the natural outgrowth of similar modes in music, the rockabilly waltz and the grass - waving hula movement.

Tom Powers and his Bonaires originated the "Olapa," and currently are spreading the word and the steps all over the country. There's every chance in the world the dance will catch on. It can be accomplished by anyone with workable legs and a minor sense of rhythm, and little sense of decorum.

The dance is an eyeful to observe. If the craze catches on, as it deserves, you'll be watching all sorts of gyrations on dance floors. There is a bit of hip-swaying, hand-clapping, feet-shuffling and something from the burlesque line in it.

Luckily, Powers and the Bonaires shan't have to traipse about the country giving individual lessons. It just happens that the "Rock 'n Roll Olapa" is on record, under the Cam label, both as a straight piece of danceable music and in an instruction album, Cam number BR-100-8, which details all the movements. Fascinating.

Eddie Fisher's latest bouncy, happy plea titled "Take Me," backed by "The Best Thing for You." It's normal stuff for the ... singer . . .

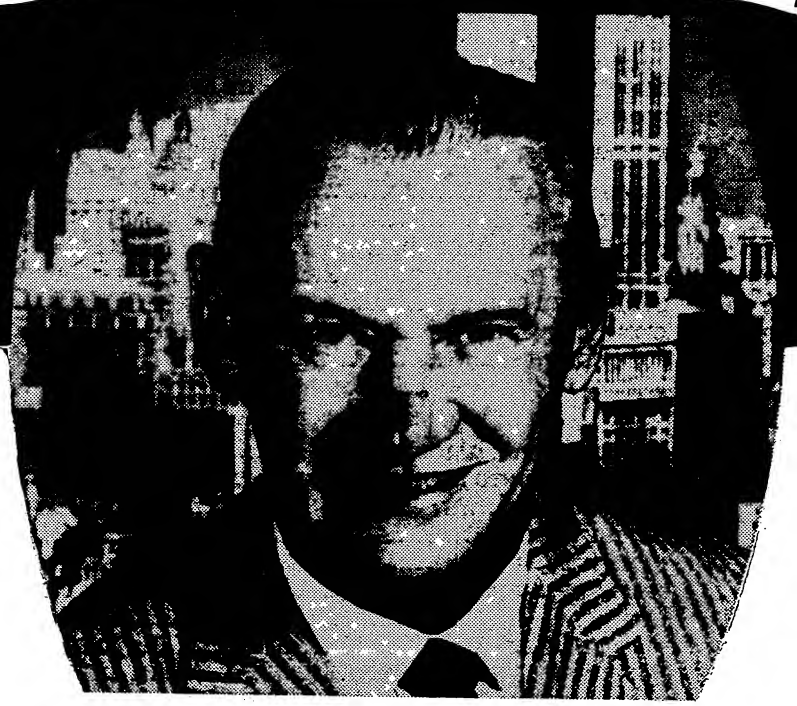
BEN GROSS
NEW YORK DAILY NEWS
"... a style which has made his outfit one of the most successful in the country ... he gave viewers a pleasant half-hour of entertainment."

JACK O'BRIAN
NEW YORK JOURNAL-AMERICAN
"... it was fine. It scheduled such a razzle-dazzle of bits and pieces and choruses of old songs and shifts in rhythms and changes of pace and faces that the half-hour tripped past briskly. It made a very good ... first impression."

NEW YORK MIRROR
"Sammy Kaye debuted on ABC-TV Saturday night with his 'Music From Manhattan' and turned in an excellent job. Sam has always been a top showman and his program proved it."

NEW YORK TIMES
"Mr. Kaye and his musicians are easy to take."

VARIETY
"Kaye serves as emcee with an engagingly modest manner. Kickoff stanza maintained a good pace throughout." *Herm.*



Swing and Sway with

SAMMY KAYE

and his ORCHESTRA

ABC-TV

Saturdays 10PM EST

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THE MANHATTAN SHIRT CO.
Thru THE PECK AGENCY

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Opening OCT. 3
ROOSEVELT HOTEL
NEW YORK

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Latest release AT THE HIGH SCHOOL PROM
ROSES REMIND ME OF YOU
Newest Album, SERENADE OF THE BELLS

SAMMY KAYE ENTERPRISES
40 East 49 Street, N. Y.
PLaza 3-2636

ASSOCIATED BOOKING CORPORATION JOE GLASER, Pres.

ASCAP Huddles Starts on Coast

Hollywood, Sept. 30.

A rundown on the finances and activity of the American Society of Composers, Authors & Publishers will be given tonight (Tues.) at the annual membership meeting at the Sheraton-West Hotel here by prexy Paul Cunningham. Other ASCAP toppers here for the conclave are board member Jack Bregman, treasurer Frank Connor, sales manager Jules M. Collins, comptroller George Hoffman and general counsel Herman Finkelstein.

After tonight, ASCAP puts the same show on the road with a meeting for members in Chicago Oct. 6 and another session for the New York membership late in October.

Friedman-Holyoke Link

Holyoke Plastics has tapped indie disk consultant Harold Friedman to set up a disk distribution network for its line.

Friedman currently is repping United Artists and E. A. Records on a consultant basis.

The HIT! OF THE WEEK
CONWAY TWITTY
IT'S ONLY MAKE BELIEVE
K 12677
M-G-M Records

3 HITS
THE OLD MAN AND THE SEA
DIMITRI TIOMKIN COLUMBIA
IT'S ALL IN THE GAME
TOMMY EDWARDS MGM
YOU WILL FIND YOUR LOVE IN PARIS
PATTI PAGE MERCURY
MUSIC PUBLISHERS HOLDING CORPORATION

WATCH THEM CLIMB . . .
WHISPERING GRASS
Sung by SYLIA SAYNT
on United Artists (#143)
I CAN'T SEE WHY
Sung by BUBBER JOHNSON
on King (#5148)
MILLS MUSIC, INC.

FOLKWAYS RECORDS
WORLD'S LEADER IN AUTHENTIC FOLK MUSIC
NEW HIGH FIDELITY RELEASES EVERY MONTH.
Write for a complete catalog of 400 Longplay Record Albums in ETHNIC, AMERICAN, INTERNATIONAL, JAZZ, SCIENCE, INSTRUCTIONAL, CHILDREN, LITERATURE.
FOLKWAYS RECORDS & SERVICE CORP.
117 West 46th St., N. Y. C. 36, N. Y.

DANCE Operator
To promote Friday Nite Dances in Brooklyn Dance Hall. All types of music: Polkas, Jazz, Latin-American. Must have good following, suitable agreement will be worked out.
Contact Mr. Melin, EV 7-1123.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**TOMMY EDWARDS** (MGM)	It's All In The Game*
2	2	**DOMENICO MODUGNO** (Decca)	Nel Blu Dipinto Di Blu*
3	3	**EVERLY BROS.** (Cadence)	Bird Dog† / Devoted To You†
4	4	**ELEGANTS** (Apt)	Little Star†
5	5	**BOBBY DAY** (Class)	Rockin' Robin†
6	6	**TOMMY DORSEY ORCH** (Decca)	Tea For Two Cha Cha*
7	10	**IMPERIALS** (End)	Tears On My Pillow*
8	9	**ROBIN LUKE** (Dot)	Susie Darlin'*
9	8	**JIMMY CLANTON** (Ace)	Just A Dream†
10		**COZY COLE** (Love)	Topsy†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	*IT'S ALL IN THE GAME	Remick
2	1	*NEL BLU DIPINTO DI BLU (VOLARE)	Robbins
3	4	†BIRD DOG	A-Rose
4	3	†LITTLE STAR	Keel
5	6	†ROCKIN' ROBIN	Recordo
6	..	*TEARS ON MY PILLOW	V-Boonie
7	5	†PATRICIA	Peer Int.
8	..	*SUSIE DARLIN'	Congressional
9	10	*NEAR YOU	Supreme
10	7	†JUST A DREAM	Ace

* ASCAP † BMI

Rock 'n' Roll—Espresso Style

Continued from page 48

authentic pizza, Fassett said, and Italy's "top forty" appears to be a group of songs comprised 95% of American hit tunes—all aged a year.

"When I arrived in New York last week, the first thing I heard was "Volare," sung by Dean Martin—or 'Nel Blu Dipinto Di Blu' warbled by Modugno—which was the No. 1 ditty in Italy a year ago. Today they are all singing 'Come Prima' in Italy. It'll probably become a hit here next year. There seems to be a musical lag, in which a year is required for a tune to cross the ocean and catch on."

Fassett noted that the business of musical interchange between nations has received great impetus from the success of the Modugno disk, but continues to be a risky business nevertheless. In Salzburg, for example, the critics blasted a performance of "Vanessa" which was done in English. It is customary in Mozart's birthplace to perform all operas in German, Fassett declared, and consequently the English version offended Austria's sense of propriety.

With his trusty Magna Mite recorder, Fassett taped nearly 200,000 feet of music and interviews for his CBS Radio programs. He's currently editing some 10 of these musical features to be broadcast during the intermissions of the New York Philharmonic this winter. A few of the sound-pictures to be heard on the orchestra's upcoming season starting Oct. 4 follow:

An interview with Senora Genia Sadero who wrote songs for Rosa Ponselle. He will integrate the Ponselle vocalizing of one of these songs with the interview of this visit to the home for old musicians in Milan.

A tape recording backstage at La Scala in Milan featuring a rehearsal of Verdi's "Nabucco" with Anita Cerquetti, the gal who took Callas' place at the fateful Rome performance last winter, and other name Italian singers.

The Vivaldi Festival in Venice with a montage from the sounds of the music on the canals at night and the symphonic brass band concert on the Piazza San Marco and the music from an ancient violin that Antonio Vivaldi once played.

The Pied di Grotta—a song contest in Naples and a sound montage of the Palio, at the horse race held each year on the big square at Siena. Also a visit to Puccini's home at Torre del Lago near Viareggio. The visit to Puccini's home includes an interview with the housekeeper who worked for Puccini. Fassett also captured on tape the sounds of the Fountains of Tivoli.

But the sound of Anka's rendering on "Diana" on a juke box record at the corner espresso bar in Roma is still ringing in Fassett's ear. It t'aint easy to remove such a sound, Fassett insisted.

Colpix

Continued from page 47

North Pole. The package, tagged "The Nautilus," contains the voices of Commander William Anderson and the officers and crew of the sub. The LP will come with a special 12-page commemorative booklet.

Also in the preem release will be "Benny Fields and His Minstrel Men," starring Jack Benny, George Burns, Milton Berle and Phil Silvers. For the juve market, diskery will have "Rudd and Reddy," (Adventures In Space), based upon the Screen Gems tv cartoon. Fourth album in the package will be "The Great T.D.," featuring 12 selections by the late Tommy Dorsey.

Colpix's push in the pop singles field will be made with James Darren. He's also pacted to Columbia Pictures for a screen buildup.

Diskery already has 30 distributors lined up to handle the line. Wexler states that the firm will have no permanent artists & repertoire setup but will go to outside producers for its disk output.

Label's eastern distribs met Monday (29) at the Columbia homeoffice in New York. Midwestern distribs are meeting in Chicago today (Wed.).

Murray Baker

Continued from page 47

ecutive assistant to Scopp and in charge of copyrights, recently exited the firm also.

Baker is one of the music biz vets who has spanned the professional operations (fancy-talk for songplugging and exploitation) from the pre-radio, tv and electronic days to date. He was with Shapiro-Bernstein for six years and for three years learned the music business with the late Maurice Abrahams (Inc.) firm, headed by his brother-in-law, married to vaude headliner, the late Belle Baker, sister of Murray Baker.

Latter's contract terminates mid-December, at which time he will announce his future activities.

Mercury, Ex-Pye, In Pact With EMI

Chicago, Sept. 30.

Having severed its licensing deal with Britain's Pye Records, the Chi-based Mercury diskery last week set a new agreement with London's EMI Records to cover distribution in the United Kingdom, Near East and Far East and other widely scattered territories, effective tomorrow (Wed.) Up to now, Merc and EMI have been allied in Chile and Uruguay.

Deal was set for Mercury by prexy Irving B. Green and international division topper Brice Sommers, while chairman J. F. Lockwood and disk division manager C. H. Thomas negotiated for the English film.

First EMI releases from Merc masters will be "Chantilly Lace," "Fibbing," "It's Raining Outside" and "One Summer Night." Retailers are due to get the foursome early in October. Additionally, EMI plans for mid-October release an LP stereo of David Carroll's "Let's Dance," "Havana in Hi-Fi" by Richard Hayman, and the Ravel "Bolero" with Paul Paray and the Detroit Symphony.

Mercury also said it had repacted Disco-Press of Belgium, which plans to speed release of a flock of new stereos.

Dean Sheldon to RCA

Dean Sheldon, singer-composer, has joined the RCA Victor talent stable. He's currently in his 14th week at In Boboli, nitery in the Yorkville, N. Y. area.

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Starring CARY GRANT and SOPHIA LOREN
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By Jay Livingston and Ray Evans
LOVE SONG FROM "HOUSEBOAT"
ALMOST IN YOUR ARMS
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Sung by
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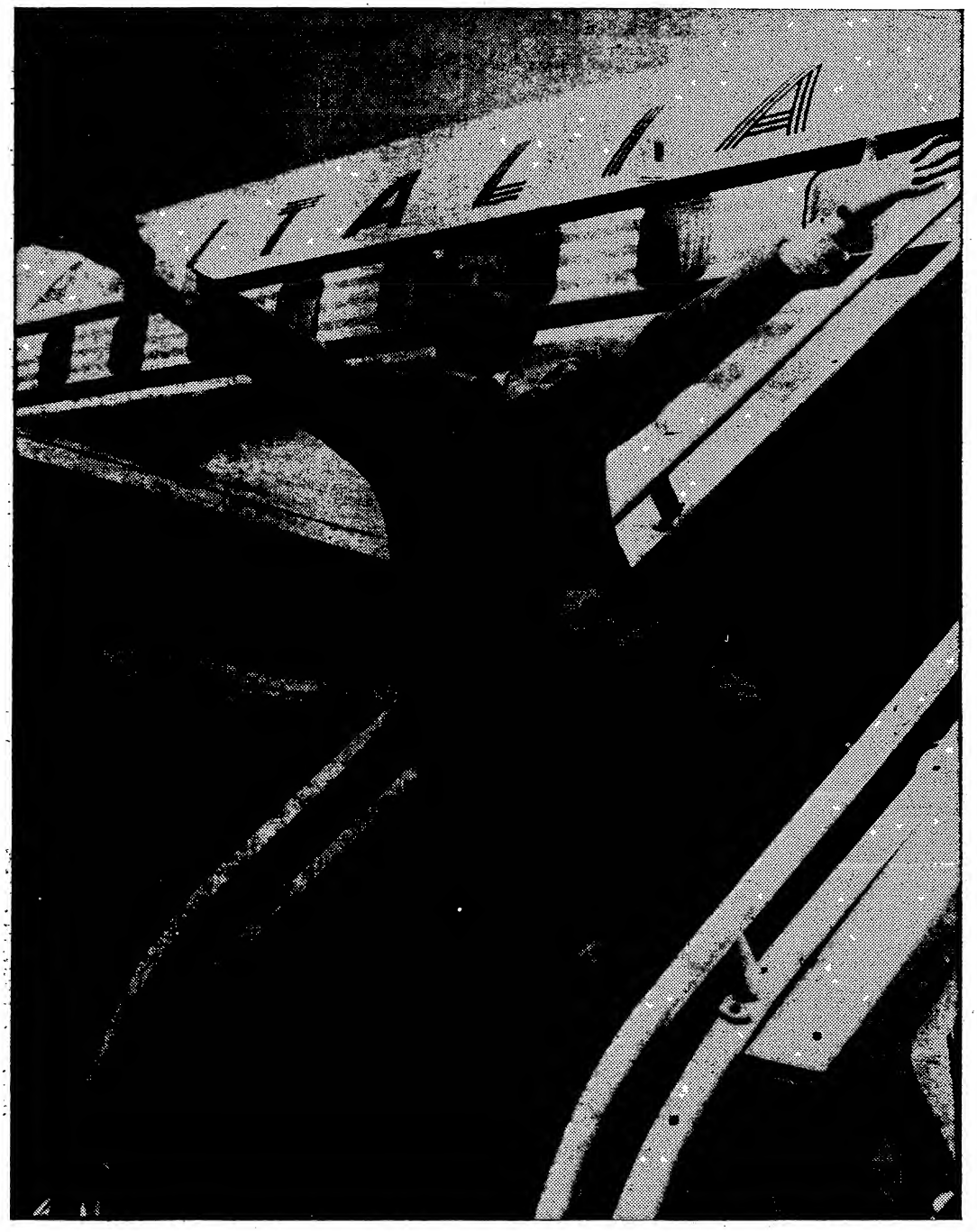

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Thank you **MEN OF RADIO, TV and PRESS!**

Thank you **MR. ED SULLIVAN for my first AMERICAN TV APPEARANCE!**

Thank you **EVERYBODY!**

THANK YOU AMERICA!

Domenico Modugno

(DOMENICO MODUGNO)

Pitt and New Orleans Nitery-Happy; Steeltown's 7 New Ones, N.O.'s Names

By HAROLD V. COHEN

Pittsburgh, Sept. 30.

This city is the talk of the nitery circuit these days, with probably more clubs going than in any other key in the country with the possible exception of Las Vegas.

Right now there are at least seven big ones in operation, New Arena and Copa downtown, and the Holiday House, Ankara, Twin Coaches, Horizon Room and Vogue Terrace on the outskirts. In addition, Penn-Sheraton Hotel has just opened its new Harp and Crown, which peddles entertainment, too, but it's regarded more as a tavern than a cafe.

What's more, they're being peopled by some of the biggest names in the business. With the beginning of the new season, the lineup here included Red Buttons at Ankara, Tony Bennett at Holiday House, Dorothy Collins at New Arena, Nelson Eddy at Horizon Room, George Liberace at Twin Coaches and Tommy Dorsey orch, Buddy Rich Quintet and the Treniers splitting a week at the Copa.

The parade is continuing, too, with Jean Carroll currently at the Holiday House, Jackie Miles at New Arena and Domenico Modugno opening Friday (3) at the Coaches, followed by Johnny Mathis on the 10th.

Flock of Fringe Spots

Besides the top spots, there are at least 25 small rooms on the fringe area, nine or 10 of them playing from two to four acts on a week-long basis and the others presenting floorshows Fridays and Saturdays. The name-less rooms have long been a big source of revenue to the smalltime acts, and one team is known to have grossed $20,000 last year just working the spots within a radius of 50 miles of here.

Keys everywhere else can't figure it since most metropolitan areas the size of Pittsburgh and even larger are lucky to have one or two bona fide night clubs. And these aren't intimate, lounge-size places either. The capacities run from 300 to 1,200.

Whether all of them are making money is something else. Holiday House, which opened a little over two years ago, has been a blockbuster since the kickoff; Ankara and Copa have been profitable; Twin Coaches alternates between the so-so and the sensational, depending on the attraction, since it's 25 miles from the Golden Triangle; Vogue Terrace has been having its troubles and New Arena is still an unknown quantity since it has just remodeled and reopened under new management after a two-month shutdown.

Acts which have been working all over get bug-eyed upon arriving here and seeing how many spots are operating and what calibre of entertainment is being offered. It's incredible, unbelievable and altogether wonderful, they say.

Louisiana Haymakers

By TED LIUZZA

New Orleans, Sept. 30.

This fun-loving town on Mississippi's levees is girding itself for the biggest fall and winter season in years of night club acts, legitimate plays, concerts, operas and miscellaneous fare.

Top spots like the Swan Room of the Monteleone Hotel and the Blue Room of the Roosevelt are going all-out with name entertainers to lure in the customers.

The Swan Room, dark all summer, reopens Oct. 7 with Edgar Bergen teeing off its parade of stars. Nick Stuart, former film actor turned entertainment director and bandleader-emcee of the room, also has booked Don Cornell, Marie McDonald with Ted Fio Rito, Herb Shriner, Olsen & Johnson, Ninno Nani, George Liberace, Nelson Eddy & Gale Sherwood, Hildegarde, Liberace and Carmen Cavallaro. He is also negotiating for other names for the open dates on his schedule.

In the past, the Swan Room has presented a smattering of top-drawer names intermingled with promising new acts, but this season hotel president William A. Montcleone decided to embark on a policy of headliners only.

The Blue Room lineup will include Frankie Laine, Joe E. Lewis, Sophie Tucker, Johnnie Ray and others to be annuonced, starting Oct. 16.

Bourbon St., in the historic French Quarter, in the doldrums all summer, is already showing new life with opening of the football season and operators have embellished their shows with new strippers and other talent, plus dixieland combos. Weekends find the street jammed with fans who flock here for the college football games.

Then there's the opening of the racing season on Thanksgiving Day at the Fairgrounds and the upcoming Mardi Gras season and Spring Fiesta to add to the city's many attractions.

The New Orleans Hotel Assn. sees a big winter season of tourists and conventions to help the cash registers.

Industrial Show

Everybody's Viewin' It
(MOSQUE, NEWARK)

Newark, Sept. 29.

Plymouth presents The Archers, Louise Pearl, Joy Ann Sica, Marilyn D'Honnau, Dorothy Jean Mathis, Sybil Scotford, Nannette Rosen, Stuart Damon, Jay MacKenzie, Robert Trevis; Ervin Brabec, producer; Arnold Spector, director; Oscar Kosaran, musical director; Edward Noll, choreographer; music & lyrics, Eva Franklin & Ray Jaimes.

Detroit's chariots face a rough year, according to all economic calculations, but the front that's being put up is fancier than the grillwork and the chrome moldings on the side. It's a year of push and hard-selling, and seemingly there's nothing like a show to get the dealers into the frame of mind to go out and make a fortune on the new product.

Plymouth's show, "Everybody's Viewin' It," shown Monday (29) at the Mosque Theatre, Newark, takes a different point of attack. It's a show with no stars, little dialog, a sufficient amount of song and dance work, all building up to the appearance of the assistant general manager of Chrysler's Plymouth Division. Jack W. Minor is a personable and handsome performer who is convinced of the superiority of his product, and able to transmit that enthusiasm to audiences. Minor, coming in the midst of handsome production and lively song and dance, blends well with the surroundings, indulging in some badinage with several of the performers and answering questions put to him by some of the cast.

The surrounding production contributes to the effectiveness of Minor's dissertation on the new Plymouth: Music Corp. of America has, within the small framework of this event, given the show a lush and lively setting. The cast comprises 11 people, including a dance team, the Archers, and a chorus of six girls and four boys. The costuming is in good taste, the choreography is lively and the tunes, although having an imitative air, sell the cars and the performers pleasingly.

This show has two companies on the road, one in the east and the other in the west. They are duplicate shows and the cast of one can step into the other group. With two companies, Plymouth can have a shorter pre-selling season so that dealer enthusiasm doesn't wane.

This season is distinguished by the fact that each of the automobile companies has put on shows of different styles. The season includes adaptation of Broadway musicals as well as originals and intimate revues. Each, in its own way, has been effective, and all have been able to generate enthusiasm.

In the Plymouth show, the Archers are a lively pair whose dances focus around the lad who does some fancy eccentric legwork. The vocal strength of the group is contained in Louise Pearl and Joy Ann Sica, and the surrounding cast includes Marilyn D'Honnau, Dorothy Jean Mathis, Sybil Scotford, Nannette Rosen, Stuart Damon, Jay MacKenzie and Robert Trevis. Ervin Brabec of MCA is the show's producer; Arnold Spector, as director, endowed the layout with a fast gait; Oscar Kosaran gave firm musical backing, and the music and lyrics, by Eva Franklin and Ray Jaimes, seemed to be based around tunes heard long ago. Jose.

USO's 1st Lebanon Show

Nurenberg, Germany, Sept. 30.

American troops from Germany who are currently stationed in Lebanon saw their first live American entertainment when a group of USO performers brought their show to about 500 soldiers at an outpost in Beirut, according to a report received in Germany from military officials.

The first USO show to be sent to the American base since the military arrived in Beirut in mid-July consisted by emcee Leslie Gaines, singer Joanne Norris and musicians Curley Bridges, Bill Jackson, King Terbert, Ed Powell and Frank Motley in a revue called "Swingin' Along."

Ray Saturating S. Amer. in Bow; Theatres, AM-TV

Johnnie Ray has gone off again, this time to South America to start probing the theatre, television and radio market for record names. Ray is the first solo record singer to go off on a tour that will take him to virtually every country in S. A.

The market has been explored previously by Louis Armstrong and the Platters. However, this is the first time that a solo singer of his stripe has gone off on an extensive tour there. His dates have been booked by Cosudel, a talent agency in Buenos Aires. Otto Garcia, of that firm, made the arrangements in New York, and deposited a substantial part of Ray's guarantees in N.Y. banks.

Ray's dates start tomorrow (Thurs.) at the Broadway Theatre, Buenos Aires, for two weeks. He will double on Radio El Mundo, and several television dates. He follows with Santiago, where in addition to playing the Rex Theatre, he will work the Waldorf, a nitery, as well as radio and video dates. He has also been signed for Montevideo and Rio de Janeiro, plus other cities.

Ray was among the first of the solo names to determine that Australia was a profitable market for disk names, and hopes to prove the merit of the S. A. market on this trip.

O'SHEA READYING 4TH USAF TOUR FOR NOV.

The fourth annual tour of U.S. Air Force bases is being prepared by Michael Shawn O'Shea, of the American Theatre Wing, to take place around the Thanksgiving holidays. Itinerary hasn't yet been determined, pending a request from the State Dept. or the Air Force for the volunteer performers to play military installations in North Africa. Otherwise the entertainers are most likely to play bases in Greenland, Labrador and Newfoundland. An alternate route through Alaska is also a prospect.

Unit will comprise newscaster-columnist Drew Pearson, Joey Adams, Cindy Heller (Mrs. Adams), Barney Ross, Siri, pianist Burt Bacharach, and six Hartford Agency models.

'Jewel Box' Flop in D.C. With 2½G; Cancel Tour

Washington, Sept. 30.

Four performances in Washington of "Jewel Box Revue," comprising a group of femme impersonators, caused a reconsideration of the touring plans. The show called off its tour of six cities prior to a Broadway opening, and will now attempt to set up shop in an off-Broadway house.

In its abbreviated Washington stand at the Shubert it grossed a meagre $2,500 in a house with a potential $20,000 for four shows, and decided to toss in the towel. The show collected unanimous pans from the four local critics.

Included in the show are Lynne Carter, Jan Britton, Bill Daye, Tytanic, Robbi Ross, Storm de Larverie, Dale Roberts and Gigi Allen. Cancelled were stands in Montreal, Detroit, Cincinnati, Columbus and Pittsburgh.

Inside Stuff—Vaude

Lou Walters, who has been in Florida recuperating since he relinquished control of the Cafe de Paris, N. Y., which subsequently folded, denies that permission by the American Guild of Variety Artists to open without bond was the result of his offer to run the opening night of his cafe as a benefit for the union's sick and relief fund.

In a letter to VARIETY Walters stated that he had envisioned the cafe's opening as a benefit, originally, for the Damon Runyon Fund, but because of delay in acceptance, tendered the offer to AGVA with the amount to be donated to be decided by him.

At another time, Walters stated, he told the union that he would be unable to open if he had to post a bond. Permission was granted, said Walters, so that 40 performers could obtain work in his spot. He did not disclose the amount the union received as a result of the benefit.

AGVA's full support of the benefit was reflected in the fact that the union authorized the purchase of 10 tickets at $20 each for the Cafe de Paris preem, and the sick and relief fund was authorized to buy an additional $200 worth of ducats for this affair. Most of the union's hierarchy, based in New York, plus some wives, attended.

Recent death of the widow of Sam Thall recalls the exploits of that head of the RKO transportation department during the heyday of vaudeville. Thall, who handled all the details, was able to get complete units off for long arduous stands without a hitch. He was also regarded as a compendium of railroad schedules, rates and baggage charges throughout the country, operating out of Chicago.

Cy Reeves, a board member who presided at the executive committee of the American Guild of Variety Artists which tried Paul Valentine last week, states that the board did not vote on the disqualification of exec committee members Joe Smith (& Dale) and Al Tucker, who made statements indicating prejudice against the defendant. Reeves said that it was rulings from the chair which resulted in barring them from passing judgment on Valentine. Other members at the meeting say that Reeves leaned over backward in an effort to be fair, and was impartial in all rulings.

The annual Builders Show in Minneapolis is having its customers—exhibitors and prospective ones—and friends choose the headliner for the 60-minute stage end of its presentation. In an effort to learn whom these exhibitors, etc., would prefer to top the show's 60-minute four-act offering, 1,000 questionnaires have been mailed out. Recipients are asked to check off their first five preferences from a list of 30 headliners who, it's hoped, may be available.

A promise is made that there'll be every effort to obtain the act receiving the most votes. Headliners or, in lieu of them, prominent bands, for which the recipients are asked to specify their choices, include Sammy Kaye, Guy Lombardo, Nat King Cole, Eartha Kitt and Burl Ives.

Texas State Fair Betting on Strong Name Lineup to Beat 2,540,000 Mark

Dallas, Sept. 30.

State Fair of Texas, opening its 73d annual 16-day run Saturday (4), has a bigger entertainment lineup than ever before. Pull of name shows should better last year's 2,540,967 attendance, which was a drop from 1956's gate pull of 2,672,253.

In the 187-acre showplace the top show lure for the Oct. 4-19 run is the touring company of "Music Man," with Forrest Tucker and Joan Weldon, in the 4,120-seat State Fair Music Hall. Author Meredith Willson will be here for the opening. Advance ducat sale has topped $100,000, and expo officials expect about a $275,000 gross from the 24 performances, scaled at $4.95-$1.65.

"Ice Capades," the 18th edition, one of John H. Harris' touring icers, gets 23 showings in the Ice Arena during the expo's run. Frozen water show annually draws more than 100,000, and again is scaled from $3.30-$1.50.

One-nighter attractions include Tennessee Ernie Ford, Molly Bee and other acts in the Cotton Bowl, Oct. 5 (at a fee); Tito Guizar heading a "Mexico Salute" Oct. 6; Eydie Gorme and soldier-boy Steve Lawrence (a maybe on him), Oct. 9; Kirby Grant and Gloria Winters, Oct. 10; George Gobel toplining a show on East Texas Day, Oct. 14; and Red Foley stars in a rustic rhythm show Oct. 15. All these layouts are in the Cotton Bowl. On Oct. 13 singer LaVern Baker and Buddy Johnson's band give a free show on the Magnolia Stage, center of the fairgrounds, celebrating the fair's annual Negro Achievement Day ceremonies.

Cotton Bowl's grid games include Southern Methodist U.-Notre Dame, Oct. 4; Texas U.-Oklahoma U., Oct. 11, and Southern Methodist U.-Rice, Oct. 18.

Unit Review

Jewel Box Revue
Washington, Sept. 25.

Danny Brown and Doc Bonner production of two-act revue of famous impersonators. Staging and choreography by William Jamis; assistant choreographer, Chunga Ochoa; scenery, costumes and lighting, Richard H. Bunin; sketches, Robert Kade; additional music and lyrics, Eva Franklin; musical direction, Max Meth; musical arrangements, Fred Ventre; general manager, Ben Boyer. At Sam S. Shubert Theatre, Sept. 23, '58; $4.80 top. Cast: Lynne Carter, Gigi Allen, Jan Britton, Bill Daye, Storme de Larverie, Robbi Ross, Chunga Ochoa, Dale Roberts, Gene GeBauer, Mr. Tytanic.

Dearie, "The Jewel Box Revue" is strictly rhinestone. But not cheap, like in budget; just cheap, like in taste. Needing nothing but a complete rewrite of the lyrics to make them leer and a complete replanning to make it a show for $4.95, this busload of 25 female impersonators opened a "road tour" at the Shubert and dragged to the alley in four performances net.

But don't get us wrong, dearie, the costumes are spectacular and imaginative. Swooners. And Lynne Carter is a talented turn, a comedian (or spell it comedienne) of authority. His Pearl Bailey is tres chic. Actually the humor, what they remembered to include, is quite discreet though Carter in the finale costume is inspired to hang a bunch of bananas you-know-where on the costume.

One song goes, "It's a long way from home to Paris and lucky Pierre." Then again, dearie, "You can fly without wings; don't be a woman if you can."

Original music has been mostly omitted. Everybody just decided, why not burst out with such proven items as "76 Trombones," "I Could Have Danced All Night" (at Cherry Grove?) and—get this, postively — "My Old Kentucky Home."

The opening number seems self-conscious: "You Can't Do A Show Without Girls." Wouldn't you say, dearie? *Carp.*

'Borscht' 11½G in 6, S.F.

"Borscht Capades" grossed $11,500 in six performances last week at the 1,550-seat Geary Theatre, San Francisco. Mickey Katz tops the cast.

Yiddish-slanted musical had a $42,000 potential in that house at a $5 top.

Betty Johnson 'At Home'

Charlotte, N.C., Sept. 30.

The thrush from Possum Walk Road—Charlotte's Betty Johnson—will serve as "Honor Princess" of the Carolinas Carrousel at Charlotte this year. The tv performer and disker will ride in the parade Nov. 11 and entertain at the Royal Society of the Knights of Carrousel Ball and dinner.

The former gospel singer who appears regularly on the Jack Paar show got her singing start as the soprano in Charlotte's Johnson Family singing group.

X-RAYING THE HAYSEED LOOPS

Those Vegas Salaries Held to Be Killing Off Names for Other Cafes

Hollywood, Sept. 30.

Las Vegas, through skyrocketing performer salaries to unheard-of heights, has killed off the regular nitery circuit for rest of the country, according to Dave Siegel, co-owner of the Cal-Neva Lodge at Lake Tahoe and former entertainment director of Vegas' Flamingo Hotel.

Only way operators elsewhere can survive, he says, is on a personal friendship basis with top talent, and even then the going is rough.

There are only 20 or so "true" night club stars," Siegel points out, and these are paid so much—$20,000 to $30,000 a week—by Vegas posh joints that they simply aren't interested in bothering with many of the clubs across the country and will appear only as a personal favor to a club owner.

Gambling city alone needs some 50 top attractions each year, assuming each makes a double go-around every 12 months, and "there just aren't that many top acts," Siegel notes. As a result, he says, hotels are paying lesser acts far more than they're entitled to, thus making it difficult for other night spots, without gambling, to match the figure, even proportionately.

Siegel predicts no new night clubs will be able to make the nut, no matter where they open, and advises, "Don't try to start one unless you hate money."

Cal-Neva Lodge, open from June 1 through Labor Day, this season booked Milton Berle, Tony Martin, Betty Grable, George Gobel, Gordon MacRae, Ray Bolger and Pearl Bailey. Gambling, friendship with top talent and the fact Lake Tahoe is a vacation resort contribute to success of enterprise, Siegel declares. He pays about-one-third of what his stars receive in Vegas and explains that, before the Vegas competition set in, salaries were less than that.

7G-String Robbery

Detroit, Sept. 30.

A safe containing $7,000 was taken from the Gayety burlesque, manager Charles Robinson reported to police. Investigation showed a small safe had been taken from a larger wall safe.

The money represented salaries for the performers as well as a night's receipts.

Cafe Paree Quits After D.C. Quickie

Washington, Sept. 30.

The Cafe Paree, Washington's prettiest and newest night club, didn't last long. It opened May 15 with Zsa Zsa Gabor and Joey Adams and closed Sept. 20 with Cab Calloway.

Owner Harry Snyder, who said he had been ill and couldn't look after the nitery as he would have liked, blamed the financial failure on the fact that Washington will not support a third night club booking expensive name acts.

Lee Zeiger's Casino Royal and Allan Bralove's Blue Room of the Shoreham Hotel are going into the new season with names, but both the Mayflower and Statler Hotels have discontinued the practice.

Snyder spent $35,000 to redecorate the former Coral Room to make the Cafe Paree the best-looking club in town. There was no cover charge, but there was a $5 minimum. It lost money from the start.

The club will soon be auctioned by the landlord, Congress Development Inc., described by Snyder as a large New York construction firm also owning several apartment projects in the same southeast section of Washington as the Cafe Paree.

Snyder owns the downtown Blue Mirror which makes a go with pretty girls, leaving name acts to others.

P.R. MAN SUES FOR 10G IN WILD WEST FIASCO

Hollywood, Sept. 30.

Publicist Hank Fine is demanding $10,497 assertedly due him for services rendered in a breach-of-contract suit in L.A. Supreme Court filed against Gene Autry, the Wild West Show & Rodeo and other defendants. He said he'd been hired to handle publicity for the ill-fated Wild West show at the Brussels World Fair from May through October of this year at $300 weekly plus expenses.

Show ended as fiasco when coin ran out and the performers and others were left stranded in the Belgian capital.

Mac Willie Exec Mgr. Of Havana's Tropicana

Memphis, Sept. 30.

J. L. (Jim) Mac Willie, Dallas and Memphis sportsman and night club owner, has been named executive manager of the swank Tropicana in Havana. Mac Willie who has fronted some of Dallas' and Memphis' top spots for the past 10 years, will skipper the Cuba casino and handle entertainment and excursions for Americans shuttling over from Miami.

Mac Willie is lining up several U.S. names for the coming season and will make several trips to New York and Hollywood for talent, he said here before planing to Havana.

'Holiday' Big 56G, Peoria

Peoria, Ill., Sept. 30.

"Holiday on Ice" mopped up here last week with a $56,000 gross for five days at the Bradley field house, topping previous record for the 7,700-seater by some $20,000.

Stand had a $3.50 top and was promoted by Sid Page.

DeWOLFE-GOGI GRANT PALMER HOUSE'S PEAK

Chicago, Sept. 30.

Just-departed Bill DeWolfe-Gogi Grant bill collared the year's best biz so far at the Palmer House's Empire Room. Plushery played the pair three weeks. It's pointed out, however, that season's high probably would have been notched by George Gobel, here in August, but the Chi-spawned comic only played a week.

Jose Greco, popular multi-repeater in the room, is current, with Marguerite Piazza set for Oct. 23.

Eydie Adams Revue On Tex Casa Manana Slate

Fort Worth, Sept. 30.

The Eydie Adams Revue has replaced Don Cornell on the schedule of fall attractions for Casa Manana here on Oct. 30 and Nov. 1. With Miss Adams will be Pete Pederson, Landre & Verna and the Casa Manana Voices.

Other attractions on the schedule are George Liberace for Nov. 13-15, an ice show produced by Ed Leary for Nov. 25-29 and Roger Williams for Dec. 11-13.

Casa Mana plans a series of winter productions to begin Jan. 19, but details and names of attractions have not been announced.

"Shoestring Revue" yesterday (Mon.) for a two-week stand. In the cast are Dorothy Greener, Jori Remus, G. Wood, Mildred Cook, Bill McCutcheon, Faye DeWitt, Paul Sanchez Marlene Dell and Todd Jackson, Ben Bagley and Breck Wall are producers.

MIXED VIEWS ON NAMES AT FAIRS

The current agricultural fair season is causing a reappraisal of the value of names on the rural show circuits. The losses sustained by the Ohio State Fair at Columbus, which wound $70,000 in the red, is one of the reasons for the renewed research into the feasibility of using high-priced names on the rural routes.

At the same time, presence of Bob Hope and Arthur Godfrey boosted the Indiana State Fair to a record $118,698. The grosses throughout the country have been somewhat uneven this year, despite the fact that recession hasn't hit the farmers, which as a class have had an exceedingly profitable year because of zooming food prices.

Fact that fair grosses can be uneven in this year indicates to showmen that some renewed thought must be given the subject. Opinions have been expressed that the majority of the fair shows play to captive audiences. At many fairs, the gross doesn't vary too much no matter what the grandstand attractions are. It's also been suggested that the physical layouts of most fairs are such that the bulk of the people hanker only for a palce to sit down and rest following the foot-wearying job of looking at all the exhibits.

Some fairmen have taken the view that a good playable show is all that's needed, and names should be used only when the gate shows signs of cracking.

There are several non-name shows that have toured fairs which are being offered to arenas and auditoriums on the basis that they did turnaway biz in the hinterlands. Bulk of these are being turned down inasmuch as the arena men take the view that virtually anything can sell at country showshops, and selling this kind of show in the city is an entirely different proposition. The arena men have been saying that these shows have little appeal on their own, but did business merely because of its location.

It's expected that fairmen in many situations are likely to attempt some degree of measuring basic boxoffice and attendance before names hit their circuits. On this basis they may be able to determine the additional value of headliners, if any, and are most likely to buy accordingly next year.

Skelton Bowing 'Live' In L.A. Topping Show At Ritz With David Rose

Hollywood, Sept. 30.

Red Skelton will top a show at the newly renovated Ritz Theatre here for producer Harry Zevin, Oct. 30. It's titled "The Clown and The Baton," with David Rose and his orch supporting. It'll be Skelton's first live appearance in Los Angeles apart from benefits.

Comic is committed for two and a half weeks on a guarantee and percentage basis, but may hold over. He'll be preceded by several opening acts, not yet chosen. Skelton also is doing his weekly CBS teleseries but under a sked of part live and part film. The filmed shows are expected to be used during his Ritz appearance.

Zevin hopes to follow Skelton with another one-man turn by Liberace but deal is still in talking stage. Ken Murray's new "blackouts" opens Christmas Day.

Sheraton Veeps Moore

Robert L. Moore, who has been head of the Sheraton Hotel chain's public relations division for the past three years, has been named vice president of the Sheraton Central Credit Club.

Moore, a former television show packager, is author of "The Pitchman," a novel about the video packaging business.

AGVA Throws Curb at Bright With Reactivation of Grievance Committee

One of the first efforts to curb the power of the present administration of the American Guild of Variety Artists was completed at the two-day executive committee meeting held last week in New York. A motion was passed unanimously to revive a grievance committee to hear complaints of union employees and of discharged AGVA employees desiring to make a final pitch for retention of their jobs. This committee was disbanded some years ago.

The move was introduced by newly elected first veepee Rajah Raboid. This motion precludes any possibility of national administrative secretary Jackie Bright asking the forthcoming national board meeting to extend the unlimited firing power granted him at the June convention in Mexico City.

Spurring passage of the motion was the serving of a complaint and summons on Bright by Barry Houston, former organizer in Detroit. At Bright's recommendation, no hearing was given him. He's asking $25,000.

At the time of Houston's dismissal, the move was protested by Penny Singleton, now president-elect of the union, who saw in this instance a repeat of the Dick Jones incident. Jones was also fired without a hearing and sued in court, obtaining a judgment of $110,000 against Bright and Jack Irving, Bright's predecessor. Although, the jury assessed Bright and not the union, AGVA picked up the $20,000 settlement tab for Bright only. At that time, Miss Singleton wrote some scathing letters to Bright on the subject expressing fear that a suit would result.

Guy's Wham 77G, S.D.

Mitchell, S. D., Sept. 30.

Guy Lombardo, with $77,000, set the highest gross in 67 years of festival shows at the Corn Palace here, Sept. 21-27.

Lombardo played only 12 shows and new record tops that of Lawrence Welk for 15 shows in 1954. Supporting acts included the Modernaires, Johnny Haymer and Bobby Winters.

Big Stars Do Too Much Biz for GIs

London, Sept. 30.

The successful military club in European military posts have a problem of keeping down the attendance because of limited capacity. Maj. George Perry, manager of the Gen Von Steuben Hotel, Wiesbaden, which runs a club under Air Force control explains that he has to turn down some excellent buys inasmuch as the membership rolls exceed the capacity of the cafe.

For example, says Perry, there was a chance of buying Sarah Vaughan for $1,700, but since the club accommodates only 350, the entire roster of 1,000 members and wives could have converged to at one time. Best practice, he concludes is to book solid British and American acts. This nitery and the Landstuhl, a club for non-commissioned officers, are the only niteries offering entertainment every evening.

The Von Steuben's entertainment bill runs around $100,000 annually with orchestras taking the major slice of the budget. The ballroom band gets $1,800 to $2,500 monthly; cocktail lounge orch, from $1,000 to $1,250 monthly; and the string quartet in the dining room about $600 a month. He buys the orchestras from the German agencies and also buys a few acts from reputable Deutsche per-

(Continued on page 62)

USO IN N.Y. STARTING DRIVE FOR $1,600,000

The USO in New York City begins its appeal for funds today (Wed.) in a pitch for $1,600,000. Monies derived from this campaign will be used to support the USO's 267 clubs and finance the entertainment troupes playing overseas installations.

USO shows this year will play an estimated 2,350 bases throughout the world to an audience of more than 1,000,000 GIs. As part of the USO drive, a preview theatre benefit for "The Girls in 509" will be held Oct. 14 at the Belasco Theatre.

Scots Guards $11,000 At Troy Field House

Troy, N. Y., Sept. 30.

The Grenadier Guards and Massed Pipers and Dancers of the Scots Guards drew an audience of almost 5,000 to the R.P.I. Field House here last week for a gross of $11,000 at $3.50 top. While a very substantial figure, it was $3,200 below the Black Watch Guards take in the college arena a year ago. H. L. (Jack) Garren, Field House managing director, attributed the difference to the fact the 1957 performance was on Sunday afternoon, a more ideal time.

It was the second big gross registered at the Field House this fall, the first being a $59,000 week (nine performances) of the 17th edition of John H. Harris' "Ice Capades," in early September.

CHEZ PAREE VETOES COLE'S CHI CONCERT

Chicago, Sept. 30.

Nat Cole's Orchestra Hall charity concert, slated for Oct. 5, has been cancelled at the insistence of the Chez Paree, where singer is currently starring. A move to reschedule the concert to follow the Chez date was also kiboshed by Dave Halper, the nitery's co-owner.

Cole said he was willing to do the concert for the benefit of a Negro medical college in Nashville, although earlier it had been touch-and-go whether he would because of uncertainty as to how much the school would realize from the affair.

When he finally consented to topline the program, it was understood Cole wanted $7,000 and assurances the medical institution would realize at least 40% of the gross. Concert was a promotion of Harry Zelzer's Allied Arts, and original deal set by Chez Artists (unconnected with the cafe, and headed by Phil Consolo of the former adagio team of Consolo & Melba) called for a $5,000 "fee." But one point at issue was a report that although such a sum was involved, Cole was to appear gratis.

Zelzer, in New York at week's end, was to reset the benefit with another headliner.

Vegas Riviera Wooing 'Haggis' Quiz for Xmas

The Riviera Hotel, Las Vegas, aside from looking to video as a source of attractions, feels that ratings and scandal notwithstanding, it wants a giveaway show during the Christmas season. Sammy Lewis, inn's booker, is negotiating for the presentation of "Haggis Baggis" at the hotel around the Christmas season.

Current plan is to pitch the show as a possible source of getting a supply of Christmas gifts. Ella Fitzgerald will be co-headliner on this display.

The Riviera has also signed Phil Silvers to come in with the cast of his video show, starting Oct. 21.

Rodeo, Toplining Roy Rogers, Gallops With Big Roundup of Vaude Turns

By LEONARD TRAUBE

The rodeo at New York's Madison Square Garden seems to be fielding more acts as counterpoints to the competitive events than has obtained in recent years. There is also more time given to these performers.

Last year's chute & corral classique had the Lone Ranger and Lassie topping the bill. Obviously this didn't work out either at the wickets or in the arena, because Roy Rogers has been called back for his umpteenth appearance with the cowboy cavalcade which opened last week (25) for a ride to Oct. 13.

Rogers still has the name, the dazzling trappings and the type of folksy showmanship and chatter to score at the b.o. The Garden needs him on the marquee to square that $6 top. And since he is one film and television cowboy who also has an act and has long been associated with the roundups, it's just been a question of whether to go with him or his predecessor, Gene Autry. Rogers and Autry have just about dominated the rodeo for the last couple of decades.

Frank Moore, longtime resident manager of the cowpoke extravaganza, has provided an array of acts, in addition to Rogers' contributions, that's appropriate and plays well between the orthodox contests of man against the beasts. And all of them have that solid kid appeal. Sid & Barbara Moore offer a laugh-raising session with a quintet of pooches sliding down a chute to a leaping tick. The county fair level is further represented by the "Beeswax" Taximeter Mule with a couple of clowns working the stubborn animal for yocks.

The major spread comes toward the show's end when Rogers and his troupe, including his nag Trigger, Pat Brady and the Sons of the Pioneers, head a longish session that takes in Homer Garrett's Hollywood Square Dancers (8) and Baudy's Greyhounds and Monkeys. The mixed group of terpers are fine examples in that idiom and the Baudy turn is a solid novelty in which the greyhounds serve as mounts for the capers of funny chimps.

At the pre-intermission, Rogers has a couple of numbers in segue; first with his haute ecole Trigger Jr. and then with a beautifully broken octet of Liberty palominos. He rates rounds of salvos from the audience. In the later display Rogers pours on the country & western stuff vocally, aided by Pat Brady's spotlighted community sing and the sagebrush songs of the Sons of the Pioneers. Since Rogers' wife and co-performer Dale Evans is not with the show this year, he called on her from a box and she came into the arena to do "Somewhere Over the Rainbow." Rogers might be faulted on some of that religioso stuff pitched at a thrill-happy rodeo audience, but the crowd appeared to go for it.

Exhibition Section

In the exhibition section are the Lightning "C" Ranch's well synchronized horseback quadrille, again led by Everett E. Colborn, for many years the show's managing director; and a barrel race by the Eastern Guest Ranch Girls, a tame affair that's strictly a filler. (Trick riding and roping have long since been shelved, along with the razzle-dazzle basketball on horseback). Rogers takes a turn around the arena to shake hands with the kids and give them opportunity to pat his nag. It's his characteristic way of "mixing" with the customers.

Through the show and especially in the steer riding event, clowns D. J. (Kajun Kid) Gaudin and Buck LeGrand raise the roof with their antics versus the Brahma bulls. Some of their escapades come pretty close to disaster stemming from the angry steers.

The contests consisting as usual of bareback bronc riding, calf roping, saddle bronc riding, steer wrestling, bull riding and the end-up wild horse race whammo, totals up to a $78,000 purse, which with entries added goes into a higher boodle for the cowpokes to shoot at. There are fewer contestants coming out of the chutes for each event. This makes for a snappier, streamlined, and no-nonsense show. In other years the succession of competing stalwarts was almost endless.

As per tradition, the music is by James Cimmeron's Cowboy Band which works with its characteristic authority, and this year the announcer is Pete Logan, who's liberal with explanatory palaver. The arena secretary is Cecil Jones; judges, Todd Whatley, Bill George and John Pogue.

The early curtain on some days seems to be working out well for family groups. On Sunday night the start is at 6 o'clock, and on Tuesday-Wednesday-Thursday it's 7:30, with the regular 8:30 time on Friday-Saturday. There are no Monday performances except on Oct. 13, holiday holdover from Columbus Day, in the 6 p.m. slot. Kid prices are halved for the matinees (Wednesday, Friday) and Tuesday-through-Thursday nights.

'Free Shows'

Continued from page 1

if all the hostels are running at capacity.

Lansburgh thus comes full circle in his inauguration locally of a borscht belt type of operation. He was first to offer rooms-with-meals, plus hotel divertissment round-the-clock package plan some years ago at the Versailles and Sherry Frontenac. That is now the basis of operations for all but three of the top luxury establishments.

10G Salaries—Maybe More

Fees for the one-night, one-show deals (with suites on the house for a longer stay), range from $4,000 to $10,000. The latter figure will probably go higher; dickerings with Jerry Lewis have him at an asking price of $15,000. Tentative lineup has Tommy Sands, as a Christmas entry, Frankie Laine, Georgia Gibbs, Victor Borge, Phil Silvers, Patti Page, Mischa Elman, Jose Iturbi (dependent on his return from Spain), Anna Maria Alberghetti and Ricky Nelson. In the pitched-for group are Lewis, Bob Hope, Red Skelton, Danny Kaye, Nat King Cole, Johnny Mathis, Polly Bergen, Eddie Fisher and Judy Garland. Harry Belafonte has been signed for two days.

It's expected that a good many of the final bookings will come from those names with video commitments, who thus can make a jaunt south for a one-shot, linger for a couple of days in the sun and return in time for their weekly show rehearsals. This vista of vital attractions tends to create opinion among some operators that, in the end, standard cafe acts will be excluded to allow for the "new to the area" performers with reputations.

Oddly enough, Lansburgh has made a deal with Lou Walters to run the Casanova Room for lavish production setup identified with the vet impresario. It is evident that the young hotelman feels there is room for everyone and that his "for guests only" entertainment will not affect the regular run of business around the Beach cafe circuit.

Rivals' Views

Reaction among the town's hoteliers is mixed on that point. One boniface points to several names on the list as acts he had been negotiating for; another says he already has several of them set for season dates, but does not feel the Lansburgh use of their talents can affect their draw values if the dates do not run too closely together. No matter, all are proceeding according to annual plan.

With Frank Sinatra set for a two-weeker in the LaRonde in midseason, the Fontainebleau's Ben Novack is on the verge of expanding the room to a 750-800 capacity. He has bids out for Jack Benny, Sammy Davis, Red Skelton, Dean Martin, Polly Bergen, among others. And he is building a 5,000-seat auditorium to be ready in the spring, in which he can spot, if he so decides, the big names next year, at a guarantee against percentage. That's in the future, however.

Harry Mufson of the Eden Roc has his money-in-the-bank returnee Joe E. Lewis set, plus with Eydie Gorme. As with Novack, this is the one firm commitment, but there are others pending that will, if confirmed, wind him with a strong lineup to engage the competition; with an 800-seat capacity, his Cafe Pompeii can be a heavy grosser, as attested in former "big" seasons.

Tisch Snubs Names

Larry Tisch, the Americana's top man, has switched from "star" thinking. He's commited Sid Kuller to write a topical revue for the Bal Masque, with Selma Marlowe Harris producing. It is set for a four-week run, beginning in mid-December, at a budget that allows for strengthening of draw values with a name, if business so demands. Tisch, however, is keeping fingers crossed that such a move will not be necessary. He took a bath last season, when even the $25,000 toppers couldn't bring the room into the black side of the ledger.

The most successful hotel-cafe has been the Lucerne's Club Chalet. Owner Oscar Markovich, some 88 weeks ago, installed another, Selma Marlowe Harris idea—"Havana Mardi Gras." With Diosa Costello in the top slot, it has kept running, in-season and off-season. A new edition will take up the winter run.

The new Diplomat Country Club in Hollywood opens with Tony Martin. There are others on its set list for the winter, who appear also on the Lansburgh lineup, but managing director George E. Fox does not feel this will hurt his newery's nitery. The patronage to be drawn will come from the Hollywood-Ft. Lauderdale-Palm Beach sector with Miami Beach trade expected to be based on a "let's see this year's hotel."

Saxony's Roof Nitery

The Saxony has its expansion in final stages. Undergoing a complete rebuild, with addition of 150 rooms and a rooftop cafe—first of its kind in the Beach—to be called the Ivory Tower, entertainment policy is still to be firmed up; a name band idea has been mulled. Return of the Geisha Girl Revue is a dim prospect, of last season. What is being looked for is something novel, in keeping with the layout, arrived at by a glass-enclosed elevator that runs up the front of the building and provides an intriguing look at the Miamis.

Only big indie club will be the Latin Quarter. E. M. Loew and Eddie Risman are setting up as heavy a name lineup as possible. Signed are Betty Grable and Sophie Tucker with the Ritz Bros. on the possibility list. With Lou Walters now at the Deauville, Lou Chesler, landlord of the Cafe de Paris (ne Copa City) has shown no signs of planning a relighting this winter with a new producer-operator. The neighboring Cotton Club, formerly the Beachcomber, will definitely be turned into a bowling centre. City council has okayed the license for this first-of-its-kind on the Beach.

'Plenty for Everybody'

Wiser and calmer heads among the cafe contingent feel the draw-off of 4,000 prospects three times a week is not going to hurt those hotels that have a prime attraction. They figure that with over 100,000 tourists around during a season-height week, there's plenty to draw from; they also point out the possibility that entertainment wants will be whetted among the 4,000 Deauville attendees, who are getting it all for free and will still have the dough budgeted for a night on the town.

The intime all-nitery group stands to benefit most from that latter prospect. A Murray Franklin's with its wacky shows, easy-does-it atmosphere and libations, is illustrative of this type of operation which, even when things are rough, seems to attract enough of a mixture of regulars and visitors to keep going at a profitable pace.

Pearl Bailey's Dates

Pearl Bailey has signed for a pair of dates in Negro theatres. She will play the Apollo, N. Y., Feb. 6 and the Howard, Washington, Feb. 20.

Miss Bailey will precede these stands with an engagement at the Chase Hotel, St. Louis, Jan. 14.

Liquor Nix Folds Moulin Rouge, N.O.

New Orleans, Sept. 30.

The Moulin Rouge, Bourbon St. nitery, closed its doors Wednesday (24) after its beer and liquor permits were suspended by the state alcoholic beverage control board and the state board of tax appeals.

The action of the boards would prevent Elmo Badon from obtaining beer or liquor permits for the operation of a night spot bar at any time in the future.

The permits were in the name of Gaspar Lachute. However, Badon was identified as the operator of the Moulin Rouge during the recent Federal court trial in which he was convicted of smuggling 109 bottles of whiskey.

ATLANTA'S KRA-ZEE BULL

Atlanta, Sept. 30.

Newest addition to downtown Atlanta's string of dine-dance spots is Kra-Zee Bull. Spot is operated by Chick Hedrick who also runs Domino Lounge in the Imperial Hotel.

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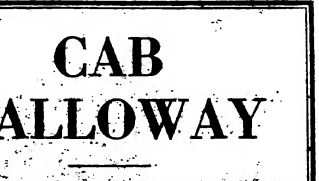

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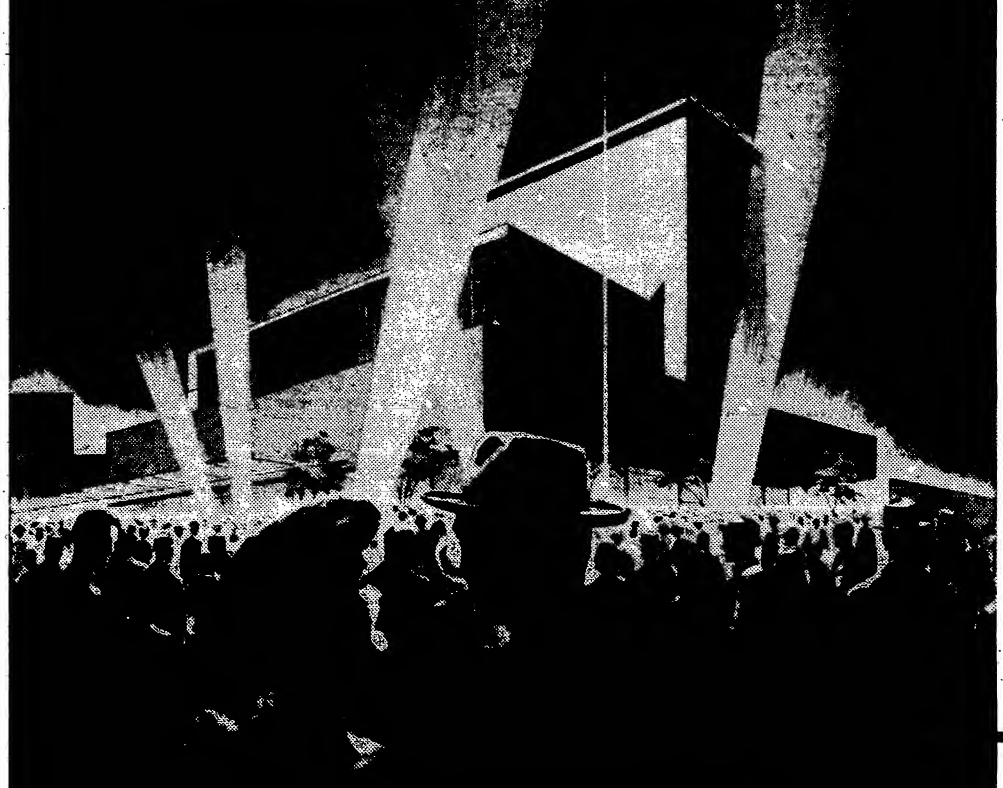

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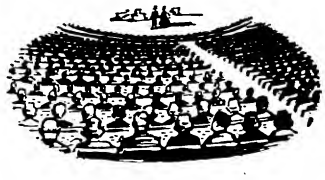

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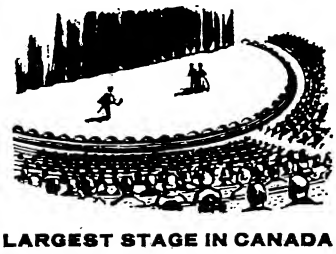

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Ambassador Hotel, L. A.

Los Angeles, Sept. 26.

Sam Levenson, Alice Babs with Ulrick Neumann, Freddy Martin Orch (13); $2-$2.50 *cover*, $3 *minimum.*

Current booking of Sam Levenson at the Cocoanut Grove is one of the few times Ambassador Hotel entertainment director Gus Lampe has put a standup comedian into the big room as top attraction. That it is an accurate aim at the taste of the non-celeb audience, which is the bulwark of the Grove's regular clientele, was evidenced opening night and thereafter. It is Levenson's first west coast nitery date and he obviously will be a regular and a welcome one if he wishes. The laughter that greeted his stories was not limited to periodic explosions. It opened high and sustained throughout. Swedish singer Alice Babs makes her American bow as the intro act, with accompanist guitarist Ulrick (eq) Neumann, assisting.

Levenson's family chronicles strike a familiar chord with audiences of any background. Although his family was orbited around Brooklyn and Coney Island, it is pure and delightful Americana, as native to Long Beach, Calif., as Long Beach, N. Y. He has a seemingly artless technique. Far from being deadpan comedian, he laughs heartily, infectiously, at his own stories. And it is not damning with faint praise, but praising for no damns whatsoever, to say that the whole act is remarkably clean and suffers no loss of humor for being so.

Miss Babs is a blonde looker with a long-stemmed figure, and shows a remarkable voice, one of those trick throats that can handle the scale from mezzo to high coloratura with ease and melody. She uses it for pops and standards, including an amusing version of "Sugar Time" in Swedish. Her duets with accompanist Ulrick have a homey and pleasant quality.

Miss Babs could be a top glamor personality. She has the voice and looks. But she would have to come on with more flash, drop some of the folksy material and emphasize her own part of the act so it is less the cozy twosome it now is. Neumann does a clever novelty, color, to spell Miss Babs, and this contribution should be the limit of his foreground activity. The act can go one of two ways for American appearances. At present it is ideal for less sophisticated spots. If Miss Babs, currently under contract to Dot Records, were given more glamor and came on bigger, she could be a top headline act anywhere.

Freddy Martin opens the show with a fine four-minute Gershwin medley. Show is in for two weeks, with Guy Lombardo taking over Oct. 8. *Powe.*

El Morocco, Montreal

Montreal, Sept. 27.

Jack Carter, Teal Joy, Granada Dancers (6), *Wally Aspell, Nick Martin Orch* (7), *Three Keys with Ann Summers*; $1.50 *cover.*

Nothing does biz in a nitery such as El Morocco as a comic best described as a "talker." And Jack Carter, currently headlining for 10 days, is that kind of comedian. Carter is making his first Montreal appearance in almost a decade but few have forgotten this hep performer. It's a socko offering and boniface Peter van der North should set up new house records.

On night caught, Carter had the patrons from his first song satire "Simple Life" right through a fast series of dialect stories, ringside patter and impresh bits until final begoff. Carter is one of the few comics with material that is adjustable to the room and city where he is playing. His local references are dropped in neatly and seldom forced, giving him both a topical and personal touch that appeals strongly. Enthusiasm to please keeps tempo at top level; even the injection of material an the indigo side gets by because of his smash delivery.

Preceeding Carter is the dancing of the Granada group whose two brief appearances draw salvos. Dancers do both flamenco and folk routines from Spain and both choreography and talent put them well above usual act of this kind. Songstress Teal Joy of Japanese extraction offers a songalog that, with few exceptions, is strictly American in style and selection. Exceptions are her interp, in Japanese, of "Deed I Do," which garners plaudits, and a reprise of that evergreen cornball, "Sorrento." Femme has a pleasant way with a song, is attractive and handsomely gowned.

Emcee Wally Aspell keeps show moving and belts out several songs effectively. Nick Martin's band grages the bandstand of this refurbished 500-seater with ease and is spelled between shows by the Three Keys with Ann Summers on vocals. *Newt.*

Riverside, Reno

Reno, Sept. 24.

Dunninger, Sandu Scott, Starlets (8), *Bill Clifford Orch* (10); $2 *minimum.*

For the current show, the Riverside management brings a master mentalist-magician to the theatre-restaurant stage in the person of Dunninger, billed as the "best since Houdini," and in a fast 25 minutes before the spot he proves the claim.

Balancing the one-hour show is the femme appeal of Sandu Scott, debuting to a better-than-average reception on the Reno nitery circuit.

Dunninger, fast with ad libs and ringside patter, defies detection with such demonstrations as pulling a glass of water from a cloth bag—previously inspected and determined empty—while two patrons from ringside hold his wrists.

Noting he doesn't read minds—"they're too hard to locate"—the skillful mentalist picks dates, numbers, etc., and confirms auditor's thoughts with no delays. His uncanny ability he calls "tuning in." To cap his upstaging, Dunninger has four patrons think of four numbers. He then writes the total on a slate. Patrons verify the numbers, and cerifies the pre-written total—which is correct. With cards used in the mentalist process, he is equally adroit.

Perfect warmer is blonde, shapely and talented Sandu Scott, in a first Reno date. She rates heavy with husky and always-in-command voice. Her belting shows she knows her way around a tune. Most effective is a "Mississippi Melody" with Old South titles such as "Robert E. Lee."

Miss Scott shows good emoting and voice on "Volare" and a calypso offering. Her reception rates a playback.

Bracketing show are the Starlets in a double holdover from last book. Ably backing the show is the Bill Clifford orch. Double frame ends Oct. 8. *Long.*

Palmer House, Chi

Chicago, Sept. 25.

Jose Greco & Co. (18), *Ben Arden Orch* (10); $2 *cover*, $2.50 *Saturdays.*

Jose Greco's fourthh Empire Room invasion reaffirms his hold on the cabaret culturists. Finer points of flamenco dance may elude the average tabler, but not the flavor and color stomped out with castanets a-clack and set off by vivid costuming that's customary with this company. Show caught (25) played to capacity for nifty reaction.

Act is well-paced for the 50-minute route and neatly balanced between ensemble and solo footwork. For all the familiar heelclomping, it seemed the most appeal attached to the Ravel "Bolero" danced in classic ballet style, and a series of amusing Spanish folk dances light on the hooves. Troupe is freshly choreographed for the most part, though the popular horse-training number is retained and brings the usual hefty mitting.

Ben Arden orch is augmented by a flamenco singer and four Greco instrumentalists, including Roger Machado, company's musical director, at the piano. Backing from all hands is first-rate. *Pit.*

Amato's Supper Club

Portland, Ore., Sept. 23.

Ella Mae Morse, Harry Gillum Orch (4), *The Dualtones* (2); *no minimum or cover.*

Biz has been on the upbeat at this main stem nitery since relighting six weeks ago with a new interior, format and policy. Vaudev setup was junked along with cover charge in favor of one solid act sans gate tab.

Ella Mae Morse is back in town after an absence of three years. Local fave has a nifty 25 minute stint that should bring customers in droves. Lusty voiced gal slammed out some blues, old standards, and her platter stuff for solid returns. Tall, stacked, and nicely gowned Miss Morse is relaxed and works easily throughout. She uses no gimmicks but relies on talent. Slow ballad stuff should be held to a minimum as rhythm and blues get best mitting. She begs off with "The Whole World In His Hands."

Harry Gillum's house crew (4) plays a good show background and gets the customers on their feet for dancing seshes. The Dualtones offer continuous entertainment in the lounge. Prof. Backwards opens Oct. 3. *Feve.*

Desert Inn, Las Vegas

Las Vegas, Sept. 23.

Betty Grable, Bob Williams, Ted & Maria Morca, Art Johnson, Carlton Hayes Orch (14); *production numbers staged by Donn Arden; arrangements by Phil Moody; Lyrics by Pony Sherrell*; $3 *minimum.*

Betty Grable brings her nostalgic musical turn back into the Painted Desert Room where it's sure to do healthy business even during this so-called slow season. The act is basically the same as she had here before, but a dandy new burlesque number has been added as a finale (in which Miss Grable is burly queen "Bumpsy Daisy"), making the whole offering a fast-moving, pleasant romp. Star revives songs and dances from her film clicks, and gets solid backing from a quartet of virile lads in the chirp and terp department—Jim Hodge, Bobby Navarro, John Drexel, and Harry Nofel.

Bob Williams, a local fave, brings his uncooperative dogs in for more sustained yocks. It's an unusual and very funny act.

Two new Donn Arden production numbers, "Malumbo," and "Autumn Nocturne," featuring the flashy flamenco dancing of Ted & Maria Morca, and the robust singing of Art Johnson balance the bill with classy flair. Carlton Hayes orch capably provides the notes for the show, skedded for four frames. *Duke.*

Crescendo, Houston

Houston, Sept. 24.

Carmen D'Oro, Jose Ortiz Orch (5); *private club; no cover or minimum.*

Tiny Latin Carmen D'Oro, formerly a singer and dancer with the Xavier Cugat troupe, pulls top applause thrushing her seven-number, 22-minute stint at the Club Crescendo.

Apparently paired from the same mold as Abbe Lane, she sings sultry, sweet and sometimes swings for the bleachers. However, the shapely stylist is best when she belts 'em. Miss D'Oro runs through "Let Me Sing Away Your Blues," "Come Closer to Me," "Rock and Rollie," "Leave It to Love," "Ay, Ay, Ay," then encores with "In Other Words" and "Just One of Those Things."

The latter was never done before as Miss D'Oro does it. To a torrid tempo she unsnaps the bottom of her ankle-length sheath dress for better movement, then sings and dances to the Latin beat. The movement is there, only the hula hoop is missing. It's a great number to quit on, as she left both the front and back rows panting. The act is a treat for the eyes as well as the ears.

The Jose Ortiz house orch carries the balance of the 45-minute show in its usual fine manner. Ortiz couldn't be busier if he were training a dog act and a flea circus at the same time. He batons the band, handles the mike, emcees the show, does the booking and manages the club.

Miss D'Oro is at this spot through Oct. 7, and the only average opening house should pick up when the males pass the word around. *Skip.*

Hotel Muehlebach, K. C.

Kansas City, Sept. 26.

Monique Van Vooren, Larry Green Orch (8); $1-$1.50 *cover.*

The Terrace Grill is on a one-act policy for this session, and it is for a single week, in contrast to the usual fortnight run. While it is a short run and a single, the room has comparatively a lot in Monique Van Vooren, making her first appearance in these parts.

Casing her lush figure in a chic white satin creation and thrushing her list of songs in deep-throated fashion, she proves every bit as continental as the ads lead the customers to believe and polishes off 40 minutes as if it were naught. The room was steadily appreciative, though scarcely robust in applause.

While Mlle. Van Vooren is certainly tres continental, she is also tres risque, although she handles this segment of material with as much taste as can be managed for that sort of thing. The lyrics are clever, if suggestive, and go as near as possible to borderline without dripping over. They're intermixed with a number of straight songs, and the combo adds up to a pleasant show.

Much is made of her role in "Gigi," which is coming up here shortly, and she naturally leads off with "The Night They Invented Champagne," while waiters pour the stuff for ringsiders. She also has "Autumn Concerto," "That's Only for Americans" and "Thank Heaven for Little Boys," also from "Gigi." The special songs, "Get Him on the Second Time Around," "Maria the Mink" and "I Want More," register as well. She sings naturally in French, well in English, although the French is a doubtful asset in these parts, and an effort to get the customers to sing with her to a Gallic medley goes limp for want of linguistic togetherness. She'll be followed by Rowan & Martin Oct. 3 for two weeks. *Quin.*

Barclay Motel, Toronto

Toronto, Sept. 23.

The Hi-Lites (3), *Bobby Brandt, Jimmy O'Shaunecy, Craig Daye Dancers* (5), *Jimmy Amaro Orch* (8); $1.25 *cover.*

It's a toss-up on customer kudos between the Hi-Lites, singing male trio, and Bobby Brandt, the meticulous tap dancer, for a 65-minute routine that Al Siegel has assembled since he took over the Barclay Hotel. That ina puts Toronto on the North American map as a city that needed nightlife. It's evident in current two-a-night biz that is resulting in turnaways.

On his first visit to Canada, Brandt is on with swift tap dancing complete with spins and pirouettes, modernized softshoe routine to a terrific "Hot Canary" in slow tempo. For that up-to-date dance styling, Brandt had an audience in vociferous applause when caught.

Ditto were the Hi-Lites, who open with a bouncy "Smile," switch to a slow tempo for "Temptation" and into a terrific finale with "Hands," with enthusiastic audience participation of handclapping. Consisting of a blonde, brunet and redhead, the Hi-Lites end their second set with a medley of songs set in Paris, another medley of Negro spirituals, a rousing "Carolina in the Morning," donning strawhats and doing stick drills, and a great finale in "Darktown Strutters Ball." Earl Parnes has done the song arrangements.

With Jimmy O'Shaunecy held over as emcee, plus the Craig Daye Dangers, the medico-trained, Buffalo-born baritone is excellent in his "Witchcraft" and "Old Black Magic" to the gyrations of the permanent line, plus his solo effects and fine voice control on bouncy "Why Sould I Care" and "My Funny Valentine."

On holdovers and introduction of new acts, Al Siegel has started a needed hypo in this city, plus his current plans to punch out the back wall of the Barclay and eliminate a bar, this to increase his spot's ability to handle 450 dinner-dancers instead of the present 150. *McStay.*

Mister Kelly's, Chi

Chicago, Sept. 23.

Mort Sahl, Dodo Greene, Marx-Frigo Trio; $1 *cover*, $2.50 *beverage minimum.*

Mort Sahl practices the democratic gospel of free expression. The cultists—and lotsa would-be iconoclasts—prove ready disciples, punctuating their rapt attention with beaucoup giggles and yocks—the degree of audible reaction depending on Sahl's pungency and the depth of outfront ken.

Sahl's third reprise at this popular intimery finds him not one whit off his previous form. He is shaking as many rigid institutions and pricking as many sacred cows as ever. At the opener (22), he pointed to the ayem gazettes which bannered the Sherm Adams resignation and needled, "I finally got him out of office!" On another tack, "We're sending over Abe Burrows to rewrite the French government." And so on, over a topical range that gamuts from tv and his new film to Lebanon and the Chevy Impala. The subtleties and esoterica that limit his exposure at the same time cement him with the cerebrals, and thus invest him with one of the strongest identities on the bistro circuit. Sahl is biting without being bitter—he seems to understand he's paid to make 'em laugh as well as think.

Sepia thrush Dodo Greene is a finger-snapping belter who plies lotsa body English and obscure grimacing through a catalog of evergreens. Conspicuous sin of the act it that it's utterly out of the Kelly's character, and unsuited for my offbeat smallery. Her husky pipes and sensuous manner are okay on fragmented carbons of Satchmo and Roberta Sherwood, but they're not concealing enough when Miss Greene has just herself to offer. Restive tablers were indifferent, and then some, when the turn stretched to 30 minutes. Marx & Frigo Trio capably backstop. Show's in for three frames, with June Christy next on Oct. 13. *Pit.*

Shoreham, Wash.

Washington, Sept. 26.

Georgia Gibbs, Al Donahue Orch; $2 *cover.*

Georgia Gibbs was a late choice to open the Shoreham Hotel's Blue Room, favorite nitery of a local society which is not especially keen about night clubbing. But it was obvious on opening night that Allan Bralove had chosen well for the attractive room which is also a hangout for politicians and fat lobbyists with fat expense accounts.

Backed up with a strong orch Miss Gibbs glitters with personality and energy. She proves the point that she can put across a wide variety of songs, sweet, hot, rock 'n' roll and something to swing the hula hoop to.

She winds up her 13-number act with "Rock-a-Bye Your Baby," belted like it should be belted, and her large audience gives her loud acceptance. It is her best number, and it must please Jolson fans to know there is a singer around who can do so much with the great song.

For her one-nightly appearance during her nine days here, she makes no costume change and uses only one prop—the fanciest sparkling hula hoop you ever saw. She rotates it around her middle while singing her latest recording hope, "The Hula Hoop Song."

Otherwise, she employs no stunts. She just sings songs, choosing, among others, "I Love Everybody," "Nel Blu Dipinto Di Blu" (in both English and Italian), "Ballin' the Jack," and some of her familiars, like "Tweedle Dee," "Kiss of Fire," etc.

Miss Gibbs was a substitute for Marguerite Piazza, who cancelled for a two-week opener at the Waldorf-Astoria after Edith Piaf, who had the Starlight Roof booking, was injured in an auto accident in France. The Shoreham's Bralove didn't argue with Miss Piazza (he and her agent had signed a contract), but obtained Miss Gibbs.

Al Donahue and his orch play for her and for dancing, with full brass reed and rhythm sections that are pleasing to hear.

Following Miss Gibbs into the Blue Room will be Vaughn Monroe, the Ziminez-Vargas Ballet Espanol, Lilo and Nelson Eddy with Gale Sherwood, in that order. *Carp.*

Slate Bros., L. A.

Los Angeles, Sept. 23.

Gene Baylos, Duke Hazlett, Tommy Gumina; $1 *cover.*

In Gene Baylos, the Slate Bros. have a winner, a swinger, a comic whose words may not be remembered but only because perpetual laughter may prevent all of them from being heard. With double-talk, a few jabs and a barrel of ad-libs, the comedian should keep the La Cienega nitery doing solid business for the next four to six weeks.

Baylos knows what to do with his audience, whether it's a Kansas City conventioneer in the back or cigar-smoking Milton Berle in front. His delivery is fast, well seasoned with takeoffs from life with father and the corner tailor. His second show on opening night—a frenzied 45 minutes long—brought greatest returns with his off-the-cuff introing of Hollywood celebs, not all of whom were familiar to him making, of course, for even more fun.

Duke Hazlett continues to please with unerring style and sound, of Sinatra, with a little Dean Martin thrown in for good measure. The vocalist and accordionist Tommy Gumina—whose technique and feeling are considerable—round out an effective show. *Ron.*

Ye Little Club, B. H.

Los Angeles, Sept. 24.

Joan Blackman, Joe Felix, Roger Nichols; 2-*drink minimum.*

Marshall Edson and Michael Garth have a proclivity for giving young talent a chance in their Beverly Hills Nitery, Ye Little Club, and that's to be commended. Not always, however, is the talent completely prepared for the ordeal, and in the case of Joan Blackman, who opened Wednesday (24) night, the personality and looks are there, the voice is more than pleasant; but an individuality to set her apart while onstage would be welcome.

Miss Blackman's innate enthusiasm is obvious, and it peeks through easily when she concentrates on beat rather than blues.

Miss Blackman, who at one time was under contract to Hecht-Hill-Lancaster and just completed a role in "Great Day for a Hanging" at Columbia, is booked for two weeks with options. Joe Felix and Roger Nichols back up nicely on piano and bass. *Ron.*

Chez Paree, Chi

Chicago, Sept. 25.

Nat Cole (4), Henny Youngman, Chez Adorables (6), George Cook Orch (12); $4 minimum, $1.95 cover at dinner show only.

Whatever the ledger shows when the current layout departs, the Chez bonifaces won't have to dodge any brickbats. This one is clicko showcasing. If Nat Cole isn't quite the draw of previous playdates at the Chi flagship, chalk it up to the general diminuendo of the big cafes, for the stylistic warbler is as smooth, generous and showmanly as ever.

Because of all the values he brings to a lyric, the Cole chemistry is a unique and very moving nitery experience. Grade him A-plus on charm and poise, but inevitably the act predicates on a tasteful catalog sagely stacked, and almost invariably singer and song enhance each other. Star is a down-to-business labor-of-love performer, doing only what comes naturally for 20 or so tunes including lotsa closely identified items such as "Mona Lisa," "Too Young," "I Am in Love" for dandy reaction all the way. Singer's savvy trio supplements George Cook's house band, which backs adequately in spots.

Henny Youngman's don't-disturb-a-good-thing philosophy is still paying off for plenty of rises out front. Comic's rapid one-liner delivery bubbles with vintage gags, but the Youngman flair as he leapfrogs 'em with throwaway lyrics and whimsical fiddling effectively overcomes any auditor resistance.

Chez Adorables (6) are slotted twice for good orb appeal. McGuire Sisters and Dave Barry move in Oct. 12. *Pit.*

Hotel Roosevelt, N. O.

New Orleans, Sept. 26.

Jack Durant, Shepherd Sisters (3), Bobby Blanque, Leon Kelner Orch (12); $2.50 minimum.

Jack Durant turns in the same click brand of comedy no matter what his place on the bill. This time he heads the show in this swank nocturnal rendezvous. This is the best place for him since even the best of them find it difficult to follow him. From the moment he flipflops to land with a thud on his back, his stuff is just as sudden and reverberating.

Durant has played this spot before and knows how to slant his routine for its clientele. He sets up a continuous obligato of belly laughs. Durant is one of the wiser comics in that he freshens his material for each outing here and it pays off in solid returns.

Comic sings a little, sometimes mimicking other personalities, satirizes such people as Clark Gable. Primarily, he is a storyteller with a glib line of jokes that get a good laugh-per-minute rating. He stayed on for over half an hour opening night and tableholders stayed with him all the way.

Teeing off acts are the Shepherd Sisters, three young blonde lookers who turn in a solid harmony performance. Gals blend voices nicely on ballads set to rock 'n' roll beats and other tunes including "Dream," "By The Light Of The Silvery Moon," "Alone," "Heart And Soul" and "Lullaby Of Broadway."

Bobby Blanque, band vocalist, is also featured in the show. He's got a capable delivery, voice registers nicely and projection is good. Nets nice hand.

Leon Kelner and his crew play it rhythmic and sweet and keep floor crowded during the dance sessions. Their contribution to show, "Jazz Me Blues," won them share of evening's palm pounding. *Liuz.*

Black Orchid, Chi

Chicago, Sept. 26.

Jonathan Winters, Randy Sparks, Joe Parnello Trio; $1.50 cover.

Jonathan Winters' debut here last February seems to have been a pulse-feeler. He's improvising this stand and has given his stuff more bite, with one result that comic's onstage longer, his teeoff (26) paced to 40 minutes. Turn could be tightened (and probably will), though looseness at outing caught didn't noticeably flaw audience rapport. House was with him all the way for solid reaction.

Uniform yocking went for his staples—the pointer dog, the amateur show and old prison pic takeoffs, and the wagon train party. Laughs obtain as much for Winters' vocal effects and puss mobility as for the penetrating verbiage, and it's the sound-duplicating feats, in fact, that effectively rescue him when he rambles himself into a corner. Impromptu stuff includes item-culling from a news mag, a la the mode for intimery satirists. It's something comic could develop for hefty payoff.

Randy Sparks is a young folksinger with okay piping and guitaring, but in need of some hallmarking to set him apart from the field. His boyishness is an asset, and tablers generally glommed a catalog that included the Belafonte-identified "Man Plaba." Singer is advised not to stray, however. His one quasi-commercial item sent the customers back to their chops.

Joe Parnello trio serves up fine entr'acte sets. Phil Foster starts Oct. 10. *Pit.*

Birdland, N. Y.

Stan Kenton Orch (18), Harry Edison Quintet; $2.50 minimum.

Stan Kenton blew into Birdland week before last for a two-week stay that's sure to keep the room jammed. Although his big band (10 brass, five reed, bass, drums and maestro's piano) are bunched up on the postage-stamp podium, there's still enough room for it to whip up a musical storm that turns the kiddies who dig Kenton into a happy lot.

Kenton, one of the foremost of progressive jazz purveyors in the big band idiom seems to have moved "in" since his last gig here. It's not that Kenton has stopped experimenting, it's just that he seems to be working out a musical pattern with a broader appeal.

Opening night set was marred somewhat by the fact that the band was going over on two simultaneous remotes (NBC and Mutual). The intros went to the dialers and not the tablers and some of the mikes were geared for the airwaves instead of the room. Despite this "real drag," as Kenton put it, the crew came across with an exciting musical drive.

Kenton played a large part in the proceedings by taking over the keyboard for some solid licks. His work at the upright was a smoothly polished affair that keyed the rest of the troupe. For the most part it's a youthful crew sparked by a solid brass team.

Things quiet down a bit when the band takes a break to make room for the Harry Edison Quintet. It's a swinging combo that fits easily into the Birdland groove. *Gros.*

Bradford Roof, Boston

Boston, Sept. 24.

Rudy Vallee, Sammy Eisen Orch (6); $2.50 minimum.

In a nostalgic turn, updated with fresh bits and slick patter, Rudy Vallee opens the refurbished Bradford Roof right across the street from the Metropolitan Theatre where many years back he was almost hit with a grapefruit while rendering "Give Me Something To Remember You By." He nods back at nostalgia in the number to big opening night aud of partyites.

Format of room has changed here with one name to be featured as entire show and Valle figures to be the blockbuster booking in a prodigal's return to the Yankeeland room he has played consistently over the years. He gives convincing demonstration by filling the Bradford's big roofgarden to near capacity. Opening night his more than 75-minute repertoire won big salvos from femme-loaded aud and he came through with appeal in delivery of well-composed act that combos jokes, songs and current events in the right proportion, with accent on comedy.

Vallee, working to a noisy aud in opener, quickly asserts stage authority and repartee shots with ringsiders adds zest. Opening with "Lydia," he segues to "As Time Goes By" straight and with interpolations and does a dramatic "Casey at the Bat" to music. He works in sharp one-liners. His satire is on the ribald side, but in perfect tune for the aud whether it be about aging processes or femme perversities or his crooning days. Switching, he does new "Talk to Me," which he co-authored, with the ever familiar Vallee pipes perking in good style. He makes a production number out of "There's Nothing Like a Dame," wearing sailor hat, and Sammy Eisen's Orch dons the gob tops.

High spot of Vallee's songalog is rendering of "Life Is Just a Bowl of Cherries" as himself, then as Ray Bolger, Eugene Howard and Willie Howard. Femmes of the over-30 group break into spontaneous applause when he gives with "Miss You" and "A Little Kiss Each Morning."

Sammy Eisen and his orch cut the show and smooth dance sets. Al Taxier is boniface at the refurbished room, which is all in pristine white, and with the drapes off the windows affords a neon sky view of Boston environs. This show holds through Oct. 7. Betty Kean & Lew Parker open Oct. 8 for two weeks. *Gelt.*

Town Casino, Buffalo

Buffalo, Sept. 26.

"Curtain Going Up," with The Vagabonds, Mel Leonard, Lenny Page, Moe Balsom Orch (9); $1.50 minimum, 50c cover.

Harry Altman is opening the local night club season by parlaying more than a decade of nitery operational savvy and a new house production gambit against uncertain biz conditions, especially in the afterdark show spots. After shuttering the Casino last April with heated charges regarding overpriced feature acts and public indifference, he has bought out his former partner Harry Wallens and is going it alone this season with a valiant try at awakening the area public to the value and desirability of live stage entertainment.

New policy of the house is based on proclaimed slogan of giving the public the utmost for its dollar. In addition to regular service in the main auditorium, a new "Arizona Chuck Wagon" food bar has been installed at the front of the building, cased in glass, visible from the street and staffed by white-uniformed chefs. Here a full self-service dinner is available with chicken, prime ribs and all the fixings and an "eat as much as you want" slogan for $2.35. Immediately adjoining is a new "satellite" dining room where the Chuck Wagon dinner may be consumed without service charges and without any cover or minimum. This is apart from the show area and intended for diners only. If preferred, the Chuck Wagon fare may be taken into the main auditorium where service is available, together with a minimum and entertainment charge. This is an innovation hereabouts for this type of nitery and brings the tab down to any desired eating and/or entertainment level.

Opening show puts strong emphasis on house production idea. Altman has brought in a company of 35 under the producing and staging hand of David Bines, who handled special Palace (N.Y.) productions several seasons ago and more recently has been in charge of entertainment at Schroon Lake Manor. This show features five production scenes marked by some outstanding precision work by the entire ensemble who obviously are conditioned to working as a unit. Costumes and voices are above average and the choreography moves off in fast and striking patterns. Myron Roman (also ex-Palace) has been imported as guest conductor and does a sharp job in synchronizing the house orch with the show.

For the opening, the Vagabonds are underscored and hit a new laugh high in next-to-closing. Their zany instrumentation and clowning are in the best vein of this sort of offering and as usual they work it up to rousing returns. Comedy is strictly horseplay and pratfall, but the traditional kick in the pants never got heavier returns than with these dedicated careerists to the harum-scarum, wacky metier.

Mel Leonard, making a first nitery appearance following a successful stint as banquet entertainer, has some quiet, new gags and stories which are surprisingly effective in this milieu. Ed Dumont and Mary Gavin are standout in the vocal department, the Gavin girl being a cute replica of the Widow Todd with voice, as she demonstrates in her well projected bit of "Show Me" from "Fair Lady."

Lenny Page, perennial emcee of the Casino, this year has taken over the executive managership and is acting as general majordomo of the enterprise. Altman plans to follow this one with an entirely new production to be called "Let's Follow the Girls," featuring Domenico ("Volare") Modugno. Show biz entrepreneurs will be watching closely to see if and how the Casino's new policy pays off at this crossroads for the nitery aficionados north and south of the border. *Burt.*

365 Club, San Francisco

San Francisco, Sept. 25.

Mel Torme, Lili St. Cyr, Moro-Landis Dancers (10) with Bill Carey, Bill Weir Orch (8); $1-$1.50 cover.

Mel Torme, though somewhat handicapped by band's draggy tempo, is a big click paired with Lili St. Cyr in swift-paced 50-minute show.

Torme comes on strongly with "Nel Blu Dipinto di Blu," following his intro, knocks out a fine "Wrong Time, Wrong Place" (to bass accompaniment), a little "Shadrach," kids "Autumn Leaves" for a couple of minutes and then sings it straight and beautifully. He tops himself with "Guys and Dolls," sits down to a stage piano and plays and sings "Back in Your Own Backyard" and "Bye Bye Blackbird" and winds up 25-minute stint by doing a drum solo on "Lover."

Torme has an excellent voice, wonderful diction—no mushmouth, he — and lots of empathy with crowd, which liked him immensely.

Miss St. Cyr, held over until Wednesday (1), does her own special "Night in Tangiers," a terrific business-builder even though it gets little applause.

Moro-Landis Dancers hoof nicely in opening medley of New York songs and close show with a standard collegiate football number. Bill Carey's a pleasant singing emcee. Bill Weir orch isn't up to snuff. *Stef.*

Queen Elizabeth, Mont'l

Montreal, Sept. 24.

Jaye P. Morgan with Morgan Bros. (4), Don Warner Orch (11), Louis Pannet Trio; $2.50-$3 cover.

Jaye P. Morgan is the first blonde belter to play the elegant Salle Bonaventure of the Hilton-operated Queen Elizabeth Hotel and she is a refreshing and aggressive change. Supported by her four brothers who play, sing and dance with her, Miss Morgan offers one of the most varied programs seen around this part of the circuit for quite a while. Diversity is backed with okay talent and a desire to please, but the very nature of the potpourri, although bound to satisfy all tastes, takes some of the edge off overall effectiveness.

On night caught, group seemed to be trying everything in their book, moving from a click arrangement of "My Baby Just Cares For Me" in almost ballad rhythm to a rousing costume-change item, "Yes, Indeed." Except for a breather when the freres take over to do a group of spirituals and give Miss Morgan a chance to switch gowns, femme is very much in evidence at all times. They refrain from unnecessary gabbing during stint and only bring in a brief mention of their platter hits when they intro "Stardust," their new Victor waxing.

Act has solid potential for all visual mediums; they have youth and enthusiasm on their side but more care in coordinating their act to fit the medium or room they are working in would boost appeal.

The new orch under Don Warner makes for pleasant listening and hoofing but seems rather lethargic after the Denny Vaughan band. Vaughan is slated for a return to the Salle Bonaventure in November. Miss Morgan & Co. are in until Oct. 4 with Nelson Eddy to follow Oct. 6 and French chirper Jacqueline Francois set for Oct. 27. *Newt.*

Jefferson, St. Louis

St. Louis, Sept. 23.

Gene Austin, Johnny O'Brien, Johnny Polzin Orch (7); $1.50-$2 cover.

The Sheraton-Jefferson's Boulevard Room, minus floorshows for several years, made a happy choice of talent for its reentry into the entertainment department — veteran crooner Gene Austin. Austin's pipes have hardly changed at all since he first wowed 'em back in "the good old days," and he makes a nice, easygoing session of it up there on stage.

Along with "My Blue Heaven" and some perennials penned by Austin himself, he takes a rapid-fire tour down yesteryear's melody lane and coaxes the audience to sing along with him on the more familiar ditties. Austin is engaging in the story-telling department, too, and he makes good use of the informal patter between songs.

Harmonicomic Johnny O'Brien, who opens the show, builds up the yocks all the way with a folksy, drawling roundup of anecdotes that get to the customers' funny-bones and stay there. He's a whiz on that harmonica, too, and wraps up things with a batch of musical fireworks.

Johnny Polzin's local crew, a smooth, danceable outfit that cuts a good show, will be on the bandstand probably throughout the season. Next floor show attraction: Denise Lor and Jack Durant, opening Oct. 3. *Godd.*

Interlude, Hollywood

Hollywood, Sept. 23.

Earl Grant, Leo DeLyon, Morty Jacobs Trio; $1 cover, 2-drink minimum.

Leo DeLyon, a name that's bound to draw snickers on the Strip, has taken over second spot to Earl Grant at the Interlude and is moving downstairs for a show-a-night with Frances Faye at the Crescendo, besides. That he can whistle "Swanee River" and hum "Humoresque" at one and the same time is no mean talent, and, everything he does, it's this bit of variety that scores biggest.

As a comedian, DeLyon makes effective use of a voice that comically ranges from falsetto to bass. His material is sometimes good, sometimes so-so, but his opening show was no fair test because the meager crowd—typical of a slow Tuesday night—would have done in the best of comedic talents. In his 25-minute Interlude turn, DeLyon tinkles a pleasant-sounding piano in backing himself and receives intermittent help from the fine Morty Jacobs Trio, with trio also doing well on its own.

DeLyon is booked for three-and-a-half weeks, with Grant and his smooth style remaining until January. *Ron.*

New Acts

CORINNE CALVET

Songs
25 Mins.
Le Cupidon, N. Y.

Corinne Calvet, the Gallic actress imported by Paramount, is now essaying a tour of the nitery circuits. Her path has been made a bit easier not only by the near perpetual vogue for French chanteuses who happen to be pretty and look sexy, but by the current trend to singing thesps who need no great singing voice to get by. For example "My Fair Lady" and "Gigi" are loaded with singers who do not sing. Marlene Dietrich has been getting by with an amelodic set of pipes for years. There are others too.

While Miss Calvet's voice is not keenly developed, her personality is. She's bright and cheerful and has a vivid personality which makes her excursions around the ringside a pleasurable event for the table occupants.

Another plus is her going along with familiar French tunes which seem to supply the melody by themselves. These familiars include "La Seine," "Under Paris Skies," "Autumn Leaves" and a few that aren't familiar but listenable. Her excursions into special material (en Anglais) do not come off as well.

Sartorially, Mlle. Calvet clicks handsomely. She makes her entrance in a slinky sequined tight-fitted trouser outfit, and thence goes into a kiosk-like construction, indigenous to the Paris scene, where she transforms into a tasteful gown.

Miss Calvet is still on the once-around count. By the time she makes the full circle of cafes, she should iron out the kinks in her turn which should make the subsequent bookings easier.

The Ish Ugardi Trio backs effectively in this room presided over by Robert who supervises all the details from back to front with style and class. *Jose.*

STEREOS (4)

Songs
27 Mins.
Gatineau, Ottawa

Recent entry into the chant-foursome slot, the Stereos have a slickness that points to clicko training and plenty work on sound routines. Group wisely limits stint to three or four items with fine arrangements, such as "76 Trombones," "You Are My Destiny," "Saints Go Marching In" and a spiritual "Joshua." Showing need of fixing are the gab bits, and the general staging where there is too much carboning of billtopping chant groups, particularly in visual slot.

Development of showmanship savvy should proceed with speed since the boys exhibit a tendency, possibly without realizing it, to condescension in working to the tables. Trimming and tightening would make this a socko item for all sight and sound media. *Gorm.*

RAFAEL RUIZ & DANCERS (6)

Dances
24 Mins.
Gatineau, Ottawa

Rafael Ruiz is a young (19) man with click terp ability showing definite evidence of training and routining in ballet and Latin slots. Boy's solos are spiked heavily with both terp types, ballet and heel-hammering sharing use fairly equally. But while Ruiz is an able dancer, the five femmes he surrounds himself with are lacking in ability, routining and coordination and costuming is only adequate.

Should Ruiz replace them with even two or three capable of enough Latin steps to back his items, the stint could ride higher. Now, it's flabby. *Gorm.*

House Reviews

Roxy, N. Y.

Robert C. Rothafel presentation with Jennie Smith, Evelyn Page, John La Salle Quartet, Roxy Dancers (16), Bob Boucher Orch; sets, Bruno Maine; costumes, Winniford Morton; choreography, Ray Frost & Kenny Springer; "Damn Yankees" (WB), reviewed in VARIETY *Sept. 17, '58.*

With this show, the Roxy returns to the land of the living (entertainment, that is). House was relinquished by the Skouras interests and taken over by a syndicate headed by Robert C. Rothafel, who was managing director under its previous ownership. The theatre ripped out the CineMiracle installation restored the house to its former capacity and its previous format, with the exception that it now has a regulation stage instead of an ice rink.

Rothafel faces a lot of problems with this kind of policy. Inasmuch as it will be difficult to get headliners, now accustomed to niteries, to do four shows daily, something different had to be evolved. Rothafel is apparently aiming for an intimate brand of entertainment which will showcase some pleasant talents and fresh faces. Production carried out by eight boys and an equal number of girls aims for warm and colorful format with song and dance predominating, although it's evident that these acts will be alternated with occasional novelties.

The opening show achieves a statement of its aims. Both the stage and the performers are comparative strangers to each other, but it is evident that with familiarity, the desired brand of entertainment will result.

Topper on this display is Jennie Smith, who has disked for RCA Victor and now Columbia. Pleasant voiced and with a style easily assimilated, she shows an ease of delivery and a disarming manner which brings this huge house down to her proportions. In a batch of numbers including "Everybody Loves a Lover" and a set of standards, Miss Smith wraps up the house easily.

Also in the singing vein, but with comedy overtones, Evelyn Page does a couple of delightful laments to some good surrounding production. The first, mourns the passing of solid dancing for choreography, and there are times when she not only has a point but makes the proposition comedically clear. Her solo opus, "100 Ways to Lose a Man," puts her over excellently.

The John La Salle Quartet serves a multiple function on this show. Aside from working the production, the three boys and a girl knock out some avante-garde rhythmics, more suitable for the small smoke-filled rooms than for a house that gets every shade of musical opinion. Rendition of "Night We Called It a Day" is a rather showy piece with complicated rhythms and overly ornate figurations, hard to follow and extremely wearing under these conditions. Reception to "Clementine" to a production bit immediately afterward should indicate their sticking to elementals.

The varied house numbers presents a variety of moods. Bulk are gay and there's a bow to a more modern bit of choreography in its deception of "Autumn Leaves." Costuming by Winniford Morton shows imagination; the sets by Bruno Maine are similarly striking and the musical direction of Bob Boucher, back in his accustomed spot onstage, helps create a smooth show. The Ray Frost and Kenny Springer choreography also helps the cause. It will take a show or two to break in the crew, but eventually Rothafel should evolve a consistantly winning stageshow style. *Jose.*

Prince of Wales, London

London, Sept. 23.

Jewel & Warriss, The Kalin Twins (2), The Mudlarks (3), Florian Zabach, Ron Parry, Jimmy Gay, The Dunjas (5), Alexander's Wonder Dog Revue, Granger's Puppets (2), Harold Collins Orch.

Originally there were to have been three vocal acts at the top of this layout, but Michael Holliday was taken ill on opening night and had to miss his West End debut. Jewel & Warriss, top-ranking local comedy act, currently riding high with their own commercial tv show, took over the headline spot at short notice. In the circumstances, it is understandable that they did not have adequate time to ready some new material, but it strained audience loyalty to find that the bulk of their show was very similar to their previous week's video act on the Palladium bill. Nevertheless, it evoked an adequate response and earned quite a few yocks.

The Kalin Twins, a fresh-looking pair of youngsters making their London stage bow, again demonstrated the success which can be achieved by disk stars in vaudeville. They are at their best when doing beat numbers like "Don't Care If I Die," but also show up nicely with a softer rendition of "Too Young." An oldtime medley with modern arrangements makes a diverting contrast, but "Dream of Me," which the twins have just recorded in Britain, is a sentimental ballad not entirely matching their talents. Naturally, they save their hit number, "When," as their closer, enabling them to bow off in fine style.

The other vocal act is a British trio, the Mudlarks, who are at their best in the rock 'n' roll idiom. They're a lively and vivacious group who have developed a fine and vigorous harmony style. Typical items from their songalog are "Rock Around the Clock," "The Book of Love" and "Don't Gamble With Love," while "I Didn't Know the Gun Was Loaded" makes a contrasting specialty.

A newcomer to the London scene is Florian Zabach (who is also doubling in Savoy cabaret) and he easily provides the best act on the bill. His expressive use of the violin is clearly demonstrated in a range of numbers from the classics to pop ballads. He has a warm and friendly personality which readily projects, although his patter is occasionally dated.

Ron Parry is a comedian with a different gimmick—he's able to throw his voice in a way which allows him to do a sort of ventriloquial act without the aid of a dummy. By this technique he carries on highly amusing two-way conversations. Jimmy Gay's type of humor is more straightforward, but he scores with his sharp, penetrating material. The Dunjas, a quintet of Danish youths, are energetic if conventional acrobats; Alexander's Wonder Dog Revue features a well-trained team of performing canines; and the Grangers have a typical lineup of performing puppets. Show, which is in for two weeks, is adequately backed by the Harold Collins orch. *Myro.*

Olympia, Paris

Paris, Sept. 30.

The Platters (5), Marcel Amont, George Reich's "Ballets HOlympia," Lucette Raillat, Jean-Marie Proslier, Oliveras, Marie-Josee Neuville, Warren, Devine & Sparks, Suzanne Gabriello; $4 top.

Bruno Coquatrix has done more than his share to put vaudeville back on the map in France. Taking over the second-run boulevard pix house, Olympia, four years ago, he has made it the Palace of Paris and now in addition manages the neighbor, Montparnasse house, the Bobino. Both are doing sellout biz.

Present Olympia program opens the 1958-59 season and is helmed by the Platters who scored sensationally on same boards last year. Established by their disks and previous engagement here as Paris favorites, the quintet register with equal strength on their return. During 45 minutes they exhibit most of the tricks in their bag, demonstrating cool bogie beat as opener; tenderly vocalizing "Only You" and "My Serenade"; swinging the ragtime "Darktown Strutters Ball" and doing an all-out belting of "When the Saints Come Marching In" spiritual as rousing finale.

Individual and ensemble work of fivesome are topflight. Zola Taylor, contralto; Tony Williams and David Lynch, tenors; Paul Robi, baritone, and Herbert Reed, bass, do harmonizing that brings cheers.

Marcel Amont, slight, quick-moving comic, is second headliner of bill. A droll clown, he opens with the cha-cha-cha and goes on to some neat parodies of bullfighter at work and Spanish guitar player who forgets the lingo in the middle of a passionate serenade.

There is Lucette Raillat, awarded Grand Prix du Disque this year, with her pop songs; a fast and funny trio of tumblers, Warren, Devine & Sparks; the acrobatic Oliveras and Suzanne Gabriello as sexy and likeable mistress of ceremonies.

Monsieur J-M. P. does comic roundup of current events. Guitarist-singer, Marie-Josee Neuville, now turned 19, does some chirping to small orch accompaniment. She has talent, but is on too long and there is a monotony to both her repertory and rendition.

As special attraction to round out this first program and those that will follow, Coquatrix has signed George Reich's "Ballets HOlympia" (now billed as "Ballets HOlympia"). Reich, an American and disciple of Jerome Robbins, has attractive and zestful company and both dancing and choreography benefit by electric American tempo, still a novelty here. *Curt.*

Apollo, N. Y.

Norma Miller Dancers (5), Sad Sam & Pineapple, Royal Holidays (4), Oscar & Annette, Kodaks (4), Moonglows (5), Ruth Brown, Paul Williams Orch (13); "Ten Wanted Men" (Col).

Current semester at this Harlem house spotlights the rock 'n' roll beat with a succession of quartets, duets and quintets leading up to solo headliner Ruth Brown for a zingy finish. It's a slow and monotonous build to the closer, though, because preceding turns all toy with the "big beat" in similar fashion and it comes out as one long deejay show without a commercial intrusion to break the pace.

The singers come on in force after the Norma Miller Dancers and Sad Sam & Pineapple have their turns. Miss Miller, working with four fast-stepping boys, creates plenty of zip with her terp movements but loses some of the momentum when she tackles a patter repertoire that's too musty for laughs. When she sticks to the fancy stepping with her fellows, she's in good shape to get any vaude layout off to a running start. Sad Sam & Pineapple follow with tiresome dialog that misses in every respect.

The Paul Williams orch opens the way for the musical deluge that follows with a breezy "Hucklebuck," featuring maestro's sax and lively newie called "Upbeat." Then come the singers.

First there's the Royal Holidays, four boys, who deliver "Zoom," "I'm Sorry" and "Summertime" without too much originality or style. Oscar & Annette move in next with some hip dueting on "Let's Get Together" and "Rockin' Child." Oscar's solo on "Guilty of Loving You" doesn't work out too well. Three boys and a femme, the Kodaks, take over the mikes with some juve-voiced workovers of "Little Boy and Girl," "King In My Castle" and "Oh Gee." Then come the Moonglows, five young men, with "Ten Commandments of Love," "See Saw" and "When I'm With You." The baritone and tenor leads keep the femme teeners in the aud happy through the songalog.

It's Miss Brown, though, who wraps up everything in pro fashion. Opening with a lively belter, "Just Too Much," and segueing to a mood item, "Book Of Lies," she packs her turn with such discHcks as "Mama," "Why Me" and "Little Girl." The aud here is familiar with her wax works and she wins 'em over easily. *Gros.*

Too Much Biz

Continued from page 57

centers. Many agents in that country aren't trustworthy and will frequently cancel acts at the last minute, or be unable to deliver talent already contracted for.

To prevent agents from taking too large a commission slice or rebates, Perry pays the acts with two checks, one for salary and the other the standard agency commission. When acts are booked out of London, prices rise about $78 to cover air transportation. To recoup part of the investment, frequently these acts are sold to smaller clubs which have shows one or two nights weekly. This helps acts as well as other cafe owners.

While there has been some talk of joint buying ventures, nothing has been done. Perry says that costs could be lowered and shows improved with consecutive routes of 10 or 12 weeks.

MacRae's CavOILcade

Port Arthur, Tex., Sept. 30.

Gordon MacRae, the Chordettes, dancer Delia Weddington and comedian-m.c. Johnny Matson are booked to appear at the CavOILcade here slated for Oct. 16 to 18.

Tippy & Cobina, chimp act, will round out the bill.

VARIETY BILLS

WEEK OF OCTOBER 1

NEW YORK CITY

MUSIC HALL 2
2 Martins
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Merry Macs
Susanne & Escorts
Max & Cherie
Arnley & Gloria
Terry Scanlon
M & S Davis
Simone Monin
Margo Glancy
Kuban Dancers
John Broadway
Sally Richardson
June Burke
Norman Yemm
Deidre Green

SYDNEY
Tivoli
Rolly Rolls
Douglas & Priscilla
Dergie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Bill French
Rae Morgan

ADELAIDE
Royal
Larry Griswold
Johnny Lockwood
Amy Berryer
Medlock & Marlowe
Winnetou & Squaw
Bayes & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juhasz
Frank Ward

BRITAIN

BIRMINGHAM
Hippodrome
Dickie Henderson
Freddie Mills
Anthea Askey
Tanner Sis
Skylons
2 Gees
Marie De Vere's

BRADFORD
Alhambra
Terry Dene
Margo & June
Jones Boys
Barry Anthony
Dave Gray
Fey Jover
Mary Kinson
Nelty & Della

BRIGHTON
Hippodrome
M & B Winters
Dobie 2
Don Fox
Tracey Sis
Mistin Juniors
Alain Diagora
Josephine Anne Rondart

EDINBURGH
Empire
Shirley Bassey
Lane 2
Jones & Arnold
Roxy & Glenda
B & M Konyot
Hi-Fi's
Allen & Albee Sis
Billy O'Sullivan

FINSBURY PARK
Empire
Nitwits
Fraser's Gang
Danny Purches
Magyar Ballet
Gold & Cordell
Peter Dulay

GLASGOW
Empire
Max Bygraves
3 Orchid Dancers
Devine & Barbara
Fred Lovelle
Falcons
Garland Girls
3 Brittons
Claudine

LEEDS
Empire
Hal Monty
Cha Cha & Hermandez
Strong Bros.
Alexis Tr.
Jolly Jesters
Dave Conway
Flack & Lamar

LIVERPOOL
Empire
Diana Dors
Dickie Dawson
5 Quarters
Van Veen Duo
Frank 3
Jack Stanford
Rose & Marion

NEWCASTLE
Empire
Deep River Boys
Manhattan Dancers
Fran Dowie
Sid Plummer
Annell & Brask
Don Arrol
Ansons
Paulos

SHEFFIELD
Empire
Earle & Vaughan
Horler 2
Dulay & Co.
Allen Bros. & June
Gilbert
Victor Seaforth
A & B Black
Peggy Cavell

Cabaret Bills

NEW YORK CITY

Bon Soir
Larry Storch
Mae Barnes
Bobo Lewis
Jimmie Daniels
Three Flames
Murray Grand

Blue Angel
M. Davis & Spouse
Dorothy Loudon
Jo March
Nichols & May
Jimmy Lyon 3
Bart Howard

Casanova
Carolina & Belen
Cardini Strings

Chateau Madrid
Helene Aimee
Reyes & Pepita
Ralph Font Orc
Panchito Orc
Candi Cortez

Copacabana
Joe E. Lewis
Toni Arden
Lois Ray
Bob Warren

Downstairs Room
Demi Dozen
Jean Arnold
Jane Connell
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen

No. 1 Fifth Ave.
Gigi Durston
Phil Leeds
Bob Downey
Harold Fonville
Joan Bishop

Hotel Roosevelt
Lenny Herman
Bill Snyder

Hotel Plaza
Lisa Kirk
Ted Straeter Orc
Mark Monte Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Constance Moore
Marshall Grant 3
Milt Shaw Orc

In Boboli
Isobel Robbins

Latin Quarter
Dick Shawn
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Corinne Calvet
Howard Beder
Ish Ugardi Orc
Catun Orc

International
Alan Gale
Kay Brown
Arnold Dover
Mac Pollack Orc
D'Aquila Orc

R S V P
Mabelle Mercer

Savoy Hilton
Emile Petti Orc

Two Guitars
Olga Valdi
Ivan Nepa
Xenia Brante
K. Poliansky Orc
Misha Usdanoff

Viennese Lantern
Luc & J. Poret
Ernest Schoen

Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Mickey O'Malley
Lou Harold Orc

Village Vanguard
Carmen McRae
Irwin Corey
Norman Simmons 3
Evans Bradshaw 3

Waldorf-Astoria
Marguerite Piazza
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Jonathon Winters
Randy Sparks
Joe Parnello (3)

Blue Angel
Phyllis Branch
Spiros Skouras
Alexandra Langada
Red Head & Lady
Ed Small
Lord Christo

Blue Note
Modern Jazz Quart.
Chris Connor

Chez Paree
Nat Cole
Henny Youngman
Geo. Cook Orc.
Chez Adorables (8)

Cloister Inn
Dick Haviland
Meg Myles
Ramsey Lewis Trio

Conrad Hilton
Harrison & Kossi
Noberti
Helga Neff
Hans Leiter
Heinz Kroel
Charlie Fisk Ork 10

Drake
Jane Morgan
Jimmy Blade Orc

Gate of Horn
Will Holt
Marilyn Child

London House
Mar'an McPartln'd 3

Mister Kelly's
Mort Sahl
Dodo Greene
Marty Rubinstein 3
Marx & Frigo

Palmer House
Jose Greco
Ben Arden Orc

LOS ANGELES

Avant Garde
Abbey Lincoln
Nino Tempo
Lennie Bruce

Band Box
Billy Gray
Patti Moore
Ben Lessy

Leo Diamond
Bert Gordon
Bob Bailey's orc

Ben Blue's
Ben Blue
Ray Goman
Smith Twins
Sally Blythe
Charles Vespia
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc

Coceanut Grove
Sam Levenson
Alice Babs
Freddie Martin Orc

Crescendo
Mary Kaye Trio

881 Club
Matt Dennis

Interlude
Earl Grant
Leo De Lyon
Morty Jacobs Trio

Slate Bros.
Gene Bayles
Duke Hazlett
Tommy Gumina

Statler Hotel
Dorothy Shay
Skinnay Ennis Orc

Ye Little Club
Joan Blackman
Joe Felix
Roger Nichols

LAKE TAHOE

Cal-Neva
Gordon McRae
Sheila Stephens
W. Osborne Orc.

Harrah's Club
Vic Damone
Edie Adams
Del Courtney Orc

Nevada Lodge
Page Cavanaugh
Chuck-a-Lucks

Wagon Wheel
Champ Butler
Satellites
Rossi & Boyer

LAS VEGAS

Desert Inn
Betty Grable
Bob Williams
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
"Minsky's Follies of 1958"
Novelites
Tommy (Moe) Raft
Chiquita & Johnson
Fredonias
Chili Pepper
Vera Vera
Jack Hilliard
Sharon Randall
Barbara Esko
Murray Brisco
Vickie Denas
Cee-Davidson Orc

El Cortez
Dubonnet Trio
Don Baker 4
Three Al's

El Rancho Vegas
Eartha Kitt
Myron Cohen
Barry Ashton Dncrs
Dick Rice Orch

Flamingo
Tony Martin
Wiere Bros.
Don Kirk
Flamingoettes
Jack Cathcart Orc
Harry James

Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes

Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3

Riviera
"L'il Abner"
Peter Palmer
Stubby Kaye
Wynne Miller
Shecky Greene
Billy Williams
Ray Sinatra Orc

Sahara
Martha Raye
Lou Wills, Jr.
Royal Guards
Saharem Dancers
Louis Basil Orc
Louis Prima—Keeley Smith
Beachcombers with Natalie

Sands
Judy Garland
Kings IV
Texas Copa Girls
Antonio Morelli Orc

Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc

Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc

Stardust
Lido De Paris
"Cest Magnifique"
Billy Daniels
Happy Jesters
Wingy Manone

Tropicana
Red Buttons
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
D Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Americana
Stan Ross Trio
Lee Martin Orc
Nina Ramon

Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc

Clover Club
Moorman & Piccadilly Pipers
Bonnie Davis
Bob Novack Orc

Eden Roc
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
Luis Varona Orc

Fontainebleau
Murray Schlamm
Sacasas Orc
Pupi Campo Orc

Gallagher's
Tune Toppers
Fred MacKenzie
Herbie Fields 6

Harbour Lounge
Sammy Walsh
Gilbert & Tracy
Rasha Rodell
Tony Matas

Lucerne
Havana Mardi Gras
Dion Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc

The Grate
Joe Mooney Quartet
Johnny Smith
Herbie Brock Orc
Phil Ruedy 3

HAVANA

Capri
Gracie Barrie
Maribel Llorens
Dick Lee
Carmelita Lopez
Miguel Herrero
Somavilla Orc
Calvet Orc

Hilton
Los Romeros
Paul Lombard
Estelita
J. Moreno Orc
Fajardo Orc

Nacional
Celeste Mendoza
Gina Romand
Manolo Torrenta
Ana y Julio
Monica Castell
Manteca
Dancing Waters
W Reyes Orc

Riviera
"Gatique" Rev
Ramon Veloz
Gina Martin
Raul de Mesa
Maria Magdalena
Rodrigues Singers
Felix Guerrero Orc.
Casino Playa Orc.

Sans Souci
Tommy Trent
Miriam Barreras
Victor Alverez
La Serie Orc
Ortega Orc

Tropicana
Leonella Gonzalez
Xiomara Alfaro
Marta Castillo
Berta Depuy
Guaracheros
Rolo Martinez
Henry Boyer
Tropicana Ballet
S Suarez Orq
Romeu Orq

SAN FRANCISCO

440 Club
Larry Winters
Geneva Vallier
Leonard Dixon

Blackhawk
Billie Holiday
Leroy Vinnegar 4

Easy Street
Louis Armstrong

Fack's
June Christy
Joe Valino
Mel Young

Fairmont Hotel
Julie Wilson
E. Heckscher Orc.

Gay 90's
Bee & Ray
Jack Farrell
Joy Healy Dncrs 6
Wally Rose Orc
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan

Hungry i
Irwin Corey
Kingston 3
Joy Bryan

Jazz Workshop
Sonny Rollins 4

On the Levee
Kid Ory Orc

Purple Onion
Travelers
Ronnie Schell
Betty Wilson

365 Club
Lili St. Cyr
Paul Desmond
Moro-Landis Dcrs
Bill Weir Orc

RENO

Golden
Freddie Bell
Sue Thompson
Hank Penny

Harolds Club
Jo Ann Miller
Twin Tunes
Taylors

Harrah's Club
Lisa Alonso
Deedy & Bill
Johnny Ukulele
Don Baker

Holiday
Andrini Bros.
Harry Ranch

Mapes
Rusty Draper
Bennett & Patterson
Skylets
E. Fitzpatrick Orc.

Riverside
Dunninger
Sandu Scott
Starlets
Bill Clifford Orc
Alex Shey Trio

LURIE'S FRISCO 'ICE'-BREAKER

Second Night Critics Cry 'Ouch!' And Pressagents Still Embarrassed

By JESSE GROSS

Restoration to the first and second night lists of most of the individuals who had been dropped from the rosters, per below, was accomplished at yesterday's (Tues.) meeting.

The cuts ordered by the Shuberts in the first and second-night critics' lists for Broadway shows have put the New York legit pressagents on the spot. They're being pelted with protests from indjviduals shorn of former privileges.

Although members of the publicists chapter of the Assn. of Theatrical Pressagents & Managers had met with Shubert representative Leonard Sang and agreed on a modification of the original slashes made by Shuberts, the situation remains up in the air as far as the drumbeaters are concerned.

A meeting to discuss the matter was held by the Broadway p.a. group yesterday (Tues.). In a letter informing members of the conclave, Merle Debuskey, chairman of the chapter, commented on the protests received, by those deleted from the lists and the in-the-dark predicament of a number of publicists regarding the who's who. Cuts, incidentally, were subsequently agreed to by City Playhouses Inc.

The reasons for calling the meeting were summed up in Debuskey's letter as follows:

Perhaps upon reflection, the members feel they do not want a standard list. Perhaps they do not wish to accept the compromises that were made. Perhaps they misunderstood. Maybe they would now prefer to dump the whole responsibility back upon the individual producer to work out with the theatre owner."

The second night list is giving the pressagents the biggest head-

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'Fair Lady' Tops Chicago Gross Mark of 'Pacific' But in 20 Fewer Weeks

Chicago, Sept. 30.

Over the past weekend "My Fair Lady" became the Windy City's new boxoffice champ, surpassing by several thousands the record $3,204,380 held by "South Pacific" for more than six years. "SP" made its score in 67 weeks at a $5 top, while "Lady" did it in 47 weeks at a $7 top.

The hit tuner is still strong in Chicago, running close to capacity nearly every week. Probability is that it will run another six months at least, whereby it figures to pad its record gross by at least another million and a half.

Not likely at this point, however, that "My Fair Lady" will attempt to best the Chi long run record of 100 weeks, set by "Good Night Ladies" (April 12, 1942 to March 11, 1944). Unless, says management, Jane Powell agrees to take over the role of Liza Doolittle when Anne Rogers quits the company around December. Feeling is that with Miss Powell on the marquee people who have seen the show once or twice might return to catch the new star.

Anna Russell Sets New British Provincial Tour

London, Sept. 30.

Anna Russell opens a new tour Oct. 7 at the Festival Hall here and will play a second London date at the same house Nov. 15. The singer-satirist's tour will include the key provincial cities, plus Glasgow and Edinburgh, and the two university cities, Oxford and Cambridge.

Miss Russell's new record album, "Anna Russell's Practical Banana Promotion," will be issued by Philips to coincide with her tour.

HEATED TENT GOES ON

Carousel at Framington Pushes 'Season' to Oct. 12

Framingham, Mass., Sept. 30.

Carousel Theatre, only strawhat musical tent still continuing, added two weeks to its season with "The Moon Is Blue," with Donald Wood, opening tonight, Tuesday (30), through Sunday (5).

For the final show of the season, Carousel, which has a radiant heat system going to ward off the fall chills, will open "Mr. Roberts" Oct. 7 through Oct. 12.

The 3,000-seat music tent has been competing with legit theatres in downtown Boston all through September.

Topeka Sellout For BTL Season

Topeka, Sept. 30.

Don't try to tell anybody in Topeka that the road is dead. Local stage buffs, offered the chance to subscribe for four legit shows this season in the local highschool auditorium, stood all in line all day in a driving rain to buy out the entire 2,404-seat capacity for the whole four-show series.

It's been a byword in recent years that Topeka was a one-night graveyard, and the tepid local response to the few-and-far-between touring shows has supported the premise. A notable instance was "Damn Yankees," which pulled a miserable $3,400 last spring in a one-nighter at the 4,200-seat City Auditorium.

There's obviously a legit audience hereabouts, however, and it responded to news stories about plans for a Broadway Theatre League subscription season of four touring shows. Due to slip-ups, the mail come-ons and window cards for the drive were never used, and the single mail-order ad didn't appear until the day before the sale was to open, instead of the previous Sunday, as planned.

Although the b.o. didn't open until 10 a.m., there was a long line at 8:30, despite the downpour, and for most of the day the string of

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BERT McCORD EXITS HERALD-TRIB POST

Bert McCord is leaving his drama reporter's pillar at the N.Y. Herald-Tribune within the next three weeks. He had been at the Trib's drama desk for the past 15 years. A replacement will be filled from the staff.

McCord is switching from the Broadway scene to rural living in New England and a freelance writing career.

Garland 'Swindle' Charge Hearing Set For Oct. 14

The initial referee's hearing regarding all issues involved in the distribution of the remaining assets of Broadway Angels Inc., Hollywood Angels Inc. and Wallace Graydon Garland Productions will be held on Oct. 14 in New York at the city's Assn. of the Bar.

The referee, attorney Stanley Steingut, was appointed to take testimony and report recommendations on the conflicting claims and intricate problems involved in the divvy of the assets. The three firms, all formerly operated by Garland, are among the defendants in an action filed by the State, following the N. Y. Attorney General's accusation in 1955 that Garland had swindled about 4,000 investors of $400,000.

The Garland enterprises were involved principally in legit investments.

VEXED AT 'MAME' TICKET CLAUSE

By WILLIAM STEIF

San Francisco, Sept. 30.

Louis R. Lurie, owner of the 1,758-seat Curran Theatre and lessee of the adjoining 1,550-seat Geary, has instructed every ticket broker in San Francisco to lay off scalping any tickets for the Coast company of "Auntie Mame," opening at the Geary next Tuesday (7).

The show, set for a 10-week Frisco run, had an advance of more than $100,000 as of last weekend, $58,000 in mail orders alone.

Lurie's instructions were conveyed to the local brokers in a letter from William Zwissig, who runs the two houses.

The letter followed a demand from Benny Stein, general manager of the "Auntie Mame" company now in Los Angeles, for 250 house seats for opening night and 60 pairs of house seats every night thereafter.

This number of house seats is indeed in the fine print of the company contract—or so Lurie indicated but neither he nor Zwissig were aware of this clause until Stein made his demand.

Then, admits Lurie, "I blew my top."

He further remarks, "I'm not

(Continued on page 68)

Speed What's Left To the Investors As 'Swim' Sinks

"Swim in the Sea," the Fay Bainter starrer, which folded last Saturday (27) after two tryout weeks in Philadelphia, represents an approximate $50.000 loss of the $100,000 investment. The management has already returned $40,000 to the backers and its anticipated that around $10,000 more may be forthcoming after all closing expenses are covered.

In an unusual move, the management of the Jess Gregg comedy-drama distributed the $40,000 to the investors two days before the show's closing. The producers had notified the backers of their decision to wrap up the presentation in Philly rather than sink additional coin into the venture to bring it to New York, where they felt its prospects were dim.

The play, which was produced by Robert E. Griffith, Harold S. Prince and Shirley Ayers, was previously tested as a stock entry in Florida last April 28-May 3. Fade marks the second straight play casualty for Griffith and Prince, who've had a string of hit Broadway musicals. Last season they were partnered with George Abbott in the NBC-financed "Soft Touch," which was jettisoned during rehearsals.

Incidentally, there was no office charge by the management in connection with the operation of "Sea."

Nyack Barn Will Extend; Beckers to Tour Europe

Nyack, N.Y., Sept. 30.

The Tappan Zee Playhouse, which played a nine-week strawhat season this season, will extend to 12 or 13 weeks next year, and may even try to continue into the early fall period. The long-dark former legit, vaude and film house will also probably be air-conditioned.

Bruce Becker, operator of the spot, sailed last Saturday (27) with his wife and business associate, Honey Becker, for an extended motor tour of Europe. While in Paris, they will try to arrange for a French film production of "Tonight in Samarkand," the Jacques Deval drama which Becker produced on Broadway several seasons ago, and on which he holds all rights.

Alliance's 22 Cities, 7 Weeks' Dates On Subscription, Plus Guarantees

Broadway Theatre Alliance, which entered the legit booking field last year, will have subscription setups in 22 cities this season, comprising almost seven weeks of playing time. It also is booking non-subscription dates, mostly on guarantee.

The legit agency, a subsidiary of Columbia Artists Management, expects to have subscription in 60 cities next season and 100 the following season. By that time, the subscription playing time will total about 40 weeks, spanning the entire non-summer months comprising the legit season.

BTA is sending out four shows this fall, but may increase the number in future years if and as the public appetite for legit increases in subscription cities. Already playing BTA subscription dates is the Sylvia Sidney company of "Auntie Mame." Slated to go out soon are touring companies of "Li'l Abner" and "The Diary of Anne Frank," the latter starring Francis Lederer. The fourth tourer hasn't been set, but a prospect is in negotiation. Season subscription prices are in four categories, from $1 to $7.

Following are the BTA subscription cities for this season, with the number of subscription performances for each (in most cases, local subscription campaigns are still in progress, so subscriber totals are unavailable):

Atlanta, 3; Beaumont, 1; Birmingham, 2; Charlotte, N. C., 2; Columbia, S. C., 1; Ft. Wayne, 2; Ft. Worth, 1 or 2; Greensboro, N. C., 2; Houston, 3; Knoxville, 1; Lincoln, 1; Memphis, 3; Montgomery, 1; New Orleans, 4; Rochester, 3; San Antonio, 1; Sioux City, 1; Topeka, 1 (see separate story); Tulsa, 2; Utica, 2; White Plains, N. Y., 2; Wichita, 2.

JACK LEMMON'S LEGIT

'Scourge' Set Year Ahead-Rehearsals Start In Sept. '59

Hollywood, Sept. 30.

Jack Lemmon has signed for lead role in Paul Gregory-staged "Scourge Of The Sun" which bows on Broadway next year.

Actor, under non-exclusive two-pix pact annually to Columbia Pictures reports for "Scourge" rehearsals in September of 1959.

Studio has pre-empt rights on actor.

'Seesaw' Profit Is Now $229,285

Backers of "Two for the Seesaw" have netted nearly 100% thus far on their $80,000 investment. That's based on a $145,000 profit distribution as of last Aug. 30. Returns are split equally between the investors and management.

As of the latest audit, the Fred Coe production had earned a total profit of $229,285. That included an initial $78,700 installment on the film sale, after deduction of commissions and other expenses. The rights were bought by Seven Arts Productions for $600,000, plus 10% of the film gross over $3,500,000.

The balance of "Seesaw" assets after the divvy of profits and other deductions was $56,584. The management figures that $35,000 of that will be required to produce the touring edition of the William Gibson comedy-drama. The road company, to costar Ruth Roman and Jeffrey Lynn, opens Oct. 6 at the Ford's Theatre, Baltimore.

The Broadway original, starring Dans Andrews and Lee Grant (subbing for the vacationing Anne Bancroft), is currently in its 37th week at the Booth Theatre, N. Y.

FRANK HALE ABROAD ON 'PRINCESS' CASTING

Frank J. Hale, producer of the Royal Poinciana Playhouse, Palm Beach, headed for Europe last week to talk with Moira Shearer and Thomas Beecham for possible guest-shots in his Florida theatre. He is producing an original full-length ballet, "The Princess," by Mario Bragiotti, and wants top names, lead dancer and conductor.

Among Hale's other interests are ballet shorts, which he produces mainly for dance instruction.

Stratford (Ont.) Fest's $664,600 Season Gross

Stratford, Ont., Sept. 30.

The Stratford Shakespeare Festival grossed approximately $664,600 for the season which ended Sept. 13, nearly $50,000 ahead of its best previous record. Total attendance was over 218,000, an increase of 35,000 over the previous record.

The 12-week season of Shakespeare repertory ("Henry IV," "Much Ado About Nothing" and "Winter's Tale") grossed $583,000 on 81% of capacity in the 2,196-seat Festival Theatre, including a smash 12,000 attendance (95%) at six special reduced-price matinees for school children the final week.

The nine-week season at the Avon Theatre, offering five weeks of music, two of films and two of Montreal's Le Theatre du Nouveau Monde in "La Malade Imaginaire" drew nearly 40,000 attendance for a $81,600 gross, almost double the previous season figure.

Festival officals plan a 12-week, two-production Shakespeare repertory next summer at the Festival Theatre, and music and films again at the Avon.

'Banned' Nice Word For Subscription Secretary Of Glasgow Society

Glasgow, Sept. 23.

The Citizens' Theatre, leading local legit group, has again launched a new season with a banned play. Public performances of the opener, Tennessee Williams' "Cat on a Hot Tin Roof," are prohibited, with the audience limited to members of the Citizens' Theatre Society.

The situation is a repeat of last season when the Citizens' got underway with Arthur Miller's "View From the Bridge," another banned play. It's figured that the "banned" appellation, which hypoes both public and press interest, aids in increasing Theatre Society membership since only members of that org are permitted to purchase tickets for such offerings. The cost of joining the Society is 80c yearly.

Although, commenting that the Citizens' is aware of the publicity value, Michael Goldberg, chairman of the operation's board of directors, claims the decision to open the new season with another banned play was not a stunt. Other plays slated for Citizens' presentation this season include "Summer of the 17th Doll," "She Stoops to Conquer" and a four-week Scot repertory festival, with the Citizens', the Edinburgh Gateway Co., the Perth Theatre and the Dundee Repertory participating.

'Godunov' in Russian With Christoff, Resnik

London, Sept. 30.

Boris Christoff will sing the title role in a Covent Garden production of Moussorgsky's opera "Boris Godunov," which opens the fall opera season on October 31. The opera will be sung for the first time in Russian at the Royal Opera House.

Regina Resnik will sing Princess Marina. Others in the cast include Edith Coates, John Lanigan and Otaker Kraus.

Shows Out of Town

The Marriage-Go-Round

San Francisco, Sept. 27.

Paul Gregory production of play by Leslie Stevens. Stars Claudette Colbert and Charles Boyer; features Julie Newmar, Edmon Ryan. Directed by Joseph Anthony; settings and lighting by Donald Oenslager. Opening Sept. 27, '58, at Alcazar, San Francisco; $6.50 top.

Paul Delville	Charles Boyer
Content Lowell	Claudette Colbert
Katrin Sveg	Julie Newmar
Ross Barnett	Edmon Ryan

In "The Marriage-Go Round," which opened tonight at the Alcazar, producer Paul Gregory has come acropper. His production is splendid physically. The four characters, and especially Charles Boyer, are satisfactory. Donald Oenslager's settings and lights are fine. Joseph Anthony's direction is as good as can be expected under the circumstances. But Leslie Stevens' bedroom comedy is tedious and witless.

Two-and-a-half hour show hangs on one quasi-joke: should a middle-aged college professor, happily married 25 years, allow himself to go to bed with a brilliant, blonde amazon of 24 who wants him to be the father of her baby?

It takes more than two hours of incessant talk to get an answer to this relatively simple question, and then the answer is only "maybe" and the audience hardly cares.

Boyer plays the Professor, Claudette Colbert his wife, mother of grown children and herself a college dean. Boyer starts show with lecture on monogamy from podium at one side of stage. Miss Colbert follows immediately with lecture on happy marriage from podium at opposite side. Then they step onto revolving stage to greet big blonde, played by Julie Newmar, who has come from Sweden and decided Boyer would be perfect genetic specimen to produce perfect child with her.

Two acts depict various stages of triangle with Edmon Ryan introduced in small part of professorial foil for Miss Colbert.

Throughout show two principals step off stage to podiums for coy asides to audience. Boyer manages to stay in character as lecturer—This is a tribute to his acting skill. But Miss Colbert loses lecturer's poise during second act, lets her voice become shrill and turns into hysterical wife. She also displayed annoying habit of speaking with head turned away from audience.

Miss Newmar is vastly sexy and almost believable in an unbelievable role. Play's resolution, unfortunately, has Boyer suddenly talking Miss Newmar into seeking husband instead of perfect genetic specimen and strain of this final touch of unreality destroys any illusion she may have built.

Play is built on salves of one-line wisecracks of this order: *"He makes Rocky Marciano look like a little girl"* and *"Mercy Me, that's Boston for I'll be damned."*

Such gags lose their fizz very quickly and by second act "Marriage-Go-Round" is exceedingly thin, barren and too long.

Oenslager's 360-degree revolving set includes living room, kitchen and corner nook at Howard Johnson's restaurant. It's slick.

For Broadway Gregory and Anthony will have to cut half-hour and find some funnier lines than Stevens so far has supplied. Film possibilities at this juncture are nil. *Steif.*

Patate

New Haven, Sept. 24.

Gilbert Miller presentation of comedy in three acts by Irwin Shaw, from the French of Marcel Achard. Stars Tom Ewell; features Lee Bowman, Mercy Wickwire, Muriial Williams, Susan Oliver. Directed by H. C. Potter; settings, Raymond Sovey; costumes supervised by Kathryn Miller. At Shubert Theatre, New Haven, Sept. 24, '58; $4.80 top.

Lem Rollo	Tom Ewell
Edith Rolle	Nancy Wickwire
Butler	George Turner
Veronique Taillade	Muriial Williams
Noel Taillade	Lee Bowman
Alexa Rollo	Susan Oliver

"Patate" has "promise" but is going to require a more successful transition of Gallic values into American values before it can hope to leap the smash hit barricade. Present problem seemingly is to shed emphasis which perhaps had weight in the Paris version but invites a different type of reaction stateside. This applies especially to the central character who, currently, though reasonably amusing, should also draw considerable audience sympathy, but does not as presently portrayed.

Optimistic factor favoring property is general laugh content which provides a sound foundation for possible expansion. Fortunately there's ample tuneup time (four more weeks), indications being that present experimenting with several roles may jell and play could hit Broadway as a candidate for survival.

"Patate" is the French equivalent of "fall-guy," which is the role assigned Tom Ewell. Playing the patsy to a polished shady operator (Lee Bowman), Ewell has taken the rap for a variety of offenses committed by Bowman, a smooth heel who has even gone so far as to teach the facts of life to Ewell's 18-year-old adopted daughter. A shift in circumstances momentarily places Bowman at Ewell's mercy but latter softens up when chance for revenge actually presents itself. Role should generate audience sympathy but that facet is being glossed over, as of the emphasis at New Haven opening.

Ewell is right for the patsy part, grabbing off a good share of laughs, but as yet hasn't got his teeth into the role, partially due to adaptation. Bowman does the gentleman crook very well, with emphasis on unruffled delivery. Nancy Wickwire gives considerable understanding to the role of Ewell's forthright and faithful wife (part since taken over by Haila Stoddard as of the Boston run); Murial Williams adds ample graciousness as Bowman's wealthy wife who buys his way out of scrapes; Susan Oliver contributes rampant charm as the daughter who ignores the rules of propriety.

Pace at play's opening is lethargic, first act serving merely to prepare action. Best moments come in final frame as staging builds to interesting climax. Contrasting lush and modest Parisian living rooms are in good taste and there's opportunity for a nice femme apparel display.

Irwin Shaw's translation is said to stick pretty close to original version but might do well to get away from certain French characteristics for better Yank appreciation. *Bone.*

Man in the Dog-Suit

Wilmington, Sept. 30.

Producers Theatre production of three-act comedy by Albert Beich and William H. Wright, from novel by Edwin Corle. Stars Jessica Tandy and Hume Cronyn; features Cathleen Nesbitt and Carmen Andrews. Directed by Ralph Nelson; setting and light, Donald Oenslager; costumes, Anna Hill Johnstone; associate producer, Lewis Allen. At Playhouse, Wilmington, Del., Sept. 24 to 27, four evening performances. Saturday matinee; $5.40 top.

Martha Walling	Jessica Tandy
Oliver Walling	Hume Cronyn
George Stoddard	John Grigas
Eileen Stoddard	Carmen Mathews
Henry Garton	John McGovern
Letty Garton	Nancy Cushman
Mrs. Louisa Stoddard	Cathleen Nesbitt
Stewart Stoddard	Clinton Sundberg
Anthony Roberti	Tom Carlin
Mr. Beal	Arthur Hughes

Contemporary American society, smug in stereotyped homes, jobs and recreation with "security" as life's ultimate, is gently rocked and rolled from its foundations by an ordinary guy with a plausible dream and normal frustrations who finds escape and a more exciting self as "The Man In the Dog Suit."

Co-starring the highly compatible man-and-wife team—Hume Cronyn and Jessica Tandy—this warm marital comedy gives a charmingly funny twist to a not uncommon situation: A good Joe married to a beautiful and devoted gal whose family feels he's quite inferior but have accepted him with a few revisions and improvements which they continue to make over the years.

Cronyn in the title role of Oliver Walling and Miss Tandy as spouse, Martha, bring tears and laughter and sympathetic response. They live in a typical American suburb, have six-year-old twin sons attending a boys' camp with a typical American Indian name, and after nine years of married life, Oliver and Martha have fallen into the usual state of taking one another for granted, but the romantic glow of their first meeting in Italy is readily revived by playing the record, "Isle of Capri."

It is on this reminiscent note that the curtain rises on the Wallings in a playful mood and in a dim light, returning from a masquerade party at the country club. Scenic and lighting effects add to the enchantment and gaiety of this opening scene which also introduces the dog-suit—Oliver's costume. The guise quite feasibly becomes an exhilarating obsession with him and a fly in the ointment for his in-laws, the Stoddards, a family of prestige, affluence, extreme conventionality, and skeletons in the closet.

The Stoddards have gone to all well-meaning ends to fit Oliver into their mold, the first step having been to find his a niche in the banking world (at this point head teller), although he got his degree in forestry and is still moved to great emotion on the subject of trees, fungus, etc., especially with alcoholic stimulation and in his dog-suit.

The grotesque costume, its large, lolling head representing a German shepherd, cuts a convulsing figure whether hanging in the closet or on Walling. Yet, after becoming acclimated, one is inclined to agree that a fellow of Oliver's submerged personality has to go somewhere to refuel his ego and the dog suit does the trick. So much so that it becomes habit forming and he is unable to face a crisis without it.

This is both frightening and repugnant to the Stoddards and a threat to the family's good name since Walling makes several impromptu public appearances in the weird garb. When the time comes for a promotion at the bank (Stoddard-controlled), the ultimatum is issued: the loan officer's desk or the dog-suit. This crucial decision, of course, is the meat of the play.

This almost tender satire is beautifully executed with sensitive appreciation for minor details, gestures, expressions, actions. Even some of the silences are pregnant with humor or warm human feeling. However, some of these gaps must be closed to sharpen the pace and cut the running time.

Cathleen Nesbitt as Mother Stoddard comes forth in a manner befitting her stature as a veteran of nearly 50 years in the theatre. She endears herself with her studied sweetness, understanding and maternal concern, the subtle poison of which both makes and breaks.

Cronyn as the square peg in a round hole has an hilarious complement in Carmen Mathews, nonconformist married to the real estate tycoon of the Stoddard family. As Eileen Stoddard she not only has the big corner on laugh lines, but she hits the jackpot every time with crisp and clever delivery and synchronized expressions and attitudes as she adroitly affects various stages of inebriation.

John McGovern gives a commanding performance as Harry Gaxton, dentist-turned-bank-president under Stoddard influence. Arthur Hughes as the slightly deranged Mr. Beal, a pixie of a man who makes like a helicopter, seals the play's theme and his own popularity in his "takeoff and landing" bit.

Tom Carlin, a personable and promising young actor, in the role of Anthony Roberti, another odd patch in the Stoddard quilt, is the unwitting generator of amusing events creating this comedy. The son of Mother Stoddard's sister, who committed the indiscretion of marrying an Italian gardner, it is Tony's trip East from Omaha to become remodeled as a Stoddard that oils Oliver's wheels of memory and rebellion, thus motivating his frequent retreats into dog-suit.

This comedy by Albert Beich and William H. Wright, from a novel by Edwin Corle, should go well on Broadway, after a little fine tailoring. Neatly avoiding slapstick, the topnotch cast pokes fun at familiar aspects of American life, mischievously invading home, office, heart and a man's daydreams.

A departure from the ultra-smart and arty, the homely humor of "Man in the Dog Suit" is infectious. The dialog and situations are consistently funny and their harmonious flow is evidence of capable direction. The show promises excellent wearing of the dog-suit.

Burroughs.

Make A Million

Atlantic City, Sept. 24.

Joel Spector and Sylvia Harris presentation of three-act comedy by Norman Barasch and Carroll Moore. Stager, Ezra Stone; associate director, Ty Perry; setting and lighting, Paul Morrison; costumes, Anna Roth. Presented at Warren Theatre, Atlantic City, Sept. 24, '58; $5 top.

Claire Manning	Nora Patterson
Mail Boy	Dennis Richards
Betty Phillips	Joy Harmon
Man from Coffee Shop	Richard Blair
Shoeshine Man	Guy Perone
Bernie Leeds	Bill Hickey
Sid Gray	Sam Levene
Hugh Fairbanks	Ty Perry
Julie Martin	Ann Wedgeworth
Mr. Mergenthaler	Ralph Dunn
Dorothy Gray	Lynn Farnsworth
J.L. Friedlander	Edgar Haas
General Potter	Don Wilson
Farris	Richard Blair
King	Conrad Janis
Beaver	Dennis Richards
Fitzpatrick	Ed Crowley
Juliano	Guy Perone
First M.P.	Hoke Howell
Second M.P.	Ty Perry
Cameraman	Hoke Howell
Reverend Conklin	Don Marye
Henry Whipple	Hoke Howell
Harry Flagg	Guy Perone
Dog Richmond	Ed Crowley
Telephone Operator	Barbara Barkley

"Make A Million" with Sam Levene in the starring role and Don Wilson, of radio and tv, in the cast, is the second tryout play to come to Atlantic City's boardwalk, once a breakin haven. For the first act it looks as though its on its way to make nearly a million for its backers. Unhappily the action soon fizzles though a large, hard-working cast of 18 gets plenty of laughs, despite the leveling off.

Three-acter is spoof of the television quiz program fad, timely now with the fix probes underway. It tells the story of a producer (Levene) harrassed by incidents which threaten his program. Top

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Off-Broadway Reviews

Heloise

Gene Dingenary production of three-act drama by James Forsyth. Staged by Nadine Miles; settings and lighting, Henry Kurth; costumes, Theoni Vachliotl Aldredge; music, Crawford Wright. At Gate Theatre, N.Y., Sept. 24, '58; $3.90 top.

Cast: Alan Arkin, Hugh Palmerston, Brendan Fay, Mitzi Hoag, Sol Serlin, Richard Neilson, Steve Wolfson, Eugene Miles, Sue Trevathan.

When "Heloise" is raging with intellectual conflict, it is a fiery play. The first act, and most of the third, of James Forsyth's romantic drama, are concerned with gleaming ideological and spiritual conflict that make a visit to lower 2nd Ave.'s Gate Theatre enormously rewarding.

Forsyth, a British playwright, is said to have written his version of the celebrated Abelard-Heloise romance in dribs and drabs during World War II, sending scenes home from the front as finished for later reassembling into play form. Less inspiring theatre by far has often been written under more favorable circumstances, and although Forsyth's history is episodic, it discloses a king-sized talent for dramatic craftsmanship, as well as literary writing of a high order, talents not always found in tandem.

The play runs almost full gamut of the renowned love affair between the man who had one of the finest minds of the middle ages, and the not-much-less gifted woman whom he loved. Their premarital union that brought forth a child, the subsequent furtive marriage designed not to hinder his progress under churchly auspices, the fiendish revenge (emasculation) taken by Heloise's doting clerical uncle, canon of Notre Dame, and the spiritual furtherance of their love through taking of holy orders, are all touched upon.

The age's conflicts between faith and reason are exploited, and the play's underlying theme is the essential unity of love. That these elements have been made dynamically theatrical is the play's success.

The tasteful production that Gene Dingenary has provided, the discreet staging by Nadine Miles against Henry Kurth's painting-like unit sets, are fruitful labors. In fact, the Gate Theatre itself, formerly a church, is a good milieu for this medieval excursion.

As the discerningly glowing Heloise, Mitzi Hoag has clarity of tongue and spirit as she shows the girl and woman holding her own with the great minds of her time. Eugene Miles' Abelard is a rather dry, ascetic, occasionally pedantic man, whose passion is, paradoxically, most fully realized in the closing scenes of monastic self-denial.

As Abelard's intellectual rival, Richard Neilson is crisply stirring. Hugh Palmerston's worldly villain is replete with cynicism, while Sol Serlin's portrait of the canonical uncle, who plots Abelard's emasculation, suffers from an attempted rationalization through use of a senile dementia that is at odds with history.

"Heloise" was first produced seven years ago in London. Its local unveiling brings distinction to the new theatrical season.

Geor.

Lulu

David Ross revival of four-act tragedy by Frank Wedekind, as translated by Stephen Spender and Frances Fawcett. Stars Eva Gabor, Harold Huber, Clarence Derwent. Features Don Fellows, Marcel Hillaire, Edgar Franken, Patrick O'Neal. Staged by Ross; settings, Eldon Elder. At 4th St. Theatre, N.Y., Sept. 29, '58; $4.45 top.

Cast: David Ross, Eva Gabor, Jack Adams, Harold Huber, Patrick O'Neal, Edgar Franken, Don Fellows, Lois Robinson, Clarence Derwent, Lore Noto, Marcel Hillaire, Ruth Maylas, Andreas Voutsinas, Michael Mann, William Bassett.

Time and David Ross have converted Frank Wedekind's sex tragedy, "Earth Spirit," into the sex comedy, "Lulu." With a marked assist from Stephen Spender and Frances Fawcett, who have provided a painfully literal translation, sufficient to tax the concentration of the most straightforward actor.

With its accent on prurience, the German playwright's script was originally a Victorian shocker, a theatrical piece of importance in its day for frankness of theme and explicitness of story and language. Somewhere lurking in the shadows of the far corners of the 4th St. arena theatre, there is an inkling of the play's essential tragedy. Neither in adaptation nor in staging, however, has this basic element been allowed to get on stage.

The heroine, if that's the term, is calculating, oversexed, demoniac. She destroys every male with whom she comes in contact. One dies of a heart attack, one cuts his throat, another she shoots, after telling him that she poisoned his first wife. (This man she really loves.)

The girl started her manhunt as a barefooted 12-year old flower girl. She seduces father and son, fogey and fledgling, prince or pauper, without discrimination, except insofar as this affair or that may advance her career or assure her of creature comforts. By the end, bored with it all, she has resorted to lesbianism.

Eva Gabor tackles this witch's stint in Ross's revival. She plays it straight, being kittenish or the vixen as required, narrowing her deepest eyes in cruel lust, curling her generous mouth as lovers grovel at her feet, clutching virtually the entire male cast to her decollete bosom at one point or another in the evening's proceedings.

As the surrounding court of males, such worthies as Clarence Derwent and Harold Huber dauntlessly show the way, taking hold of the improbable lines and reading them with authority, force and as much conviction as an actor may muster under such disconcerting circumstances. For each, it is valor beyond the call of duty.

In a later play of Wedekind's, Lulu is hacked to bits by one of her clients. None too soon, either.

Geor.

The Young Provincials

Stage Enterprises production of three-act comedy-drama by Ben Levinson. Staged by Levinson; settings and lighting, Pecola. At the Cricket Theatre, N.Y., Sept. 18, '58; $3.45 top.

Cast: Jonnie Morton, Luke Askew, Barbara Pitcher, James Gere, John O'Connor, Gene Yanni.

"The Young Provincials" apparently falls into the category of comedy-drama. The Ben Levinson piece purports to be about young artist intellectuals who are really "hicks," the provincials of the title. It is very bad.

After a week's delay occasioned by the author-director's bout with recurrent malaria, "Provincials" has opened the Cricket Theatre, N.Y. Levinson was originally being triple threat by acting in his play as well, but withdrew because of his illness.

The four principal players, two young men and two young women, are all making their New York debut in this production. Pinch-hitting for Levinson in the play's only character role is an experienced actor named John O'Connor. He cannot improve on the play, but he does demonstrate quickly and effectively how to inform a scene with drive and tension. The junior quartet could well take note.

At one point, after a young lady whom an artist is about to sketch has been talking a great deal, she asks him how he sees her. "Right now," quoth he, "as all mouth." It got the laugh. *Geor.*

Dance Review

American Ballet Theatre

The American Ballet Theatre opened the second week of its current Metopera House stand with the world premiere of "Journey," an introspective apostrophe to death and final judgment, to music of Bela Bartok and with stimulatingly imaginative choreography by England's Kenneth MacMillan. This ballet was tried on the dog, so to speak, during the company's series of programs at the Phoenix Theatre during May 1957, and since that time it has been refined. Its essentials remain the same, however, it is still avant garde ballet and may not soon become popular with (or, perhaps, especially not with) confirmed balletomanes.

The mood is grimly uncompromising, the costuming is starkly drab, the setting is green-hued and cavernous. What Nora Kaye does within this grisly milieu, as she portrays a soul in limbo, is certainly not glum. With ascetic precision, emotional knowledge and remarkable discipline, she uses her gifts for characterization so that much of this ballet becomes deeply affecting.

Even when in repose, Miss Kaye has the facility to make the stage all hers. When she is merely sitting quietly, with action swirling elsewhere, it is virtually impossible to shift attention from her very immobility.

MacMillan is unquestionably a highly gifted choreographer, and that this company has had the courage to place this enigmatic ballet in repertoire is a distinct credit, for despite occasional self-consciousness, "Journey" is a masterly work that should achieve permanence.

The balance of the program consisted of the Balanchine-Tchaikowsky "Theme and Variations,"

(Continued on page 66)

Road OK; 'Dog' 11½G (5), W'm'ngton Vic 49½G, S.F.; 'Patate' 20½G (5), N.H. 'Music' 80½G, L.A.; 'Anger' 22G, Balto

The road, which is bustling with activity, had another good session last week. Business was healthy for most of the pre-Broadway and touring entries, with a number of shows in the sellout or virtual capacity groove. Among those were "Can-Can," "Girls in 509," "Goldilocks," "Music Man," "Touch of the Poet" and "World of Suzie Wong."

There was one tryout fold, "Swim in the Sea," which wrapped up Saturday (27) after a fortnight in Philadelphia.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

ATLANTIC CITY

Make a Million, Warren (C-T) ($5-$4; 1,470; $33,000) (Sam Levene). Over $27,000 for seven performances on local subscription. Exited Monday (29) for Philadelphia.

BALTIMORE

Look Back in Anger, Ford's (D-RS) ($4.40; 1,819; $43,000). Over $22,000 on Guild subscription for first post-Broadway touring week. Exited Saturday (27) for Toronto.

BOSTON

Drink to Me Only, Wilbur (C-T) (1st wk) ($4.95-$4.40; 1,241; $32,-699). Opened Sept. 22 to one rave (Maloney, Traveler), two affirmatives (Doyle, American; Hughes, Herald), one semi-affirmative (Durgin, Globe), one no-opinion (Melvin, Monitor) and one yes-no (Norton, Record); almost $19,700. Previous week, $26,700 for seven performances at the Warren, Atlantic City. Exits next Saturday (4) for New York.

Goldilocks, Shubert (MC-T) (1st wk) ($6.25-$4.95; 1,717; $52,000). Opened last Wednesday (24) to unanimous yes-no reviews (Doyle, American; Durgin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Record); over $34,300 for five performances. Previous week, $53,100 at the Erlanger, Philadelphia. Musical, with Don Ameche having replaced Barry Sullivan as Elaine Stritch's costar, exits for New York next Saturday (4).

Touch of the Poet, Colonial (D-T) (2d wk) ($5.50-$4.95; 1,500; $41,-000) (Helen Hayes, Eric Portman, Betty Field, Kim Stanley). Over $39,400 on Guild subscription. Previous week, $39,300. Exited Saturday (27) for New York.

CHICAGO

Auntie Mame, Erlanger (C-RS) (4th wk) ($6.60-$5.50; 1,333; $45,187) (Constance Bennett). Over $39,-100 on Guild subscription. Previous week, $38,900. Continues indefinitely.

Mask and Gown, Great Northern (R-RS) (1st wk) ($4.95-$4.40; 1,500; $32,000) (T. C. Jones). Opened last Wednesday (24) to one affirmative notice (Dettmer, American), two yes-no reviews (Norris, Sun-Times; Harris, Daily News) and one pan (Raven, Tribune); almost $8,600 for five performances. Previous week, $17,000 at the Hartford, Los Angeles. May fold next Saturday (4).

My Fair Lady, Shubert (MC-RS) (47th wk) ($7; 2,100; $72,979). Almost $61,800. Previous week, $61,-200. Continues indefinitely.

CLEVELAND

Can-Can, Hanna (MC-RS) ($3.50; 1,515; $34,210) (Genevieve). Almost $33,500 for seven performances. Exited Saturday (27) for Detroit.

DETROIT

Romanoff and Juliet, Cass (C-RS) (1st wk) ($4.95; 1,482; $41,000) (Peter Ustinoff). Over $35,400. Previous week, $39,600 at the Royal Alexandra, Toronto. Exits next Saturday (4) for Cincinnati.

LOS ANGELES

Auntie Mame, Biltmore (C-RS) (7th wk) ($5.50-$4.40; 1,636; $51,-600) (Eve Arden). Almost $50,000. Previous week, $51,500. Exits next Saturday (4) for Frisco.

Music Man, Philharmonic Aud. (MC-RS) (6th wk) ($6.40-$5.90; 2,670; $80,000). Nearly $80,500, with the windup of CLO subscription hiking the capacity mark. Previous week, $75,300. Exited last night (Tues.) for Dallas opening next Saturday (4).

NEW HAVEN

Patate, Shubert (C-T) (5 perfs) ($4.80; 1,650; $26,000) (Tom Ewell). Over $20,500 for five performances. Exited Saturday (27) for Boston.

PHILADELPHIA

Handful of Fire, Locust (D-T) (2d wk) ($5-$4.50; 1,418; $35,000) (Roddy MacDowall, James Daly). Almost $9,100. Previous week, $11,-600 for seven performances. Exited Saturday (27) for New York.

Once More With Feeling, Erlanger (C-T) (1st wk) ($5.50-$4.50; 1,884; $42,000) (Joseph Cotten, Arlene Francis). Opened Sept. 22 to one favorable review (Murdock, Inquirer), one so-so (Schier, Bulletin) and one pan (Gaghan, News); over $32,500. Previous week, $26,-000 for five performances at the Shubert, New Haven. Exits next Saturday (4) for Boston.

Swim in the Sea, Walnut (D-T) (2d wk) ($4.80; 1,340; $30,000) (Fay Bainter). Almost $20,600. Previous week, $21,400. Folded Saturday (27).

World of Suzie Wong, Forrest (D-T) (1st wk) ($5.20-$4.80; 1,760; $42,000). Opened Sept. 23 to one affirmative notice (Murdock, Inquirer) and two pans (Gaghan, News; Schier, Bulletin); almost $33,300 for seven performances on guild subscription. Previous week, $44,500 at the Shubert, Boston. Exits next Saturday (4) for New York.

SAN FRANCISCO

Marriage-Go-Round, Alcazar (C-T) (1st wk) ($5.50; 1,147; $38,000) (Charles Boyer, Claudette Colbert). Opened last Saturday (27) to two favorable reviews (Morton, Examiner; Hall, Call-Bulletin), two inconclusives (Knickerbocker, Chronicle; Hodel, News) and one unfavorable (Cone, Oakland, Tribune); almost $14,300 for opening night and two previews. Exits Oct. 11 for Philadelphia.

Old Vic, Curran (Rep-RS) (2d wk) ($5-$5.50; 1,758; $56,000). About $49,500 for "Twelfth Night." Previous week, $35,000 for "Hamlet." Exits next Saturday (4) for Los Angeles.

TORONTO

Shakespeare's Ages of Man, Royal Alexandra (D-RS) ($4-$3.50; 1,525; $29,000) (John Gielgud). Over $17,200. Previous week, $6,600 for a one-nighter at the Shakespeare Festival Theatre, Stratford, Ont. Exited Saturday (27) for one-nighter tour.

WASHINGTON

Girls in 509, National (C-T) (2d wk) ($4.95-$4.40; 1,677; $36,000) (Peggy Wood, Imogene Coca). Over $36,800 on Guild subscription. Previous week, $33,800. Exited Saturday (27) for Philadelphia.

WILMINGTON

Man in the Dog Suit, Playhouse (C-T) ($5.40; 1,251) (Jessica Tandy, Hume Cronyn). Over $11,500 for five performances on Guild subscription. Exited Saturday (27) for Washington.

SPLIT-WEEK

Auntie Mame (C-RS) Sylvia Sidney). Over $39,700 for seven performances as follows: two, Sunday-Monday (21-22), Center, Norfolk, Va.; one, Wednesday (24), Municipal Aud., Spartanburg, S. C.; one, Thursday (25), Township Aud., Columbia, S. C.; one, Friday (26), Roy, Columbus, Ga., and two, Saturday (27), Lanier High School, Montgomery, Ala. Previous week, $49,600 on a seven-performance split.

Play Utica on Rentals

Utica, N.Y., Sept. 30.

"Music With Mary Martin" will play the 2,900-seat Stanley in Utica, Oct. 8, as one of several traveling shows to be seen at the first-run film house this season. A two-day engagement of "Li'l Abner" in early December, and an English rock 'n' roll show, in October, have also been set.

The legits are playing on rental deals.

Opera Reviews

Medea

San Francisco, Sept. 13.

San Francisco Opera Co. presentation of three-act opera by Luigi Cherubini, libretto by F. B. Hoffman, after Euripides; staged by Paul Hager; conductor, Jean Fournet; settings, Waldemar Johansen; chorus director, Gianni Lazzari; choreographer, Eugene Loring. Features Eileen Farrell, Sylvia Stahlman, Richard Lewis, Giuseppe Modesti, Claramae Turner. At San Francisco Opera House, Sept. 12, '58; $12.50 top.

Creon .... Giuseppe Modesti
Glauce .... Sylvia Stahlman
Jason .... Richard Lewis
Medea .... Eileen Farrell
Neris .... Claramae Turner
Captain of Guard.......... Harold Enns
First Handmaiden....Joan Marie Moynagh
Second Handmaiden........Margot Blum
Children..Bernard Pomeroy, Philiy Kelsey

Why the Frisco Opera chose to open its 36th season with this 161-year-old opera, never before performed in the U. S., is something of a mystery. The only apparent answer is Eileen Farrell, a fine soprano. As the curtain-raiser to an opera season, however, this curiously static work in the tradition of the 18th Century is unsatisfying.

The story is clean and simple, following the classic Greek pattern. Jason throws over his wife, Medea, for Glauce, daughter of Creon, King of Corinth. Medea gains her revenge by poisoning Glauce and murdering her own two sons by Jason, and in the process goes mad. Even the murky Italian libretto of F. B. Hoffman can't obscure this plot.

Cherubini's music, resembling the immature Mozart in many places and in a few spots rising to the standard of "The Magic Flute," carries the story nicely, though it tends to be a trifle placid at times. Conductor Jean Fournet does not extract all the possible fire he could from the music and seems content to emphasize the music's grace rather than its sonorities.

But the opera's major disappointment is Paul Hager's tedious direction and production, a tedium which settled on the opening-night audience and never really moved this audience off its hands despite generous individual applause for Miss Farrell and Sylvia Stahlman, (as Glauce).

Choreographer Eugene Loring has inserted a couple of extra-simple, languid ballet steps and then given up. Waldemar Johansen's settings reinforce the static quality with huge, Germanic pillars, platforms and dim pastel lights. Goldstein & Co. has costumed the corps and chorus in what look like pastel nightgowns and include a few odd touches, like putting Medea's handmaiden, Neris (Claramae Turner), who has one big second act contralto aria, in a brown monk's habit and giving the male supernumeraries English Beefeaters' spears to carry.

The effect is a series of bloodless tableaux—except for the music and the singing of some principals. Richard Lewis, as Jason, proves a rather hoarse tenor at first, but settles down and Giuseppe Modesti, making his American debut as Creon, has a pleasant basso which just lacks the power and force to be heard in a big house.

Kurt Herbert Adler, the Frisco Opera's general director, deserves a nod for trying to introduce new works into the repertoire but, in this case, it's evident why "Medea" hasn't been produced in the U. S. before—it's better in concert version. It might, incidentally, make a fine production for NBC-TV's opera series, where it wouldn't have to be spread over a vast stage. *Stef.*

Murder in the Cathedral

Empire State Music Festival, Inc. presentation of musical tragedy in two acts and an interlude, based on the play by Thomas Stearns Eliot; music, Ildebrando Pizzetti; Italian version of book, Monsignor Alberto Castelli. Conductor, Laszlo Halasz; assistant, Millard Altman; stage director, Richard Baldridge; settings, Robert Fletcher; lighting, Tharon Musser; chorus master, Kurt Adler; stage manager, Gary Kushner; orchestra, Symphony of the Air; Boy's choir from the Little Church Around the Corner, Stuart Gardner, organist and choir master. At Carnegie Hall, N.Y., Sept. 17, '58; $7 top.

Archbishop..............Nicola Rossi-Lemeni
First Corifea .... Martina Arroyo
Second Corifea .... Margery Mayer
Herald .... Hugh Thompson
First Priest .... Jerome Heller
Second Priest .... Philip Maero
Third Priest .... Roy Lennard
First Tempter .... Giulio Gari
Second Tempter .... Calvin Marsh
Third Tempter .... Michael Bondon
Fourth Tempter .... Marley Meredith
First Knight .... John Druary
Second Knight .... Calvin Marsh
Third Knight .... Michael Bondon
Fourth Knight .... Marley Meredith
Chorus of the Women of Canterbury
Chorus of the Priests

Ildebrando Pizzetti's musical adaptation of T. S. Eliot's "Murder in the Cathedral" is an interesting musical event.

On the basis of its reception in its world preem last March at La Scala, Milan, it has been called "notable," and that may be true, too. It tends to be a difficult work, however, that does not enhance

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B'way Off; 'Jamaica' 41G, 'Angel' 23G, Holliday $51,100, 'Darling' $38,700, 'Campobello' $34,800, Lunts $29,400

Louisville Theatre Train Capacity, Doing Encore

Louisville, Sept. 30.

Number 24 of the Louisville Theatre Trains to leave Louisville Sunday Oct. 19, returning Oct. 25, has been entirely sold out. Boyd Martin, Courier-Journal critic and sponsor of the train, had a waiting list weeks before his deadline, Sept. 20. He's now making plans for a December train that is to leave Dec. 7 and return Dec. 13. Both trains go to New York.

Martin's group now has reserved seats for several attractions, which have not opened, but which are potential hits. Deadline for reservations on the December train is Nov. 10.

'Candide' Record $8,157 In Bucks County Close; 'Crocus' Sock $9,800, Chi

The Bucks County Playhouse, New Hope, and the Drury Lane Theatre, Chicago, registered sock business last week with respective presentations of a concert version of "Candide" and "Autumn Crocus," with Margaret Truman.

"Candide," the windup bill at Mike Ellis' 432-seat Playhouse, broke the house record with a gross of $8,157 for eight performances. Another $1,002 was taken in for an extra closing performance last Sunday (28). The New Hope booking at a $2.50 top was a break-in for the upcoming one-niter tour of the Lester Osterman-Hillard Elkins production.

"Crocus" in its second week at the 485-seat Drury had another capacity round with the take hitting nearly $9,800. The previous week's gross was $9,600, which was sellout less press cuffolas. The show, which is scaled to $3.50 top, continues this frame.

Touring Shows

(Sept. 29-Oct. 12)

Auntie Mame (Eve Arden)—Biltmore, L.A. (29-4); Geary, S.F. (7-11).

Auntie Mame (Constance Bennett)—Erlanger, Chi (continues indefinitely).

Auntie Mame (Sylvia Sidney)—Alumni, Knoxville, Tenn. (29); Tower, Atlanta (30-4); Temple, Birmingham (6-8); H.S., Tuscaloosa, Ala (9); Tennessee, Nashville (10-11).

Can-Can (Genevieve)—Shubert, Det. (29-11).

Candide—Lyric, Balto (11); Constitution Hall, Wash. (12).

Comes a Day (tryout) (Judith Anderson)—Playhouse, Wilmington (1-4); Forrest, Philly (6-11).

Crazy October (tryout) (Tallulah Bankhead)—Shubert, New Haven (8-11).

Diary of Anne Frank (Francis Lederer)—E. C. Glass H.S, Lynchburg, Va. (29); Keith-Albee, Huntington, W. Va. (30); Victory, Dayton (1); Indiana U., Bloomington (2); Paramount, Toledo (3-4); O'Laughlin, South Bend (5); Orpheum, Springfield, Ill. (6); KRNT, Des Moines (8); Music Hall, K.C. (9-11).

Drink to Me Only (tryout)—Wilbur, Boston (29-4, move to N.Y.) (Reviewed in VARIETY, Sept. 24, '58).

Edwin Booth (tryout) (Jose Ferrer)—Hartford, L.A. (7-11).

Girls in 509 (tryout) (Peggy Wood, Imogene Coca)—Walnut, Philly (29-11) (Reviewed in VARIETY, Sept. 17, '58).

Goldilocks (tryout) (Don Ameche)—Shubert, Boston (29-4, moves to N.Y.) (Reviewed in VARIETY, Sept. 10, '58).

Li'l Abner—Bushnell Aud., Hartford (2-4); Nixon, Pitt. (6-11).

Look Back in Anger—Royal Alexandra, Toronto (29-4); Cass, Det. (6-11).

Make a Million (tryout) (Sam Levene)—Locust, Philly (30-11).

Man in the Dog Suit (tryout) (Jessica Tandy, Hume Cronyn)—National, Wash. (29-11).

Marriage-Go-Round (tryout) (Charles Boyer, Claudette Colbert)—Alcazar, S.F. (29-11).

Mask and Gown (T. C. Jones)—Great Northern, Chi (29-4).

Music Man (2d Co.)—Philharmonic Aud., L.A. (29-30); State Fair Music Hall, Dallas (4-11).

My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).

Old Vic—Curran, S.F. (29-4); Philharmonic Aud., L.A. (6-11).

Once More With Feeling (tryout) (Joseph Cotten, Arlene Francis)—Erlanger, Philly (29-4); Shubert, Boston (7-11) (Reviewed in VARIETY, Sept. 24, '58).

Patate (tryout) (Tom Ewell)—Colonial, Boston (1-11).

Pleasure of His Company (tryout) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel)—Shubert, New Haven (1-4); Wilbur, Boston (6-11).

Romanoff and Juliet (Peter Ustinoff)—Cass, Det. (29-4); Shubert, Cincy (6-11).

Shakespeare's Ages of Man (John Gielgud)—Queens U., Kingston, Ont. (29); Capitol, Ottawa (30); Her Majesty's, Montreal (2-4); Memorial Aud., Burlington (5); College Aud., Syracuse (6); Aud., Rochester (7); Corning (N.Y.) Glass Center (8); Chapin Aud., South Hadley, Mass. (9); Sanders, Cambridge, Mass. (10-12).

Theatre National Populaire—St. Dennis, Montreal (29-8); Capital, Quebec (10-11).

Tunnel of Love (Eddie Bracken)—Aud., Columbus, O. (4); Memorial Aud., L'ville (6-8); Pabst, M'waee (9-11).

Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Ford's, Balto (6-11).

World of Suzie Wong (tryout)—Forrest, Philly (29-4, moves to N.Y.) (Reviewed in VARIETY, Sept. 17, '58).

Broadway dropped last week with the slide affecting all but the two steady sellouts, "Music Man" and "My Fair Lady." There were only 11 shows running.

The production lineup jumps to 13 this frame with the addition of "Handful of Fire" tonight (Wed.) and "Touch of the Poet" tomorrow.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (93d wk; 740 p) ($8.05; 1,453; $58,-101) (Judy Holliday). Over $51,100. Previous week, $52,800.

Dark at the Top of the Stairs, Music Box (D) (43d wk; 340 p) ($5.75-$6.90; 1,010; $33,000). Over $21,200. Previous week, $23,100.

Jamaica, Imperial (MC) (42d wk; 332 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Nearly $41,000. Previous week, $42,300.

Look Homeward, Angel, Barrymore (D) (44th wk; 348 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Over $23,000. Previous week, $24,000.

Music Man, Majestic (MC) (41st wk; 324 p) ($8.05; 1,626; $68,658) (Robert Preston). Another $69,400.

My Fair Lady, Hellinger (MC) (133d wk; 1,059 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Say Darling, ANTA (MD) (26th wk; 204 p) ($7.50; 1,185; $50,460) (David Wayne). Over $38,700. Previous week, $39,900.

Sunrise at Campobello, Cort (D) (35th wk; 276 p) ($6.90; 1,155; $37,-500) (Ralph Bellamy). Nearly $34,-800. Previous week, $36,600.

Two for the Seesaw, Booth (CD) (37th wk; 292 p) ($6.90; 780; $31,-700) (Dana Andrews). Over $28,-800. Previous week, $29,300.

Visit, Morosco (D) (15th wk; 117 p) ($6.90; 946; $37,500) (Alfred Lunt, Lynn Fontanne). Over $29,-400. Previous week, $30,400.

West Side Story, Winter Garden (MD) (53d wk; 420 p) ($8.05; 1,404; $63,203). Almost $43,600. Previous week, $47,900.

Opening This Week

Handful of Fire, Beck (D) ($5.75-$6.90; 1,280; $43,000) (Roddy McDowall, James Daly). David Susskind & Playwrights Co. presentation of a play by N. Richard Nash. Opens tonight (Wed.)

Touch of the Poet, Hayes (D) ($7.50; 1,139; $43,067) (Helen Hayes, Eric Portman, Betty Field, Kim Stanley). Producers Theatre presentation of Robert Whitehead's production of a play by Eugene O'Neill. Opens tomorrow night (Thurs.).

Off-Broadway Shows

American Mime, Orpheum (9-23-58); closes Oct. 11.

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Crucible, Martinique (3-11-58).

Heloise, Gate (9-24-58).

Ionesco Plays, Sullivan St. (6-3-58).

Jackknife, Royal (9-22-58).

Lulu, 4th St. (9-29-58).

Playboy of the Western World, Tara (5-8-58).

Threepenny Opera, deLys (9-20-55).

Ulysses, Rooftop (6-5-58).

Closed Last Week

Comic Strip, Barbizon Plaza (5-14-58); closed last Sunday (28).

Egg & I, Jan Hus (9-10-58); closed last Sunday (28).

Guests of Nation, Marquee (6-26-58); closed last Sunday (28).

Young Provincials, Cricket (9-18-58); closed last Sunday (28).

Arnold Goodman, general manager for attorney **David Marshall Holtzmann** of the Cape Cod Melody Tent, Hyannis, Mass., and the South Shore Music Circus, Cohasset, Mass., has joined Holtzmann as a law assistant in the firm of Holtzmann & Holtzmann. Goodman is completing law studies at Fordham U.

Actor's Workshop Re U.S. State Dept.

Kershaw Treatment Draws Tart Comment — and How 'Poor' Is Performing Arts Program?

San Francisco, Sept. 30.

James A. Kershaw, stage manager of Actor's Workshop here who was barred by the State Department from participating in Brussels Fair presentation of "Waiting for Godot," arrived back in San Francisco last week and said:

"Arthur Miller, Paul Robeson, sure maybe the State Department has some sort of a point, they're bigshots. But what am I? If they are going to reach that far down . . . wow!"

He and the workshop's codirector, Herbert Blau, also revealed that Jean Dalrymple, an official of the Performing Arts Program at Brussels, had a stage manager of her choice fly from Brussels to New York a week before the "Godot" cast was to cross the Atlantic so that Kershaw could teach her man the ropes while the show was playing the off-Broadway York Theatre.

"We didn't like him in the theatre," said Blau simply, "but we got to wondering about all the poor-mouthing we heard—we had to pay our own fares across—if the Performing Arts Program could pay for a man to make this kind of a mission."

Kershaw was reluctant to discuss "my personal background," saying:

"The issue is not what is wrong with me, but what is wrong with the State Department that it feels compelled to embarrass itself and its representative at the fair by an action so arbitrary as the refusal to let me do my job . . . what disturbed me most was the procedure. There were no specific charges . . . there was apparently a 'recommendation,' not a 'decision,' and yet it was made quite clear that the company wouldn't be permitted to play if I were connected with the production . . ."

Only reason anyone so far can figure out for the department's stand is that Kershaw once studied at the defunct California Labor School, listed as "Communist-dominated" by the U.S. attorney-general.

O'NEILL 1-ACT 'HUGHIE' PREEM IN STOCKHOLM

Stockholm, Sept. 23.

Eugene O'Neill's "Hughie," posthumously preemed here last Thursday (18), is one of the playwright's more important short plays, more mature than most of his other playlets. The presentation at the Royal Dramatic Theatre marked the third successive year that a posthumous O'Neill script has been world-debuted locally. King Gustaf Adolf and Queen Louisa were among the distinguished first-nighters.

"Hughie," paired with O'Neill's "Emperor Jones," bowed in the Royal Dramatic's 350-seater. As was the case with the other posthumous O'Neill productions, the greenlight for the local presentation of "Hughie" was given the Royal Dramatic Theatre by the playwright's widow, Mrs. Carlotta Monterey O'Neill, in appreciation of the theatre's 35-year interest in his works.

"Hughie" is virtually a monologue, a psychological study of a petty gambler. It takes place during the summer of 1928 and is set in a shabby New York hotel, described by O'Neill as "a third class dump." The Nobel Prize dramatist wrote the final version of the script in 1942 and it was intended to be one of a cycle of eight one-act plays called "By Way of Obit." Dr. Karl-Ragnar Gierow, head of the Dramatic Theatres, believes that "Hughie" is the only existing play from the cycle.

East London's Royal New Hope for Council Subsidy

London, Sept. 30.

After a period of uncertainty, the Theatre Royal, Stratford, East London, is to reopen on Oct. 14 with Brendan Behan's new play, "The Hostage," specially commissioned by Theatre Workshop.

It was under Theatre Workshop auspices, also at the Theatre Royal, that Behan's first play, "The Quare Fellow," was launched. It subsequently transferred to the West End, and is due for a fall New York production.

There had been doubt for some months about the Theatre Royal's future, but municipal authorities in East London have guaranteed to raise about $4,500, and it is hoped there will also be an Arts Council grant.

Shows Out of Town

Continued from page 64

Make A Million

is an unmarried contestant scheduled to be on the show for another 10 months, but pregnant.

With the sponsor threatening to cancel, the desperate producer is at his wits end to save his show. His first move is to find the father-to-be, and to this end he gets the help of a Pentagon general (Wilson), when the military comes under suspicion. Agency men, sponsor and producer all have ideas, many risible, to hoist the fat from the fire. Situation finally solves itself when contestant's hometown sweetheart looms up, and proves a willing bridegroom.

Levene gets maximum laughs out of his somewhat repetitious material. Don Wilson, playing the pompous fat general, gets his share during a too short stay on stage. Ann Wedgeworth is excellent (and an eyeful) as the pregnant and confused contestant, while Neva Patterson, as the producer's ex-wife, now his secretary, is professionally helpful.

Comedy has plenty of laugh lines, but is overboard on profanity which serves little purpose and needlessly offends. If its last two acts can be re-done to nearer the pace of first this guess might stand: it still won't be a great comedy, or "Make a Million," but it will find some favor on Broadway.

With a $21,000 plus pre-paid subscription gate before the box office opened, it can't lose money in Atlantic City. *Walk.*

Dance Review

Continued from page 64

American Ballet Theatre

danced with fetching politesse by Violette Verdy, the Pas de Deux from the Minkus-Petipa "Don Quixote," with Lupe Serrano and Erik Bruhn exhibiting enterprising technical prowess, and the Robbins-Gould "Interplay." This last is presently marked by some personal flamboyancies among the octet that deprive the piece of an essential crispness. *Geor.*

For Men Only

The introduction of the innocuous "Variations for Four" into the American Ballet Theatre's repertoire has one specific virtue, if few others. It is one of a smattering of ballets for men only. To music by Marguerite Keogh, that is notable chiefly for charm, and as orchestrated by R. Temple Savage, Anton Dolin has contrived a series of athletic exercises by way of choreography. He has seemed to be interested in the questions how high, how many, how long, and there's little doubt that the prowess demonstrated by dancers John Kriza, Erik Bruhn, Scot Douglas and Royes Fernandez will appeal to the matinee trade, among others.

In white tights, with bright blue jackets, as costumed by Tom Lingwood, each of the dancers has his chance at bravura, but in the struggle for excess, any cogent pretensions of this ballet are lost.

The balance of the program included the Ivanov-Petipa-Tchaikowsky "Swan Lake," as restaged by Fernand Nault, the brilliant new MacMillan-Bartok "Journey," and the cartoon that choreographer Herbert Ross has made out of Tchiakowsky's "Violin Concerto in D."

Ballet Theatre's "Swan Lake," even as revamped, is still perfunctory, its chief validity being to give the limpid Lupe Serrano, as the Swan Queen, a chance to grow in this part for which she has so many essential qualities. Instead of toying with this excerpt, it may be about time that ABT challenged itself and Miss Serrano with a full-length "Swan Lake?" *Geor.*

Are Critics First Reporters'?

Roger Dettmer Raises Issue of Chicago Covering Roadshows Opening Via Benefit Previews

By LES BROWN

Chicago, Sept. 30.

Chicago American first-stringer Roger Dettmer is thumping to get critical immunity here for touring shows on the unofficial opening nights, i.e. benefit previews and such. Dettmer believes every road company, however well rehearsed, needs a single night to learn the limits of the local stage, and in a recent Sunday column he asked his Windy City colleagues to agree, like their New York brethren, to lay off a show until it opens to the public officially.

A spot check by VARIETY found only one fellow critic receptive to Dettmer's proposal. That was Syd Harris of the Daily News, whose argument runs thus: "When a group buys the house, it is their show. I want to cover only when it opens for the general public at regular boxoffice prices. Otherwise, no matter how many performances were given elsewhere on the road, I consider it a dress rehearsal. Opening nights are terrible, anyway. If I had my way I'd see every show the second night."

Both Dettmer and Harris said their papers covered the Sept. 2 preview of "Auntie Mame" instead of the Sept. 3 opening for the sole reason that the morning papers insisted on catching the benefit show. There was the matter of being scooped, which raises the question of whether reviewers should be reporters, or critics, or both. Dettmer termed this confusion of status "anti-critical."

Glenna Syse (Sun-Times), on the other hand, holds that the opening of a legit show is an event that has to be reported as well as evaluated. She says, "The columnists attend the preview nights, and their copy, ahead of our own, would take some of the excitement out of the reviews." She points out that "Mame" had toured 22 cities before it reached Chi, that other plays which do not sell a benefit preview are caught cold on the first night, and that the preview audiences are a legitimate part of the general public. "If they were seeing it for nothing," she says, "we might be able to consider it a dress rehearsal."

Broached in the absence of Claudia Cassidy, Tribune second-stringer Seymour Raven stated that first night coverage depends on individual circumstances, that if a locally produced show tossed a break-in benefit he or Miss Cassidy would probably give it the day's grace. "This," he said, "is why the New York critics are willing to wait for the official openings; they wouldn't if it were not a new show. But when a show comes in with actors who know their parts well, should the Chicago Tribune pretend it hasn't opened?"

The Trib, said Raven, has never set a policy about previews. "How can you have a policy for something that happens three times in five years?"

"Mame" opened in Chicago to two raves (Dettmer and Van Allen Bradley, spelling Harris) and two nays (Raven and Syse). One of the critics said he thought the breakdown would be no different even if the appraisers had waited for the official opening.

Opera Reviews

Continued from page 65

Murder in the Cathedral

the emotional power of Eliot's play.

Much of this opera's early part is static and painted in tonal grays and blacks. Not until the Archbishop's aria at the close of the first act does majesty begin to become manifest. From then forward, there is a sense of musical and dramatic progression.

Probably due to the difficulties of attempting to stage opera in Carnegie Hall, stage director Richard Baldridge has been unable to achieve physical urgency, so that tableaus and processions are the interminable order of the evening. It is discouraging to see an opera of some strength victimized by ancient operatic devices and trappings, but it has happened here, so that instead of a sweep and pageantry that might induce grandeur, there is constraint and tableau.

As the Archbishop, cannonized soon after his martyrdom, Nicola Rossi-Lemeni, who created this role in Milan, is fine. His voice is the measure of the role that Pizzetti has composed. He has size, dimension and command, and the virtues of this production are largely of his making. From his first white robed entrance against the dark scenery and sombre costumes, he is the dominating figure and voice.

Laszlo Halasz has conducted the Symphony of the Air orchestra. Although he occasionally has had to labor mightily for results, orchestra and chorus respond when the demand is for majesty. (An audience hazard, however, is the array of lights on the maestro's podium which dazzle occupants of parquet pews to the detriment of observing the stage.)

It would be fine if one day hereabouts this opera might get the full treatment. What emerges at Carnegie Hall, despite scenery, costumes and bad lighting is something between a concert version and the real thing. The indications of the resulting performance are good, but can hardly be considered definitive. *Geor.*

Vern Goldsmith is scheduled to direct an adaptation of Oscar Wilde's "Birthday of the Infanta" for off-Broadway presentation by the Theatre Club.

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Legit Bits

Marie Doro, the former legit-film actress, who died in 1956, left $90,000 to the Actors Fund of America.

"Praise Me to the Skies," **Irene Kamp's** musical adaptation of her play, "**The Young Strangers**," is planned for Broadway production next spring by **Lawrence Carr. Bart Howard** has been signed to compose the music.

A touring production of "An Inspector Calls" is planned for this season by the Theatre Guild, in association with **Laurence Feldman**. The cast will probably be headed by the same performers who toured the strawhat circuit during the summer in a package edition of the play. They're **Cedric Hardwicke, Melville Cooper, Mary** Scott and **Renee Gadd**.

Maurice Zolotow's "The Marriage Equation" has been acquired for **Broadway production by Irl Mowery** and **Harris Masterson**.

"**Things to Remember**," a musical about Hans Christian Anderson, by **Clyde North** and **Adam Carroll**, has been announced for production by C. Scott Gongwer, **Lisa Fillman** and **Maude Franchot**.

Marjorie Steele, actress-wife of producer-theatre owner **Huntington Hartford**, is branching out into the managerial field. She and scenic designer **Ben Edwards** are planning a Broadway production of **Robert Thom's** "Sailing to Byzantium," with **Gladys Cooper** as star.

"Like Wonderful," which **Romeo Muller** expanded from a television play, "**Love Me to Pieces**," is planned for **Broadway production** by the Playwrights Co. and **Mark Merson**, casting director for CBS.

Herman Shumlin will direct "Tall Story," which **Emmett Rogers** and **Robert Weiner** have scheduled for a Jan. 22 Broadway opening.

Burl Ives has dropped his option on the **Hal Lewis-Clifford Sage** play, "**Joshua Beane and God**."

William Marchant's "Faster Faster" is planned for Broadway production next January by **Carmen Capalbo**.

British director **Peter Glenville** has optioned **Peter Shaffer's** play, "The Hunt of the Sun."

Willard Swire, ANTA's executive director, goes to San Francisco late this month to form a local ANTA chapter.

Sam (Biff) Liff, production manager of the Broadway and London companies of "My Fair Lady," will direct the Australian edition of the musical, scheduled to open next Jan. 24 at Her Majesty's Theatre, Melbourne, under the J. C. Williamson Theatres Ltd. banner. **Robin Bailey** and **Bunty Turner** will head the cast, which will also include **Richard Walker** and **Kenneth Laird**.

Bernard Kops' "The Hamlet of Stepney Green," which **Joe O'Brien** and **Rhett Cone** plan presenting next Oct. 27 at the Cricket Theatre, N. Y., will be directed by O'Brien.

Actor-director **Herbert Berghof** and playwrights **Leon Katz** and **Sol Stein** have been set as lecturers in dramatic arts for the 1958-59 academic year at Columbia U., N. Y.

Zvi Geyra is designing the sets and lighting for "Edwin Booth."

The production staff for "Flower Drum Song" includes **Salvatore Dell' Isola**, musical director; **Maurice Winters**, company manager, and **James Hammerstein**, production **stage manager**.

Mark Justin has scrapped plans to present **Sylvia Leigh's** "Dark Halo" on Broadway this season but is contemplating producing the play in England next year.

Jack Youngerman is designing the sets for "Deathwatch."

Shepard Traube is directing the touring company of "Tunnel of Love."

Tom Patterson, Michael Langham, Louis Applebaum and **Mrs. G. S. Hall**, all associated with the Stratford (Ont.) Shakespeare Festival, which Patterson founded, are overseas on a London, Paris, Moscow and Tel Aviv tour.

Donald Goldman, head of the Shakespearewrights, has taken over a Greenwich Village garage, and is converting it into a 200-seat theatre as a permanent showcase for the group. The initial production of the season will be "King Lear," to be staged by **Philip Lawrence**.

"Love in Public," by **John Crosby**, radio and television columnist of the N. Y. Herald Tribune, has been acquired for Broadway production by **Alexander H. Cohen**.

Officers elected at the recent annual meeting of the Playwrights Co. were **Roger L. Stevens**, president; **Victor Samrock**, vice president, and **John C. Taylor 3d**, secretary. Re-elected to the board of directors were **Maxwell Anderson, Robert Anderson, Elmer Rice, Stevens** and **John F. Wharton**. Stevens also announced at the meeting that all preferred and Class A stock had been retired and that the Playwrights was now completely owned by its directors and officers.

"The Golem," a new play by **Owen Rachleff**, based on Jewish lore, is scheduled to preem off-Broadway Nov. 10 at the new Orpheum Theatre, under the production auspicies of **Dorothy Olim** and **Paul Rickolt**. The English-language production will be directed by **Gene Frankel**.

"Between Seasons," by **Malcolm Wells**, has been optioned for Broadway production by **Louis d'Almeida**.

Eleanore Saidenberg has joined **William Darrid** as co-producer of "The Disenchanted."

Jessica Tandy and **Hume Cronyn** celebrated their 16th wedding anniversary last Saturday (27).

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
At Drop of Hat, Fortune (1-24-57).
Auntie Mame, Adelphi (9-10-58).
Boy Friend, Wyndham's (12-1-53).
*Breath of Spring, Duke York's (3-26-58).
Brouhaha, Aldwych (8-27-58).
Duel of Angels, Apollo (4-24-58).
Elder Statesman, Cambridge (9-25-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Heart's Wonder, Westminster (9-18-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Long Day's Journey, Globe (9-24-58).
Mary Stuart, Old Vic (9-17-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Roar Like a Dove, Phoenix (9-26-57).
Salad Days, Vaudeville (8-5-54).
Simple Spymen, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (8-4-58).
Tunnel of Love, Majesty's (12-3-57).
Unexpected Guest, Duchess (8-12-58).
Where's Charley, Palace (2-20-58).
*transferred

SCHEDULED OPENINGS

Day in Life Of, Savoy (10-1-58).
Valmouth, Lyric Hamm. (10-2-58).
Shadows of Heroes, Piccadilly (10-7-58).

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Drink to Me Only, 54th St. (10-8-58).
Goldilocks, Lunt-Fontanne (10-11-58).
Suzie Wong, Broadhurst (10-14-58).
T.N.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Make a Million, Playhouse (10-16-58).
Once More With Feeling, Nat'l (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
Patate, Miller (10-28-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Crazy October, Alvin (11-3-58).
George Dillon, Golden (11-4-58).
Comes A Day, Ambassador (11-6-58).
Plume de Ma Tante, Royale (11-11-58).
Shadow of Gunman, Bijou (11-19-58).
Edwin Booth, 46th St. (11-24-58).
Flower Drum Song, St. James (11-27-58).
Gazebo, Lyceum (12-3-58).
Cold Wind & Warm, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
J. B., ANTA (12-11-58).
Whoop-Up, Shubert (12-18-58).
Redhead, 46th St. (2-5-59).
First Impressions, Alvin (2-12-59).

OFF-BROADWAY

Ivanov, Renata (10-7-58).
Deathwatch, Theatre East (10-9-58).
Look Back in Anger, 41st St. (10-12-58).
Golden Six, York (10-13-58).
Mid-Nightmare, Palm Gardens (10-19-58).
Family Reunion, Phoenix (10-20-58).
Laurents Series, Sheridan Sq. (10-23-58).
Stepney Green, Cricket (10-27-58).
Diversions, Downtown (11-5-58).
Golem, Orpheum (11-10-58).
Salad Days, Barbizon-Plaza (11-11-58).
Cock-A-Doodle, Carnegie (11-12-58).
Man Who Never Died, Jan Hus (11-19-58).

Virginia Vincent has the town talking about her performance in "Dead Pigeon" —SIDNEY SKOLSKY Citizen-News

"It's the **BRILLIANT PERFORMANCE** turned in by star Virginia Vincent which brings this pigeon to life. Her performance, as noted, is a striking gem both as the tough wary con and the tender lover." —Leo Kovner, Hollywood Reporter

" 'Dead Pigeon' serves a noble purpose; **IT STARS THE VERY TALENTED VIRGINIA VINCENT.** Sustaining perfectly throughout the play, she makes every movement count, every word important and intelligent. **SHE IS SUPERB.**" —Geoffrey WARREN, L. A. Times

"Treat yourself to a good bit of acting at the Gallery theatre. Miss Vincent is again **A MOST COMMANDING PERSONALITY.** Here is a warm, pathetic portrait." —David Bongard, L.A. Herald & Express

" **'DEAD PIGEON' FULL OF LIFE** Miss Vincent is especially winning with the **WISTFUL, ALMOST CHILDLIKE QUALITY** she imparts to the smart dialogue. She never telegraphs her laughlines, and consequently they are all effective." —Harold Hildebrand, L. A. Examiner

"These two and three character scripts are often traps of monotony in less than expert hands. It is due chiefly to Miss Vincent's **WARM AND DIVERSIFIED PLAYING** that 'Dead Pigeon' is not. Miss Vincent uses few tricks, but she achieves variety and sustained interest, and makes her role vivid and authentic." —Powr, Daily Variety

" **'DEAD PIGEON' BRILLIANT AT GALLERY** The success or failure of the play depends greatly on the expertness of the girl's portrayal, and in this **VIRGINIA VINCENT DOES A BRILLIANT JOB.** She had stars in her eyes as she kept the pace and emotions rolling along. She gives a dynamic performance." —Fritz Mocki, Beverly Hills Citizen

"**VIRGINIA VINCENT SCORES IN 'PIGEON'**" Miss Vincent puts further emphasis on a fine acting career as the tawdry blonde." —Margaret Harford, Mirror-News

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Philadelphia.

Editor, VARIETY:

The recent article by J. S. Seidman (Sept. 3, 1958) was an informative and succinct analysis of the new tax law as it affects the limited partnership form for legit shows.

I would like to add what Mr. Seidman has said regarding the impact of income taxes on a corporation as opposed to a limited partnership when you have a highly successful theatrical venture. The tax rate on corporate income in excess of $25,000 is 52%, This income, when distributed to stockholders as a dividend, would again be taxed at the individual level—the rate being determined by the taxpayer's income from other sources. If dividends were paid, the effective tax on corporate income would be very high. Under the same circumstances the income earned by a limited partnership would be taxed once at individual rates.

Let us take an example of a successful play in its second year of operation with net income of $200,000 (the pre-opening costs have been during earned the first year of operation). If the corporate form is used, the tax payable by the corporation would be $98,500. Assuming all income is distributed to the stockholders as dividends, the corporation could distribute $101,500. Assuming an average 40% tax rate for the backers, another $40,600 in taxes would be paid by them. Out of $200,000 in income, $142,100 would be paid in income taxes and $57,900 would be after tax return to the investors. A limited partnership's backers and/or producers would have to be at least in the 70% bracket (after inclusion of the income from the partnership) before it would be cheaper to choose the corporate form.

The tax problem of a corporate shareholder, as pointed out by Mr. Seidman, would be mitigated to the extent that dividends were not paid and the shareholder either waited until liquidation to receive his return or sold his stock at a profit—in either case realizing a capital gain. However, many successful shows run for two, three or four years. It would be risky to fail to pay dividends until liquidation where the show enjoys such a long run. The other alternative, i.e. sale of the stock, might mean to the producers giving up control of the enterprise.

Although the amendments to the Internal Revenue Code of 1954 have granted more flexibility to the business form a show may take, the limited partnership in many situations may still be the cheapest way of conducting this kind of a venture.

Paul Voynow, C.P.A.

DON AMECHE WARMS UP IN 'GOLDILOCKS' WINGS

Boston, Sept. 30.

Don Ameche takes over the Barry Sullivan role in "Goldilocks" at the Shubert here this week. Sullivan, who gave his notice preceding the Boston opening on Wednesday (24), played in the Jean and Walter Kerr musical through the first five performances and was still billed in Sunday newspaper ads.

Ads in the New York Times Sunday (28) billed Don Ameche and Elaine Stritch for the show opening at the Lunt-Fontanne Theatre Oct. 11.

Second Night

Continued from page 63

ache since only four people were scratched from the first night roster. Actually, discussions regarding changes in the first and second night lists were inaugurated last year between the League of N.Y. Theatres and the pressagents chapter. At that time, the League wanted cuts made and the publicists wanted to add names, proposing a third night list for that purpose.

However, no action was taken after the matter was discussed with the League It's understood the general attitude of the pressagents is that the lists should carry as many legitimate newsmen as possible.

Besides the problem with the N.Y. press, the pressagents are also concerned over the Shubert clampdown on giving out-of-town critics courtesy tickets to Broadway shows. The Shuberts have agreed to meet with the publicists to discuss the matter, but, as yet, a date hasn't been set.

David Cogan has joined **Philip Rose** as co-producer of "A Raisin in the Sun."

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Chi Readings of Plays By GBS-Inspired Writers

Chicago, Sept. 30.

The Shaw Society of Chicago is interlarding its lectern productions of Shavian plays this season with protest drama by contemporary playwrights whose iconoclasm allegedly was influenced by G. B. S. Among those scheduled for the fall term are "The Wrecker" by Saul Bellow; "The Interview" by J. P. Donlevy, one of London's angry young men; "The Mother" by Paddy Chayefsky, in its original teleplay form, and "Childhood's End," a dramatization of the Arthur C. Clarke science fiction novel.

Tentative other shows are "The Doctor and the Devils," by Dylan Thomas; "All That Fall," by Samuel Beckett; "The Entertainer," John Osborne; "The Hole," W. F. Simpson, and "Quest for Corbett" by Kenneth Tynan.

The Shaw Society series started Sept. 10 with a production of "Dear Liar," for which Jerome Kilty and Cavada Humphrey were brought in. Play is an adaptation by Kilty of the G. B. S.-Mrs. Patrick Campbell correspondence.

Lurie's

Continued from page 63

going to stand for the public getting around."

Zwissig, too, was hopping mad when first confronted by the demand from Stein, who used to be a top Shubert hand in New York. Lurie decided at that time to give Stein the 250 opening night seats and to have ruled:

"But he's going to have to eat them."

The reference to "eating" the tickets, obviously, concerned Lurie's plan to bring the brokers in line and prevent the floating of "ice".

Some of Frisco's half-dozen brokers, of course, are unhappy about the situation—they stood to make a killing on this "demand ticket," just as they did on house seats of "My Fair Lady" last summer.

But Lurie, operating two of Frisco's three legit houses and the two most active, has warned the brokers that if they scalp "Auntie Mame" seats they'll get no more Curran and Geary tickets, "forever."

Since original demand was made, Lurie's become confident he won't have to cough up the 250 house seats for opening night. How he was arranging not to wasn't known. But his apparently deadly-earnest instructions to the brokers stood. He referred to the dangerous possibility of "taxfree money" in the situation and said:

"I am not going to be a part of this."

Topeka Sellout

Continued from page 63

would-be patrons extended almost around the block. When it became evident that the b.o. staff would never be able to handle all the trade, the waiting patrons were given numbered slips, and the ensuing few days were taken to allocate the supply of tickets and return checks for unfillable orders.

There have been complaints because the local engagement is limited to a single night, but BTL representative Conrad Sutton Smith has explained that the Broadway Theatre Alliance, the New York agency operating BTL, was unprepared for the Topeka demand, and has other bookings that prevent extending the stand here. However, it's assumed that shows will be scheduled for two and perhaps three nights here next season. Also, on the basis of the proven legit interest, it's hoped other touring shows, not booked by BTA, may decide to play here this season.

At the scale of $16 for best locations, or $13, $10 and $7 for the four-show series, the total gross for the series will be $32,758, of which the local sponsoring group will get 35%, probably leaving somewhere around $5,000 or $6,000 for the charity fund.

The fact that the series was completely sold out the opening day means that there will be no expense for radio or tv blurbs or any further display advertising. However, the boxoffice is remaining open to display the filled-in seating chart and, it's hoped, thereby to allay gripes from disappointed would-be subscribers.

Inside Stuff—Legit

The second visit of Red China's Peking "Opera" Co. at the Stadttheatre in Zurich (troupe first came three years ago), brought picket lines by liberal Swiss students in front of the theatre prior to the performance—a thing seldom, if ever, noticed in Switzerland. Displayed were such slogans as "No Communist Propaganda in Switzerland" and "Your Visit Shames Switzerland," and handbills were distributed to all arriving visitors to the effect that "by your visit you support Communist China which is spurring war" and that "part of your entrance fee is serving Communist espionage and propaganda." Pamphlets also quoted Lenin and other Red leaders as having declared that "the arts are means to an end."

Picketing was done quietly, and no incidents occurred. B.o. for both performances was near-capacity, and applause heavy. Reviews, however, were generally n.s.g.

Acrobatic feats are of stunning calibre, reaching virtually breathtaking proportions in the first-part closer, "City of Setcheou." The show's finale, "Dance of the Dragon," is a highly spectacular bit, showing a giant-sized illuminated dragon on a completely darkened stage, manipulated by black-clad men invisible to the public. I'ts a perfect optical illusion and a cinch to win extended curtain calls.

Mezo.

Los Angeles Civic Light Opera Assn. ran up a whooping $1,558,000 for its 21-week season, plus three extra performances, for season ending today. Figure, second highest in company's history, compares with last season's record of $1,998,700 for 25 weeks.

Drama Readings

Shakespeare's Ages Of Man

(SIR JOHN GIELGUD)

Toronto, Sept. 22.

Peter Lawrence & Jerry Leider (in association with Tennent Productions Ltd.) presentation of John Gielgud in a three-part solo performance, based on George Rylands' Shakespearean Anthology. At Royal Alexandra, Toronto, Sept. 22, '58; $4 top.

After an eight years' absence from Broadway—he was last there in "The Lady's Not For Burning"—Sir John Gielgud is back on this continent for a reading of Shakespeare's "Ages of Man," it's a chautauqua-type recital of the great bard, in which Shakespeare is occasionally but not often dominated by the actor.

Gielgud, over here for a 13-weeks' tour of mainly one-nighters, many of them university towns, is giving a recital of Shakespeare readings ranging from youth to manhood to old age. He is doing these in a dinner jacket before a black backdrop, plus lectern. After the Toronto opening, Gielgud might better learn his lines and drop the idiot board.

Old Vic grad remains a master of diction in his Shakespearian readings from George Ryland's anthology. He ranges from Romeo to Hamlet and Macbeth with excerpts from The Kings cycle. Finale is Prospero's speech from "Winters Tale" in which the bard asks for the tolerance of the audience.

From King Lear backwards, Gielgud deals with death, sickness and sleep, as quoted from Shakespeare, with this strictly a lecture. Ruled by the lectern of the pedagog, who can be as tiresome as a drunk in a dining car, Gielgud picks up because of the sheer beauty of the bard's writing and the declamation skill.

The management is contemplating bringing the one-man show to Broadway following the tour, which runs through Dec. 20.

McStay.

A Lovely Light

Abingdon, Va., Sept. 23.

Robert Porterfield presentation of three-act chronicle by Dorothy Stickney; staged by Howard Lindsay; costume by Bergdorf Goodman. Stars Dorothy Stickney. At Barter Theatre, Abingdon, Va., Sept. 22, '58.

"A Lovely Light" is Dorothy Stickney's romanticized description of the life of the not-long-dead American poetess, Edna St. Vincent Millay. In what she terms "a chronicle" of Miss Millay's life, Miss Stickney does not attempt analysis; she merely selects from the letters and poems, adding an occasional bit of biographical commentary, to present a rather emotional and personalized account of the poetess.

Poetry is thus used to underline the events. These are not necessarily sequenced to fit the episode biographically. Actually Miss Millay wrote of emotions she was to experience long before they were felt.

Miss Stickney's acting and rhetoric are pro, of course, and she is able to sustain and divert successfully in her solo performance. But she is at her best as the comedienne and her emotional involvement with the first act glosses over one of her finer talents.

As the colorful life of Miss Millay unfolds, a variety of moods, crises, conflicts and sorrows are seen. Several minor facets of the poetess' life are lucidly illustrated which would go unmentioned in a study of the poetry alone. Vincent's preoccupation with money, and her frugality, as well as her democratic individuality are well treated.

As a curio Miss Stickney's work should interest off-Broadway or concert-type audiences. *Marg.*

Paul Beisman, managing director of the American Theatre, St. Louis, and the Municipal Opera there, is at home and in satisfactory condition after undergoing surgery. He's now spending a couple of hours daily at his office.

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Literati

Crosschecked Mike Todd Blog

Upcoming "Nine Lives of Michael Todd," by the late Art Cohn, who crashed in the same plane accident with the producer, was assiduously checked and crosschecked by Random House, says prexy Bennett Cerf. Theatrical attorney Arnold Grant, who proceeded against Todd; Chicago industrialist Col. Henry Crown, who loaned millions to Todd; Marlene Dietrich, and others, were among those who were carefully checked on some of the facts in the book.

Marta Cohn wrote the epilogue to "Nine Lives," completing her late husband's blog of the showman which took two years' work.

Howell-Mark Hanna Merger

Molly Binion, sole beneficiary of the late literary agent Mark Hanna's estate — business, apartment, etc.—has merged with the Miriam Howell agency. She is carrying on the Hanna business which, in effect, has been her dual responsibility for the 24 years she was associated with the literary and talent agent who died last month at 59.

Miss Binion decided she could continue better servicing the writers in the Hanna stable by hooking up with an established agency, instead of adding new manpower and going it alone.

Dell's Hot One-Shots

Dell Publishing "Liz & Mike," 25c one-shot, which got on the newsstands a month after the showman's fatal plane crash last spring, has gone back to press twice, with 700,000 copies sold to date. A serious one-shotter, "1,000 Hints for Teens," did so well (500,000 copies) that the publisher is bringing it out as a quarterly starting next February. Richard L. Williams, editorial director of Dell's special projects, has two more due in October: "Brigitte" (as in Bardot) and "Ricky" (as in Nelson).

Mrs. Dorothea Zack Hanle, editor of Everywoman's until it was purchased by Family Circle, has joined Dell as women's editor and will edit the "Dell 1,000 Hints" quarterly, plus three other annual mags: "1,000 Ideas for Christmas," "1,000-Recipe Cookbook" and "Dell Barbecue Cookbook." Mrs. Jean Ramer is another new staffer, as entertainment editor of Screen Album and Dell Quarterly now in its 20th year; and the annuals, Hollywood Romances, Who's Who In Hollywood, Who's Who In TV and Radio, Modern Screen's Hollywood Yearbook, Hollywood Life Stories. Mrs. Ramer is ex-managing editor of Photoplay.

Robert Markel, former ed of Picture Week, has joined Dell as sports editor and will supervise the Baseball Annual, Baseball Stars, Who's Who in the Big Leagues, Stanley Woodward's Football Annual and Dell Basketball Annual.

Buchwald's Literary Prize

Art Buchwald, columnist for the Paris edition of the N.Y. Herald Tribune, won the annual "good humor" literary prize here for his first novel, now out in French, "A Gift From the Boys." Called the Prix De La Bonne Humeur, the remuneration came to $475.

This is Buchwald's first novel, though collections of his columns have been published. Yearly award is handed out for the wittiest work, and Buchwald commented it was a serious thing getting a humor prize. Book will be made into a pic in Italy this summer by Stanley Donen. It is about a deported Yank gangster who gets a going-away gift of a heady chorine.

Buchwald won the prize unanimously from a jury which included Marcel Pagnol and the originator of the prize, Dorothy Gould.

Job Ain't Steady

After 29 years, John A. Rose, Denver correspondent for VARIETY, has resigned to move his family to Yuma, Colo., some 142 miles from the state capital.

Marjorie Barrett, on the Rocky Mountain News, is taking over from Rose. She's daughter of the novelist, William E. Barrett long a Denver resident.

Ustinov's HCL

Peter Ustinov's high cost of literature deal with Atlantic Monthly and Little, Brown calls for a $21,500 package deal for seven brief articles which will run first in the magazine and will be compiled in book form by the LB publishing house. Actor will write on anything he chooses.

Carlton Cole set the deal.

Redgrave's 'Mask Or Face'

That accomplished British actor, Michael Redgrave, has written an erudite but far from egghead book on the actor's craft, "Mask Or Face" (Heinemann; $2.50). Based mainly on lectures he has given Redgrave discusses "The Method," the difference between stage and film acting, Shakespearian roles, his work as a stage director, and various other aspects of his job.

This is no book of theatrical chitchat. It provides an absorbing glimpse into what makes a serious actor tick and is written with grace and insight. Lavishly illustrated with scenes from his various plays and films this is not only an excellent Redgrave souvenir for all his fans, but a worthwhile addition to any library being built up by a theatre enthusiast. *Rich.*

CHATTER

Religious writer Roland Gammon flies to London on Friday (3) to address the annual meeting of the World Congress of Faiths.

Rebecca Beahet Publications Inc. authorized to conduct a publishing and printing business in Brooklyn, N. Y.

Richard G. Hubler authored a book about Hollywood which Duell, Sloan & Pearce is bringing out in January. It's tagged "The Shattering of the Image."

Michael Sean O'Shea, legit p.a., begins fifth year as U. S. correspondent for the West Indian Review (Jamaica, B.W.I.). Publicist-scribe reps various B.W.I. accounts in Jamaica.

Reginald M. Cleveland, who moved to Randolph Center, Vt., five years ago when he retired from the N.Y. Times, elected president of the Greater Vermont Assn. He served the Times as a writer, editor and assistant national advertising manager.

VARIETY's Jo Ranson contributes a piece on Tin Pan Alley's attitude toward racial and religious minorities in the September issue of the ADL Bulletin published by the Anti-Defamation League of B'nai B'rith.

The United States Information Agency (USIA) is reprinting David Dachs' Saturday Review article, "10 Years of the Music Tents," in foreign languages for distribution abroad. Dachs, special feature writer for NANA, has an upcoming profile on Johnny Mathis in Compact mag.

Mac Hyman, author of "No Time for Sergeants," has registered as a law student in the Walter F. George School of Law at Mercer University, Macon, Ga. Hyman, a native of Cordele, Ga., feels that study of law will help him in his writing career. He started classes Thursday (25) and plans to commute to classes from Cordele to Macon, a roundtrip of 135 miles. Hyman, 35, has studied at North Georgia College, Dahlonega, Duke University, Durham, N. C., and Columbia University.

As timely as the headlines—an authentic, explosive novel about the meteoric rise (and fall) of a big-money TV Quiz show

Advertised as a game of skill, an honest contest of wits, it was the highest-rating show on any network. Week after week, audiences gasped at the phenomenal knowledge displayed by ordinary people, waited in suspense while the large money prizes were handed out...

But the men behind the scenes took another view. They controlled the questions, the contestants, the timing. To them it was just another job: to build a TV show that would hit the top ten fast. So Roger Norden, account executive at one of the old-line advertising agencies, gave them Put N'Take — the biggest TV quiz ever devised, based on the sound principle that some of the "peons" have a lot of facts stuffed in their heads — and every "hick" is money mad.

"Bob Foreman strings along with his characters the same as a ventriloquist uses a dummy to say many things that need saying but which it isn't politic for an important man in the TV rat race to say with his own mouth. It's a fun book and a great deal of the fun is between the lines . . ."
— HY GARDNER

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the Hot Half Hour

by Robert L. Foreman

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SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Sept. 30.

The economic bombs that made Hiroshima and Nagasaki out of Lou Walters' Cafe de Paris in N.Y. and Herman Hover's Ciro in L.A. and caused many other mortalities across the country, were generally believed to have been talent-made. Salary demands slugged the niteries into oblivion. That's the coroner's verdict, anyway.

But any name performer can tell a different story. Lillian Roth, for instance, in "Beyond My Worth." In the middle of that book she tells of the sluggings a performer takes in niteries, and her worst case deals with a top hotel in the west.

How To Lose A Million

Why an act that would gladly work at the Waldorf for $5,000 a week would spurn $15,000 along the Vegas Strip has baffled cafe owners who had to curry to this same talent between the two towns. Trying to stay in the game while running short of blue chips is not unfamiliar to gamblers and running niteries never had the security of running a Federal Reserve Bank.

It's three-handed poker and each one hopes to control the other. The entertainer hopes he has the audience eating out of his hand and the cafe owner hopes he has the entertainer just where he wants him. The paying client hopes he will get more than his money's worth. When they all are in harmony you have a great show.

But it is the performer's job, not the manager's to unlock the hearts of an audience. If he does it so well the place is a sellout, he looks for a basic guarantee plus a percentage for the extra biz he has brought in. However, good business with a small overhead is a cafe owner's idea of a fair shake.

When he finds himself forced to pay more and make less he screams the demands of talent are closing his biz.

Miss Roth details how one works up from the basement, and in her case a pretty damp and dismal one, to $1,000 a week and the long haul as in-betweener where managers admire a comeback but say a cheap act is not for them.

When she finally arrived at $12,000 a week, even here she was not free from all the problems that go with being one against a machine, for a performer in a nitery or a hotel isn't part of a team, or at least is never judged to be such by an audience.

For "Tomorrow" Read "Today"

This is why arguments over billing which seem ridiculous and venal to outsiders is so important to an act. Miss Roth tells of a booking she got while Metro was filming "I'll Cry Tomorrow." She does not name the hotel, and gives the manager the concealing name of Harry Burns.

Two weeks before her act was to open she got a call from him asking if she would take equal billing with a comedian. It was explained it was a new hotel and had booked several big names in the hope of strengthening the opening show.

This would not be such a problem in a night club where they have a multiple bill, but hotels cater to single stars, and this is one of the nicer reasons for working in the hotels. However, she decided not to be difficult and said okay to the split billing.

When she arrived at the hotel, however, her equal billing had disappeared. She was cut down to half size and dropped out of the ads altogether. When she complained, it was explained it was a mistake and would be taken care of tomorrow. Next day, no change. So she wrote to Mr. Burns saying that she so admired a man who could keep his word.

Mr. Burns Does A Burn

Walking through the lobby of the hotel some time later, she heard a roar from the barbershop. It was from Mr. Burns, his face contorted with rage.

"You," he shouted, "come in here! How dare you write such a letter?"

"How dare you violate your agreement?" she wanted to know.

She held up the morning paper. Her name was not in the ad. He slapped the paper out of her hand and thundered, "Sit down!"

The upshot of the interview was he told her he'd fix her, he'd give her only 12 minutes on the show. "Use one more minute and I'll have you blacked out." For an act that ran 35 minutes, 12 minutes was a turning a trout into sardine.

Efforts to contact her union official were in vain, and not surprising, because he was working for the same Mr. Burns on the side. He was handling Burns' chorus line—at least he was until his union fired him.

Seed Of 'Get Tough' Policy

On every turn the power of Mr. Burns was evident to the performer. She could have quit or she could have fought it out, and she preferred to do the latter. After all, she wasn't there to entertain Mr. Burns, but the people who paid Mr. Burns' keep as well as her own. She came through admirably, but there's no denying that such treatment hardens a performer in his or her dealings with management.

That many of them will work for $500 a week in a strawhat theatre or take a part in a tv show which is gone and forgotten in an hour, but will not slice one nickel off their fat fees for a nitery is due to instances like this which may not happen often to one performer, but happens at least once to every performer.

Generally speaking, hotel management and hotel audiences are better behaved than those handling and attending separate saloons. Even different audiences at these places differ, the dinner crowd in a hotel being notably more quiet than those who come in for a midnight frolic, and, frequently half-crocked, want to perform as well.

Mondays Strictly For Blues Singers

Monday audiences, like the waiters, orchestra and performers, are beat. Friday audiences are family affairs. Saturday crowds are the worst for a performer to handle and generally the noisiest. A hostile table can pop up anywhere, any time, but the weekend whooper-uppers can almost be guaranteed to be built-in. All these are primarily performers' problems.

Performers find that big eastern towns like more subtle entertainment, the middle west simplicity, and the south more bombastic delivery. Everywhere the performer, if liked professionally, doesn't necessarily rate social acceptance as well. Perhaps this goes also for managers.

Bedouin's Bonifaces Same End

According to Lillian Roth, audiences are not what they were in the roaring '20s. They don't race from one night spot to another. The unsettled state of the world has settled them a bit. So they dine more quietly and go home earlier. Biz falls off and more managers of niteries, like the Arabs of old, quietly fold their tents and folding chairs and disappear from the records of the tax collectors.

That's life, and the performer is only a small part of why it is so.

Broadway

Al and Dorothy Strelsin just back from Europe.

Grace and Bill Boyd back to the Coast after extensive European vacation.

Kermit Bloomgarden chairmanning the theatrical division of the Muscular Dystrophy Assns. of America Inc.

Harold Sachson, ex-Columbia Pictures (Paris), to the Coast for huddles with Sol Lesser Productions as foreign rep.

It's Indian summer in N.Y. but it's the winter season in Rockefeller Plaza; the outdoor skating pond has just opened.

Adman Milton Biow back from a London and Paris quickie on Government business; he is a special business consultant.

Estelle (Mrs. Michael) Stern, wife of the Rome correspondent, in with Gioia Fontana, youngest of the famed Italian couture house, for a showing at the Plaza Oct. 6.

Anna Sosenko got the unusual billing as "presenter" of Soocha Renay, her new protegee, during latter's engagement in Dallas' Adolphus Hotel. Press gave accent to Miss Sosenko's past associations with Hildegarde.

Marv Minoff, the William Morris agency, flying over on the inaugural BOAC jet flight next week on company business to London, Paris and Rome. He's the son of Harry Minoff, partner in Leeds, the theatrical clothiers.

Famed Savoy Ballroom, long a Harlem landmark where top bands played and the site of many black-and-tan shindigs when Harlem was in its nite life heyday, under the auction block yesterday (Tues.) afternoon to make room for a housing development.

Illness caused Jules Alberti to defer a European trip and also to insure attending the Navy League dinner scheduled for Oct. 29 at the Waldorf when he will be cited for the special work the president of Endorsements Inc. has done for the Navy.

Two MCA top execs have weddings in their families later this year. Board chairman Jules C. Stein's daughter Jean is marrying an attorney in New York and Taft Schrebier's son Toby, with the Benton & Bowles agency in N.Y., will marry a Coast girl.

Showman Ed ("The Bishop") Lenihan's daughter, Mary Jane Lenihan, commuting from Paris to New Haven with her boss, playwright Irwin Shaw, whose "Lucy Crown" preemed in Paris last week and whose "Patate" (adaptation from the French of Marcel Archard) is breaking-in currently in New Haven.

French haut couture is getting into the travel biz act and, like the showplanes, now has agreed to tie in with the airlines so that European "package tour" patrons will also see the de luxe fashion shows. Heretofore they were highly restricted to the press and the 7th Ave. trade. Now it's a three-way deal: cuisine, culture and couture.

Travel agency people, tourist bureaus, hoteliers, admen, restaurateurs et al. turned up Monday evening for a cocktailery-buffet unveiling of the new Hotel Astor grand ballroom; facelift and decor, including new airconditioning, said to represent $1,000,000 investment. Bill Zeckendorf Jr. hosted the fete. Last night (Tues.) the N.Y. Herald Tribune Fresh Air Fund's ball was the official inangural event.

Minneapolis

Annual local University series to comprise Roberta Peters, Danish National Orchestra, Jan Peerce, Alexander Brailowsky, Arthur Rubenstein, Igor Besrodini and Canadian National Ballet for season ticket, $16 top.

Because of medical science advances, circus and carnival sideshow freak shows on way out, attractions becoming increasingly more difficult to obtain, according to R. E. Best, here with his Minnesota State Fair midway collection.

Zurich

By George Mezoefi
(32, *Florastrasse;* 34-70-32)

Stadttheatre Basle's initial straight play this season will be Dylan Thomas' "Under Milk Wood."

Smallseater Komoedie Basle has the initial production in Switzerland of Peter Ustinov's "Romano and Juliet."

"Bridge on River Kwai" (Col) is racking up smash grosses at Metropol, Berne; Rex, Lausanne, and Apollo, Lucerne.

"South Pacific" (20th) set at the 1,300-seat Apollo here in October. It will be the first pic shown in Todd-AO in this country.

Recently formed Edinburgh International Ballet making its Swiss bow at Stadttheatre. Soloists include Marjorie Tallchief and George Skibine.

Schauspielhaus has the German-language preem of John Osborne's early opus, "Epitaph for George Dillon," Sept. 25. Leopold Lindtberg is directing.

A "Festival della Canzone Italiana" is skedded at Kongresshaus, Sept. 27, patterned after the San Remo Festival whose last Nr. 1 winner was "Nel Blu Dipinto Di Blu."

Dr. Oskar Waelterlin, managing director of the Schauspielhaus, was made a Knight of the Legion of Honor by the President of France, on occasion of 20th anni of his management.

Unusually high number of five foreign legit outfits with name players will appear at Schauspielhaus during Oct.-Nov. Plays include Moliere's "Misanthrope," G. B. Shaw's "Candida," Jean Anouilh's "Waltz of the Toreadors," Arthur Schnitzler's "Liebelei" and Paul Raynal's "Napoleon Unique."

Chicago

(*Delaware* 7-4984)

Della Reese toplining Roberts Show Club.

Municipal Opera Co. gave singleton performance of "Tosca" at Eighth St. Theatre.

Comic Frankie Scott repeating at the Hollywood, and Stu Allen berthed at Mangam's Chateau.

Arnie Matanky, erstwhile CBS news writer, named prez of Information Consultants; new p.r. firm.

Jimmie Komack etched four sides for Chess Records during his recent two week stand at Mr. Kelly's.

Studs Terkel emceeing folk concert of Josh White, Oscar Brand, Jean Ritchie and Eve Lill at Orchestra Hall.

Alan Carr and Jack Tourville, new lessees of Civic Theatre, off to New York to huddle with Julius Monk re a new revue.

VIP, southside nitery due to have opened a week ago, went kaput prenatally, voiding contract of its opening act, Barbara Carroll Trio.

Danny Thomas and spouse in over past weekend to headline a benefit for St. Jude's Hospital at Aid for Leukemia Stricken American Children convention.

Rome

By Robert F. Hawkins
(*Stampa Estera;* 675-906)

Harry MacMahan is U.S. jury member at current Venice Festival of Publicity Films.

Luciana Paoluzzi, renamed Paluzzi in her first pic, now contemplating another switch to either Luciana Palu, Pal, or Lovello.

Dawn Addams heads to Cambodgia for her next film, "Le Roi Lepreux", directed by Jean Sacha. Dany Carrel, Felix Marten among others in cast.

Rossana Rory back in Italian pix with costarring role in new pic version of Stevenson's "The Black Arrow", now called "Captain Fire," with Lex Barker in title role.

RAI-TV planning to join celebration commemorating Eleonora Duse with special memorial program on which famed actors will introduce various parts of flash-back memorial.

In-and-out of Rome: Linda Christian, Frank M. Folsom, Chelo Alonso, Stella Adler, Ladislao Vajda, Raymond Hakim, Richard Thorpe, Rene Clement, and Vittorio Gassmann.

Lex Barker to follow up his "Captain Fire" starrer here with "The Avenger", produced by Athena Cinematografica. Anna Maria Ferrero and Massimo Serato appear with him.

Four Yank items in competition for annual radio-tv "Italia Prize" sponsored by RAI-TV, the Italo telenetwork. Twenty other countries also leaped in international race for broadcasting honors.

Marlon Brando being paged as possible suitor of Gina Lollobrigida in her upcoming "Madame Sans-Gene", which she'll do after "Solomon and Sheba" and "The Last Judgment," last-named to be directed by Vittorio DeSica this fall.

Richard Basehart's next is "Les Ambitieux," with location work in Tahiti. His wife, Valentina Cortese, stars in "Le Ragazze Chiacherate" under direction of Antonio Pietrangeli, after which she returns to stage with Italo version of "Two for the Seesaw."

Just back from role in "The Miracle" on the Coast Anita Ekberg slated to fly to Belgrade soon for second unit work on "The Sign of Rome", to be directed by Riccardo Freda. Georges Marchal, Jacques Sernas, Lorella DeLica also in pic produced by Glomer of Rome and Germany's Bavaria Filmkunst.

London

(*COVent Garden* 1035/6/7)

Diana Decker began five weeks' cabaret season at the Society.

John Farrow in from Spain for dubbing and scoring on "John Paul Jones."

"The Wind Cannot Read" is due to play a return date at Odeon, Leicester Square, later this month.

Graham Green completed a new comedy, "The Complaisant Lover," which is due for an early West End presentation.

Variety Club sponsoring preem of Daniel M. Angel's "The Sheriff of Fractured Jaw" to aid the Actors' Orphanage.

With the Queen's permission, scenes for current Crazy Gang comedy were filmed on the grounds of Windsor Castle.

Roberta Huby ankled her role in "Brouhaha" to tour with "Grab Me a Gondola" and has been replaced by Hermione Harvey.

Aileen Halfpenny resigned as general manager of Ambassadors Theatre following termination of J. W. Pemberton's 21-year lease.

Hildegarde Neff arrived to start her starring role in "Subway in the Sky," which is being produced by Sydney Box and John Nasht.

An Albert Whelan testimonial concert, organized by George Elrick and sponsored by the Water Rats, was held at Victoria Palace.

John Mills cut short his vacation in Portofino, where he had been staying with Rex Harrison and Kay Kendall, to begin location lensing of "Tiger Bay."

Disney office tossed welcome home party for stars and cast of "Third Man on the Mountain," who just returned from an extended location in Zermatt, Switzerland.

Victor Mature, who completed his role in "The Bandit" for Warwick Films, sailed on the Queen Mary. Also on the liner was Lord Foley, Britain's piano playing peer.

Portland, Ore.

By Ray Feves

"South Pacific" (20th) at Broadway and "Gigi" (MG) at Guild smash biz despite $2.50 and $3.00 top.

Leo Jaroff's Zutz nitery burned recently with damage estimated at $75-$100,000. Spot will reopen in about 90 days.

Arthur Lee Simpkins at the new Amato's for two weeks. Club's biz on upbeat since going on a no cover, no min. policy and giving the nitery a facelifting.

Construction on giant Entertainment and Recreation Center going full blast. Town in dire need of spot for sports, lectures, legit shows, etc. Sheraton Hotel construction also proceeding.

Oregon Centennial Commission having difficult time retaining its members, five of the eight man Commission replaced already. Billy Rose reportedly was approached for job of director and asked $500,000. He is still in Gotham.

Brussels

By John Florquin
(1 *Avenue Paul Deschanel*)

Richard Brooks visiting.

Composer Villa-Lobos conducting concert of Brazilian music.

Jugoslav Kolo Ensemble succeeding Moiseyev Ballet at Beaux-Arts.

"Two for the Seesaw" will be produced this season by Belgian National Theatre.

Sylvia Marlowe and Berl Senofsky rounding up classical recitals at the American Theatre.

U. S. a late entry at International Presentation of Film Programs for Young People.

"Mirele Efros" and "Sender Blank" presented by Warsaw Jewish Theatre as contribution to Arts Festival.

Martha Modl heading cast of Carl Orff's "Antigone", presented by Stuttgart Opera under Wieland Wagner.

Jean Cocteau taking part in "Man Before Art" public debate and lecturing on "Secret Arms of France" at Expo.

Added to U.S. Performing Arts Program at Fair, "The Time of Your Life" with Franchot Tone and Susan Strasberg, preems Oct. 9.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Tony Padden replaced Larry Lorimer as Dunes Hotel resident manager.

Dianne Payne and Her Chaperones playing to standees in Dunes lounge.

Ginny Simms in from Palm Springs for a couple of nights to catch the shows.

Jerry Colonna's new act is a natural for Tropicana lounge, where he packs house nightly.

Phil Silvers, who opens at the Riviera Oct. 27, will film one of his Sgt. Bilko vidpix from Vegas.

Harold Minsky negotiating with Robert Alda and Jack Carson as a starring team for a future Minsky revue at the Dunes.

Richard Hubert, Tropicana showroom maitre d', moved to same post at Riviera. Johnny Morelli, former Dunes maitre, replaced Hubert.

"The Idiots," a new act starring Freddie Morgan and Mousie Garner (formerly with Spike Jones crew) a big click in Stardust lounge.

Warren (Doc) Bayley, owner of Hacienda Hotel chain, hopes to open New Frontier's casino and showroom New Year's Eve. Wants longtime pal Preston Foster to be front man.

Danny Rogers, former entertainment director for now-shuttered Royal Nevada, left for London where his comedy act is booked for eight weeks at the Stork Club beginning Oct. 25. He also does two guest shots for BBC-TV.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

"Holiday on Ice" into Palais Des Sports till Oct. 19.

Yves Montand now disking on Philips label after severing ties with Odeon.

Duke Ellington pencilled in for four concerts at big Palais De Chaillot Oct. 28-29.

Line Renaud to Canada for a singing stint and then to U.S. for Ed Sullivan tv appearance.

Lido nitery doing capacity biz and will probably hold over its present show for another year.

Belinda Lee in for a top role in French pic "This So Desired Body" opposite Daniel Gelin and Maurice Ronet with Luis Saslavsky directing.

H. G. Clouzot huddling with Carlo Ponti and due for a U.S. trip soon with Ponti. He may direct a U.S. pic for Ponti starring Sophia Loren.

More than 80% of France will be covered by tv beamings by '59. Weekly time sked to go up to 50 hours from present 44.

Barna M. Avre, daughter of Robbins, Feist and Miller exec Barney McDevitt, in for a year of study at Conservatory of Music under Fulbright scholarship.

Micheline Presle joins Jean-Louis Barrault-Madeleine Renaud legit company when they take over Palais Royale next month. She is also set for a pic stint opposite Francois Perier in "Bobosse."

Berlin

By Hans Hoehn
(76 02 64)

Polish film, "The Canal," preemed at local Allegro.

German pop singer Freddy Quinn made a tour of 40 Scandinavian towns.

Wolfgang Staudte's "Canon Serenade" Germany's contribution to Cork Festival.

Charlie Chaplin's "Dictator" finally preemed in Germany at local Astor theatre.

Franz Grothe, one of Germany's most prominent film composers, observed his 50th birthday.

West German tv viewers now amount to 1,719,034 as of Aug. 1. West Berlin's (86,114) are included.

Peter Beauvais, director of first UFA pic "Isn't Mama Fabulous," now under exclusive contract to UFA.

"Wild Is The Wind" (Par) declared particularly valuable by West German film classification board.

Veit Harlan started shooting his new Arca pic, "I'll Carry You On My Hands." Pic stars his wife, Kristina Soederbaum.

Omaha

By Glenn Trump

Carmen Cavallaro booked for a week at Angelo's.

Dick Benton Combo opened at Blackstone Hotel's Cottonwood Room.

Warren Covington and Tommy Dorsey Band signed for Coronation Ball.

Rumors have Brandeis Theatre in downtown Omaha shuttering within next few weeks.

Royal Canadian Mounted Police headline Ak-Sar-Ben's World Championship Rodeo here.

Ak-Sar-Ben turned down Ringling Bros. Circus offer to become the Big Show's "winter quarters in the summertime."

Hollywood

Arthur B. Krim in town.

Zsa Zsa Gabor skied to Rome.

Theodore Bikel home from London.

George Pal will set up his own studio.

Milton R. Rackmil arrived from Gotham.

Glen McDaniel returned from Gotham.

Milt Watt opened new public relations firm.

Pandro Berman underwent minor surgery.

Robert L. Lippert on short European jaunt.

Jan Sterling back from eastern summer theatre tour.

Irving Asher repacted for another year as TCF-TV sales vp.

Marvin Miller emceed telethon for Louisville's Crusade for Children.

Jerry Wald replaces Dick Powell, resigned, as 3d vp of Screen Producers Guild.

Oscar Dystel and Saul David of Bantam Books here from Gotham for writer talks.

John Ford named to endorsements committtee by Civil War Centennial Commission.

Screen Directors' Guild holds its annual awards dinner-dance Feb. 7 at Beverly Hilton Hotel.

Martin Balk to Turkey and Israel to scout locations for Lynn Associates' initialer, "The Scroll."

Henry (Hank) Wadsworth succeeds Ted Ellsworth as administrator of Motion Picture Industry Health and Welfare Plan.

Hugo Haas' "Stars in the Back Yard" will toss fund-raising one-night showing Nov. 6 at Fox Beverly Theatre for BH Committee for Honoring Motion Picture Stars.

Ireland

By Maxwell Sweeney
(*Dublin* 68-4506)

Director-cameraman Vincent Corcoran, back from Germany, leaves for Hollywood.

Cyril Cusack signed for Rank Organization's "Floods Of Fear," Charles Crichton directs.

James Cagney in for star role in "Shake Hands With The Devil," Michael Anderson directs. Dana Wynter named femme lead in picture.

Godfrey Quigley's Globe Theatre added two new plays to fall schedule, Niall Montgomery's "The Heroic Cage," and James Douglas' "The Paper People."

Former Abbeyite Jack McGowran signed for Joxer Daly role in Marc Blitstein's N.Y. production of musical version of Sean O'Casey's "Juno And The Paycock."

Harry McGuirk signed Clipper Carlton's Orch, Joe Lynch, currently starring in "The Heart's A Wonder," and Charlie Byrne from same show, for guest shots at his Jagar House in Manhattan this fall.

Impressario Albert Moroni in from N.Y. to set talent for U.S. tour. Project includes Irish Army Band, pipers' group, children's choir and harpists. He handled U.S. tours for Irish Festival Singers.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse;* 776751)

Former AFN staffer, Byron Kane featured on Stan Freberg's record "Omaha," playing the villain.

Pfc Elvis Presley due shortly at his new station with 3rd Armored Division in nearby Friedberg.

Harald Braun directing and producing "The Glass Menagerie" of Tennessee Williams on German tv net October 16.

Noted film and stage actress Ida Wuest seriously ill with after-effects of a stroke. The 74-year-old actress made 230 films.

Eugene O'Neill's last complete work, two-person one-acter "Hughie" is opening this fall at Royal Dramatic Theatre in Stockholm.

Chief of CCC films Artur Brauner bought back film rights to "Old Heidelberg" and will film it next year with Karlheinz Boehm in the lead.

Laurie LYondon, England's 14-year-old singing star, slated for personal appearance tour in Germany later this year.

Robert Ardrey, author of popular drama "Thunder Rock," has written a new play about Hungarian revolution and its heroes, which will be premiered in London this fall.

German actor Albert Lieven, who recently appeared in "The Captain from Koepenick" on British tv, will have lead in a new play "Der Deserteur" (The Deserter), first play by a young American, N. Thaddeus Vane. Play is set at the end of the war in France.

OBITUARIES

CARL BRISSON

Carl Brisson, 64, nitery singer, film and musical comedy actor, died Sept. 24 in Copenhagen of jaundice, while on a visit to his native country. Brisson is best remembered on the nitery circuits in the United States where he was labeled the "older girls' Sinatra" having played some of the more fashionable cafes and hotels on the class circuit. Brisson was regarded as boxoffice for the haute-monde clientele and was booked in for long periods. He played the Versailles, N. Y., for example, for 12 weeks. He worked the Waldorf-Astoria, Plaza and other hostelries in New York as well as the Palmer House, Chicago, and others.

Brisson's first public appearances were as a boxer, winning the amateur lightweight championship at the age of 15 under his given name, Carl Pedersen. Later he became welterweight champion of Central Europe and Scandinavia. He bowed as a dancer in 1916 and later added singing while touring South Africa in revues. He debuted in England in 1921 and two years later played Prince Danilo in "The Merry Widow" which he did in revival form for many years all over the world. His last rendition of that role was in Los Angeles in 1951.

Brisson also appeared in films including "The Manxman," directed by Alfred Hitchcock in 1929. In 1934 he played in "Murder at the Vanities" opposite Kitty Carlisle and with a cast including Victor McLaglen and Jack Oakie. His Broadway musical bow was in an illfated Sigmund Romberg operetta, "Forbidden Melody" in 1936 where he made a favorable impact despite the unfavorable reception given the show. After a tour of England, Brisson returned to the United States where he settled into cafe work.

He was well-known for his charitable works in the Scandinavian countries and was frequently decorated by royalty. He received the Order of Dannebrog from King Frederick IX in 1939 and also the Swedish order of Vasa. He also endowed an orphan home in his native country.

Over 3,000 attended the funeral in Copenhagen and flags were at half-mast for the late singing idol of Denmark. Premier Hans Hansen and Julius Hansen, Mayor of Copenhagen, were among the pallbearers. A requiem mass was offered for the star who, last Thursday (25), a day before his death, was converted to the Roman Catholic Church. He had been in the Komune Hospital in his native Copenhagen for three months, suffering from cancer of the liver.

Survived by his wife, the former Cleo Willard, and his son, producer Frederick Brisson, who is married to actress Rosalind Russell, and a grandson.

JOHN MAY

John May, a sales executive of Screen Gems, Inc., died Sept. 23 when a private plane in which he was a passenger crashed into a swamp near the Salisbury, N.C. airport. Also killed was Charlotte, N.C., advertising executive Eugene Sink, who was at the controls. Salisbury police theorized that the private plane has made a poor landing at the airport, had been pushed back onto a runway, and had crashed while attempting a takeoff.

May joined Screen Gems in September, 1957. He had previously been associated with Ziv Television and with TV stations WXEX-TV, Richmond, Va., and WMTW-TV, Portland, Me.

Survived by his wife, son and daughter.

MILTON SCOTT

Milton C. Scott, Jr., 51, chief engineer and executive of WCKT, Miami, Florida, died Sept. 20 in that city. A pioneer in the broadcasting field, Scott joined radio station WIOD in 1925 as its sole licensed radio operator. In 1956, when WIOD was supplanted by WCKR and WCKT (Biscayne Television Corp.), he became chief engineer of WCKT. In that capacity at WCKT, he instituted the latest electronic improvements developed for telecasting and supervised many of the engineering details of the new station.

A resident of South Florida since 1926, he was active in the communication areas of defense and disaster.

Survived by his wife and son.

ROSE STRADNER MANKIEWICZ

Mrs. Rose Stradner Mankiewicz, 45, former film actress and wife of film producer, writer and director Joseph L. Mankiewicz, died Sept. 27 in Bedford Village, New York. She was found dead at the family's summer home on Croton Lake Road.

Her last film was "The Keys of the Kingdom," a 1944 film directed by her husband for which her husband and Nunnally Johnson wrote the screenplay. Her films also include "Blind Alley," "One Hundred Days of Napoleon," and with Edward G. Robinson in "The Last Gangster."

She is also survived by two sons.

JOSEPH C. FARRELL

Joseph C. Farrell, 82, veteran publicist and onetime songplugger, died Sept. 26 in Rockford, Mich. Retired since 1953, he had tubthumped at various times for the New York Giants and Chi White Sox baseball clubs, and the Chicago Black Hawks hockey team.

He left the law profession for song plugging on Broadway at the turn of the century, then joined the Giants as their publicist under the John McGraw regime. He moved to Chi and the White Sox in 1916, and 10 years later went with the Black Hawks at their founding.

His wife survives.

JOHN GAUNT

John Gaunt, 46, radio-tv v.p. of Grant Advertising, died of a heart attack Sept. 23 in Hollywood. Beginning his career in New York in 1934 as a theatre stage manager and bandleader, he moved to Hollywood as assistant director at UI, and in 1940 joined the staff of NBC as producer-director.

He was the first director of "The Red Skelton Show" in NBC, and in recent years received many awards for his work on ABC's "Lawrence Welk Show." He was also known as an authority on radio and tv commercials.

His wife and two daughters survive.

MRS. FAUSTINA C. BARKER

Mrs. Faustina C. Barker, 79, member of a vaude act which toured the U.S. and Europe in the early part of the century, died at a nursing home in Reading, Mass., Sept. 18. Her partner in the Langweed Sisters, Elizabeth Mansergh, still is a patient at the same home.

Mrs. Barker made her home in Reading for 44 years following retirement from vaude. The two partners operated the El'Flo village grocery in North Reading and taught dancing and singing for many years. No survivors are listed.

HENRY KAVANAGH

Henry Edward (Ted) Kavanagh, 66, a radio script writer and creator of the comedy series "ITMA" (It's That Man Again), a British favorite during World War II, died Sept. 17 in London.

A New Zealander, he went to England to study medicine but turned to writing after the first World War. In addition to his numerous magazine articles, he also wrote humorous monologs for the late Tommy Handley, one of England's top comedians.

HARRY H. COBURN

Harry H. Coburn, 78, a pioneer in motion picture photography, died Sept. 24 on a plane enroute to New York. He served as official photographer for the first Indianapolis Speedway 500-mile race in 1911 and remained in that post until 1925. He made the first commercial film short for the Studebaker Corp., South Bend, Ind.

Son, daughter and a sister survive.

LENA SANFORD ROBERTS

Mrs. Lena Sanford Roberts, 74, former musicomedy actress, died Sept. 25 in New York, after a lengthy illness. She was the wife of Lucky Roberts, composer, pianist and orchestra leader. She sang in musicals composed by her husband. They included "Magnolia," "Baby Blues" and "Follies of the Stroll."

Her daughter also survives.

KATHERINE F. SHOUSE

Mrs. Katherine Fox Shouse, 46, wife of James D. Shouse, Crosley Broadcasting Corp. board chairman, died Sept. 26 in Cincinnati several days after undergoing brain surgery. With WLW and WLW-TV for 19 years, the former "Kit" Fox was director of special services that brought awards to the stations.

She resigned in 1955 prior to her marriage.

LEON C. KELMER

Leon C. Kelmer, manager of the RKO Albee, Brooklyn, until his retirement Jan. 9, 1956, died Sept. 24 in Portchester, N.Y. He began his career with RKO Theatres in 1914 when he joined the then B. F. Keith Circuit in Boston. Through the subsequent years he managed a number of important RKO Theatres.

Survived by wife, son, Leon Jr. and a daughter.

BEN LERNER

Benjamin Jacobs, known professionally as Ben Lerner, who was part of the team of Bixley & Lerner, died Sept. 18 in New York. He worked the Mutual and Columbia burlesque wheels for many years. Lerner was a charter member of the Burlesque Artists Assn.

Survived by four sisters and a brother. Latter is Larry Jacobs, resident manager of the Variety Club in Baltimore.

FRANK P. DAVIS

Frank Parker Davis, 88, patent attorney active in amateur theatre in the Chi area and father of actor-director Fitzroy Davis, died Sept. 25 in Evanston, Ill. He was director of North Shore Theatre Guild and had collaborated with Lawrence Langner on several plays a number of years ago.

Survived by duaghter and three sons.

ELIZABETH RICHMOND

Mrs. Elizabeth Richmond, 74, wife of Maurice Richmond, owner of Music Dealers Service, and mother of music publisher Howie Richmond, died in New York Sept. 27.

Surviving in addition to her husband and son are another son, Lawrence Richmond, who runs MDS, and a daughter.

FREDERICK W. BRUNELLE

Frederick W. Brunelle, 60, manager of the Ridgeway Theatre, Stamford, Conn., the last two years, died Sept. 18 in that city. A resident of Hollis, L.I., he had spent his business life in theatre exhibition with such outfits as Century Circuit, Walter Reade Theatres and Lockwood & Gordon.

His wife survives.

HENRY TELLER

Henry Teller, 79, a Chicago music publisher for many years, died Sept. 20 in that city. Since 1940 he had headed a musical accessories firm there.

Survived by a son, daughter and two brothers.

HARRY (BUFF) KAUFMAN

Harry (Buff) Kaufman, 59, musician and bandleader, died Sept. 21 in a Chicago infirmary, where he had lived since his retirement in 1951.

Survived by four brothers and four sisters.

TODD BAXTER

Todd Baxter, 65, musician and short story writer, died Sept. 18 in Southern Pines, N.C. Born in Cleveland, he was a versatile instrumentalist and for years had his own dance band.

Surviving are his wife, daughter and two brothers.

ARTHUR LAPIN

Arthur Lapin, 66, member of Chicago motion picture operators Local 110, died Sept. 23 in that city. He had been a projectionist for some 40 years.

Survived by his wife, daughter, son and two sisters.

ERNEST IVERSON

Ernest Iverson, 54, a prominent tv, radio and stage performer in the Minneapolis area for 28 years, died Sept. 24 in that city. Billing himself as "Slim Jim," he was known as a cowboy singer and guitarist with a slight Scandinavian accent and toured with his own shows.

His wife and a daughter survive.

FRANK ADAMS

Frank Pitkevicz, 58, former drummer, died Sept. 17 in Kingston, Pa. Known professionally as Frank Adams, he played in orchestras in and around Pennsylvania, for more than 20 years.

Wife, son, actor Wade Stevens, two daughters, two sisters and two brothers survive.

DONALD J. GARDNER

Donald J. Gardner, 26, tv actor-dialog director, was killed Sept. 26 in auto accident near Malibu Beach, north of Santa Monica, Cal. He appeared in more than 30 vidpix.

His last stint was dialog director on the "Perry Mason" series.

Mrs. Isabel H. Wilder, wife of pioneer broadcaster Harry C. Wilder, died in Santa Barbara, Calif., Sept. 15 after a long illness with a heart ailment. The Wilders made their home in Scottsdale, Ariz., since his retirement. He's currently engaged in the real estate business there.

Herbert Fisher, 84, a lawyer, author and actor, died Sept. 26 in New Haven, Conn., after a prolonged sickness. He was a founder of the Yale Dramatic Assn. and later acted in summer stock and on radio-tv shows. He practiced law in New Haven and Hartford.

Nevada Van der Veer, 74, noted oratorio singer and teacher, died Sept. 26 in New York, after a long illness. She also sang with the Philadelphia Opera in "Lohengrin" and "Gotterdammerung," and with leading symphonies in this country and in Europe.

Jasper Barron, 57, projectionist with Rowley United Theatres since 1925, died recently in Dallas. Surviving are his wife, son, his mother, three brothers and three sisters.

Edgar Isaacs, 71, branch manager of United Artists in Leeds, Eng., for the past 28 years, died Sept. 20 in that city. His wife and two sons survive.

Wife, 72, of Jack Jungmeyer, Disney staff writer and former VARIETY staffer, died Sept. 20 after long illness in Encino, Cal.

David S. McNair, former time salesman for WOKO, Albany, died Sept. 21 in Winchester, Mass. His wife survives.

Edward Dunstan, 73, actor and producer who ran his own Shakespearean company for 20 years, died Sept. 23 in Bognor Regis, Eng.

Wife of composer Alexander Alstone, died Sept. 24 in Geneva, Switzerland. Son and mother also survive.

Mother, 64, of Mort Hockstein, of NBC press, died Sept. 22 in Somerville, N. J.

Nathan Hart, 59, vet radio-tv salesman, died Sept. 19 in Hollywood.

Father, 63, of actress Edith Adams, died Sept. 26 in Englewood, N. J.

Father, 74, of actor Allen K. Carter, died Sept. 21 in Hollywood.

In Loving Memory of My Husband

Artie "Mr. Kitzel" Auerbach

October 3, 1957

He Left a Little of Himself in the Hearts of Many

John Huston

Continued from page 5

tionately via audience appreciation of the visual values.

For instance, Mark Robson shot "Inn of the Sixth Happiness" in England and Wales instead of on location in Formosa. A set was built in London and another outdoor one was constructed in Wales. Robson said he defied the ordinary person to tell the difference in locales. Yet, shooting in the London studios, with all the modern equipment at hand, certainly reduced costs.

Noting the current trend in "epics," Huston said it was developing largely in contradistinction to television. "I am not sure it will last," he added. "There's always room for the painter of frescoes and the artist with simple black-and-white drawings." The subject increasingly will determine the treatment, he held.

Even Philly

Continued from page 2

star answered: "They all say 'why don't you send more good pictures?' They stress that good stories make good pictures, as though this is a new idea. And you have to explain that good stories are hard to find, that nobody ever starts out to make a lousy picture. Sometimes they confuse direction and acting with writing. If an actor has a plum part written for him, they credit the actor or director, whereas it should go to the writer. And conversely, sometimes when an actor and director come off better with a character than the way it was written, they don't grasp that. But I suppose we shouldn't expect them to.

"I heard occasional complaints about the teenage, horror and gorilla pictures. I told them they don't condemn books because pulps are put out, and by the same token they shouldn't condemn our industry because of this type of product. There is a tendency to generalize," commented Peck.

Actor's next starring vehicle is "On the Beach," for Stanley Kramer. Film rolls in Australia in January.

MARRIAGES

Marilyn Anita Holt to Robert F. Edgerly, Laconia, N.H., recently. He's an announcer with radio station WGIR, Manchester, N.H.

Sandra Milstein to William K. Everson, New York, Sept. 26. Bride is a film editor; he's a tv writer-producer.

Sandra Jo Drummond to Philip Crosby, Las Vegas, Sept. 25. She is a Las Vegas showgirl; he's the son of Bing Crosby. His twin, Dennis also married a Las Vegas showgirl, Pat Sheehan, last May.

BIRTHS

Mr. and Mrs. Joseph Karsh, twin sons, Pittsburgh, Sept. 23. Mother's with the Pittsburgh Opera Company.

Mr. and Mrs. Peter Hall, daughter, London, Sept. 21. Father is a stage director; mother is actress Leslie Caron.

Mr. and Mrs. Arthur Alsberg, daughter, Hollywood, Sept. 20. Father is scripter on CBS-TV's "Bachelor Father."

Mr. and Mrs. Edwin Child, daughter, Houston, Tex., Sept. 17. Father is director of National Children's Theatre and former deejay, WRUM, Rumford, Me; mother is a dancer known professionally as Kaye Terry.

Mr. and Mrs. Emil Sitka, son, Hollywood, Sept. 19. Father's an actor.

Mr. and Mrs. Bill Howe, daughter, Burbank, Cal., Sept. 23. Mother is dancer Ruby Howe; father is pianist-entertainer.

Mr. and Mrs. Max Butterfield, daughter, London, Sept. 23. Father is a film actor; mother is actress Jan Richards.

Mr. and Mrs. Alain Bernheim, son, Paris, Sept. 20. Mother, the former Margy Kessler, is an ex-newspaperwoman; father is a Yank literary agent now domiciled in Paris.

Mr. and Mrs. Dick Golden, son, Philadelphia, Sept. 22. Father is WFIL promotion director.

Mr. and Mrs. Jimmy Lyons, daughter, Monterey, Cal., Sept. 12. Mother is ex-Metro press agent Terre Cox; father is a Monterey and Frisco deejay, general manager of Monterey Jazz Festival.

Mr. and Mrs. Roe Taylor, daughter, Philadelphia, Sept. 22. Parents are the "Pat and Jack" of the WPEN morning show.

Mr. and Mrs. Kenny Rogers, daughter, Houston, recently. Father is leader of a musical combo there.

Mr. and Mrs. Gary Artzt, son, San Antonio, Sept. 24. Father is an artist on staff of WOAI-TV in that city.

Mr. and Mrs. Alvin Thaler, son, New York, Sept. 20. Father is assistant production manager of the program department at CBS-TV.

Mr. and Mrs. Harry Blum, son, New York, Sept. 24. Father is a special material writer for nitery acts.

Mr. and Mrs. Robert Claver, daughter, New York, Sept. 27. Mother is the daughter of Milton Krasne, executive vice president of General Artists Corp., father is producer of "Captain Kangaroo" on CBS tele.

Mr. and Mrs. Paul Libin, son, New York, Sept. 26. Father is co-producer of the off-Broadway production of "The Crucible."

By popular demand, a great

REMATCH

TOMMY NOONAN-PETE MARSHALL

VITAL STATISTICS

AGE: 30
HEIGHT: 6'1"
WEIGHT: 170
BEST BOUTS:

"Gentlemen Prefer Blondes" } 20th Fox
"How To Be Very, Very Popular" }
"A Star Is Born" Warner Bros.
"Ambassador's Daughter" United Artists
"Bundle Of Joy" } RKO
"Girl Most Likely" }
"Tunnel Of Love" National Co. Theatre Guild

VITAL STATISTICS

AGE: 28
HEIGHT: 6' 3"
WEIGHT: 185
BEST BOUTS:
4 Children
"Manhattan Tower" NBC-TV

MONTE PROSER PRODUCTIONS
8592 Sunset Blvd., L. A. 46, Calif.

Noonan & Marshall
Tropicana Hotel
Las Vegas, Nevada

Dear Boys,

You have just completed an unprecedented 20 week run for me at the fabulous Tropicana Hotel. The Hollywood Reporter called you "tremendous" and America's top comedy duo. Variety said you were hilarious and the number one comedy team working today.

They should have said more—you're the all time greatest. See you next year.

Monte

MCA

Public Relations
Word of Mouth

Management:
DAVID P. O'MALLEY
Gomalco
404 N. Roxbury Dr.
Beverly Hills

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

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YANKS STEAL EUROPE'S SEX

MCA-TV Will Recoup $50,000,000 Par Library Coin By End of Month

MCA-TV, which committed itself to pay $50,000,000 for the Paramount library, should gross just about that by the end of next month.

To date, in five months of active selling, MCA-TV has grossed over $40,000,000. The 700 Paramount pix have gone to 18 U.S. markets at this date, with most of the stations signing up for the full library. Virtually all the major markets, except Chicago, have been sold. Chicago stations now have been given the price list and licensing period for each pic, as per custom.

Latest markets sold are WJW-TV, Cleveland, and WITI-TV, Milwaukee, each buying the full library. The Milwaukee deal was made subject to the FCC's approval of Storer's purchase of the station. WJW-TV also is a Storer outlet. Another four markets, representing about $4,000,000 in billings, are known to be close to signing.

Remaining for sizable coin are the so-called middle markets, such as San Francisco, Pittsburgh, Hartford, Charleston, Dallas, and Providence. No one's guessing at MCA-TV, but seasoned forecasts are that

(Continued on page 44)

'Damn Yankees' Indeed!

Milwaukee, Oct. 7.

Baseball fans here had themselves a particularly sorrowful day on Monday (6) when the Yankees clobbered the Braves in the fifth game of the World Series at Yankee Stadium.

Film exhibitors, especially, took it on the chin with the city glued to radio and video sets. One of the key houses in town was showing "Damn Yankees" and biz was in keeping with the title.

Ford Fund Grant To Help Develop U.S. Playwrights

A Ford Foundation grant of $213,600 for the development of new American playwrights has been clarified and put into operation. Covering a two-year period, the fund is designed to give as many as 10 authors a year an opportunity of sitting in during the entire course of the production of their plays.

The grant, based on the assumption that most unknown playwrights work at other jobs for their livelihood, involves underwriting salary losses and other ex-

(Continued on page 76)

IMPORTED FILMS MAY LOSE B.O.

By FRED HIFT

"They're stealing our thunder!" That's the complaint these days of the independent U.S. distributors of foreign films as they note the rising sex content of the Hollywood output. Importers are only half-serious, of course, but underneath it all there's a note of real concern.

"The American films have grabbed the ball from the Europeans and are running with it," said Edward L. Kingsley of Kingsley-International. "If they keep it up, they'll be outstripping the imports in sex frankness. It'll take the edge off our pictures.

There's a degree of irony in the fact that, as overseas producers seek to "adapt" their output to American tastes and demands, by which they often understand muting of the sex angle for the U.S. Production Code and Legion of Decency, Hollywood is taking a leaf from the Europeans and is giving its films "the works." Part of the reason, of course, is that American producers have taken more and more to adapting hit plays and novels, which in turn were partly successful precisely because they are candid.

Foreign films in the States during recent years have thrived—at the popular level—because of their reputation of being sexy. Many of them are sold to the U.S. public on that theme and plug it unrestrainedly in their newspaper ads. The American pix ads sometimes play up sex situations not actually "delivered" on the screen.

(Continued on page 15)

Pope Pius XII's Constant Anxiety For Moral Tone of Screen, Video

Pope Pius XII, who suffered a paralyzing stroke at his summer home at Castel Gandolfo Monday morning (6), has been intensively concerned during his reign with the impact of motion pictures and television on Roman Catholics. His approach, as was emphasized again in last year's Encyclical letter, has been largely positive and he has striven, on several occasions, to clearly define his views on the dual topics of film and video.

In June of 1955, he defended film censorship by the state as justified "in order to defend the common civil and common heritage." The spirit of our times, he told film industry representatives from all over the world, "is unreasonably intolerant" of intervention by public authority. He added that leaders in the film business themselves should censor immoral pictures and produce "good, noble and beautiful films."

In this same speech, the Pope discussed the concept of "the ideal film" and said it had to "strengthen and uplift man in the consciousness of his dignity," increase his knowledge and love of the lofty natural position conferred on him by his Creator, strengthen his con-

(Continued on page 70)

Burley Training 'Grind'?

Elmira, N. Y., Oct. 7.

This burg, once a citadel of burlesque, wonders if the current hula hoop craze will prove the proving grind for some future school of bumps-and-grinds artists.

Somehow the local aficianados appear to be more advanced—if a kid can't gyrate two hoops she's a square.

Brussels Expo Counts Up Its Fiascos & Gyps

By JOHN FLORQUIN

Brussels Oct. 7.

Baron Moens de Fernig, commissioner-general of the 1958 Expo, boasted a 35,000,000 attendance before the Fair opened its doors. Skeptics barbed the irascible baron who has been a picturesque target for humorous epigrams. But the 35,000,000 target has not only been reached but will be exceeded by Oct. 20, when the International Exposition folds.

But what about private enterprise at the Fair? To say the least, results are discouraging. Business has been bad, prices were steep. Concessionaires were roped in,

(Continued on page 64)

Germany's Anne Frank Sequel Wins Top Radio Prize on Human Rights

Venice, Oct. 7.

Germany, oddly enough, won the Human Rights prize for the best dramatic radio work at the 10th annual competition of the Italia Prize. Ernest Schnabel wrote and produced the documentary on what happened to Anne Frank when the Broadway play version ended. The "Sequel of Anne Frank" received the $2,000 prize. Even the Israeli member of the jury voted for Germany in this instance.

Australian Broadcasting System won first prize in the literary and dramatic category with an hour-

(Continued on page 79)

See $1,300,000,000 In Disk-Tape Next Year

The disk and tape biz, including playback equipment, will climb to a new all-time gross of $1,300,000,000 in 1959, according to Robert Baggs, head of RCA Victor's radio-phonograph division.

Baggs, in spotlighting the potential of home music on disks and tapes to a meeting of retailers in New York last week, made the following breakdown of anticipated sales: $575,000,000 in high fidelity phonograph equipment, a major percentage of which will be in stereo; $125,000,000 in low-priced phonographs; $400,000,000 in disk sales; $50,000,00 in tape sales; and $14,000,000 in tape machine sales.

Drive-In on Deck of Shopping Centre In Downtown Dover Makes 'History'

By GEORGE GILBERT

Dover, N.J., Oct. 7.

Drive-ins traditionally have been located well outside urban centres due to the need for large tracts that could be acquired for a reasonable sum. In the past no developer or exhibitor could visualize construction of an open air theatre accommodating hundreds of cars in the centre of a "downtown" shopping district.

But through the joint efforts of Walter Reade, a former president of the Theatre Owners of America and head of the circuit bearing his father's name, and builder Milton L. Ehrlich a 608-car ozoner opened here Saturday (4) in the heart of this city of some 15,000 people.

The Dover Drive-in, known as the Theatre in the Sky, is a vital part of Ehrlich's 34-store Dover Shopping Center Inc. which he estimates represents an investment of about $9,000,000 including the ozoner. Latter is built on the top deck of two-level parking area that's said to be the largest of its kind in the country. It provides five acres of free parking space for use of shoppers.

Upper level, whose absence of conventional drive-in speaker posts makes it unique, is used by daytime shoppers as a place to leave their cars. But at night it becomes an open air theatre replete with a 60' x 130' screen, an L-shaped concession stand, children's playground and walk-in facilities for 200 patrons.

Among tenants at the Dover Shopping Center, aside from the Reade Drive-in, are Woolworth, J. C. Penney, a Food Fair market and a bowling alley. A large department store will also rise on a site now being excavated. "Before the shopping centre was built," Ehrlich pointed out, "property values in the downtown section were steadily decreasing but in the past 12 to 18 months they have doubled."

Periphery shopping centres, Ehrlich feels, aren't always the answer to generating more business. Frequently they're served by only one highway and the limited access tends to deter customers. Nevertheless they're strong factors in drawing trade away from established downtown merchants.

In contrast to peripheral shopping centres which may be located on one road, Ehrlich emphasized that Dover is the hub of northwest Jersey with five highways converging in the city. His development, he added, has revived Dover's downtown shopping area and there's no reason why the same thing can't be duplicated in other cities whose merchants have seen trade drifting out of town.

Such future developments, Ehr-

(Continued on page 19)

'Brigitte' Platter 1st For Distel in Dot Pact (With B.B. on the Cover)

Sacha Distel, Brigitte Bardot's fiance, has been tapped for U.S. disk release by Dot Records. The guitarist-singer records in France for Ray Ventura's Versailles label.

His first Dot release will be his own composition, "Brigitte," with English lyrics by Fred Ebb. The Dot album currently in preparation will feature a cover photo of Mlle. Bardot.

Distel's tunes are published in the U.S. by Rayven Music which is run by Duke Niles for Ventura. Distel made his tv bow on Ed Sullivan's CBS-TV show last week (28) for which he received a reported $5,000.

Legit May Out-Price Self, Sez John Shubert

John Shubert, presiding last Monday (6) at the annual stockholders meeting of the Shubert-controlled Select Theatres Corp., expressed concern over the high cost of theatregoing. Rapping the trend towards increased ticket prices, Shubert said that he was in favor of keeping the b.o. scale down to a $7-$8 top.

However, he also made it clear that increases will be necessary if expenses continue to climb. Such a situation, he feels, might result in the theatre out-pricing itself.

Disagreements Break Out Among Irish, But May Still Try Drama Fest in 1959

Dublin, Oct. 7.

Despite the collapse of Dublin's 1958 International Theatre Festival, the city may try anew in 1959. If so, it will be set as a commercial project as well as a tourist lure.

Preliminary discussions have been held under the chairmanship of Louis Elliman, president of Dublin's Gaiety Theatre, managing director of the J. Arthur Rank cinema circuit here, and a director of the newly-built Ardmore Studios. Elliman was unconnected with the earlier venture, except in making the Gaiety Theatre available to tie-in with the organizing committee's plans.

A farcical situation was created this year by the mixups over scheduled plays. One play, Alan McClelland's dramatization of James Joyce's "Ulysses," was subsequently rejected and then Sean O'Casey refused the producer's request to make changes in "The Drums of Father Ned."

A third blowup involved the withdrawal of a new play by Samuel Beckett, an expatriot Dubliner now living in Paris. Much of the whole sorry sequence apparently stemmed from the fact that although Brendan Smith was director of the Festival, he was subject to the veto of a committee not knowing about show business.

O'Casey has warred with his countrymen on several occasions, but this time producer Jim Fitzgerald had sought changes in "Drums" for technical not content reasons. O'Casey refused and withdrew the piece. The Joyce play was dropped because the Festival committee was nervous that it might offend clerics.

Dublin's Theatre Festivals have been laden with trouble. The 1957 edition was notable for the arrest of producer Alan Simpson at the Pike Theatre on charge of presenting an "obscene" play, Tennessee William's "Rose Tattoo." The case was thrown out.

10th Anni of Franz Lehar

An affectionate tribute to Franz Lehar to commemorate the 10th anniversary of his death, on Oct. 24, has been written by Maria von Peteani, based on her larger autobiography of the composer.

The illustrated booklet published by Glocken Verlag, Ltd., London, subsidiary of the Viennese publishing house of that name and tied to Franz Lehar's Glocken Verlag Inc., Sweetsburg, Quebec, Canada, briefly describes Lehar's beginnings, and his struggles both with the world and himself in order to find his ultimate objective. Lehar's magnum opus, of course, is "The Merry Widow," but he's also renowned for many other operettas, including "Count of Luxembourg," "Gypsy Love," "Eva," "Land of Smiles," and others. Lehar's works also induced Richard Tauber to channel his talents to a lighter phase and, at one time, he was known as "Lehar's tenor." Lehar died in 1948.

Blanche Sweet Back

Hollywood, Oct. 7.

Blanche Sweet, one of the screen's immortals when movies were young, returns to film acting as guest star in a "Thin Man" segment at M-G-M-TV.

Actress last faced the cameras in 1931.

PAIGE, NEGRO TWIRLER, IN MEX FILM DEBUT

Kansas City, Oct. 7.

Leroy "Satchel" Paige, the ageless baseball tosser, is giving up the diamond to take on an embryonic career in motion pictures. He confirmed at his home in Kansas City that he has signed with film producer Chester Erskine for a role in "The Wonderful Country." Paige reports Wednesday (8) in Mexico City to begin work in the film. He'll play a sergeant in a story based on a book by Thomas Lea.

Top pitcher for the Miami team of the International League for the past three seasons, Paige said he is through with baseball if he can make the grade in films. He is reported to have earned a fortune playing in the Negro leagues before the majors were opened to colored players.

Paar Gets Nod As 'Personality of Year'

Washington, Oct. 7.

Jack Paar, the insomaniac's delight, has been named "Personality of the Year" for 1958 by the Variety Club of Washington, Tent 11.

Paar will be given a plaque at the club's annual dinner-dance at the Statler Hotel Nov. 22. Previous winners include Al Jolson, Arthur Godfrey, Joe E. Brown, Perry Como, Jane Froman, Eddie Fisher, Steve Allen, Pat Boone, and Kitty Kallen.

The dinner will climax the fund-raising drive which has as its most recent project a $200,000 contribution toward the Variety Club Research Center of Children's Hospital.

Modugno's N. J. Kudos

Atlantic City, Oct. 7.

Domenico Modugno, Italian singer ("Nel Blu Dipinao Di Blu"). was made an honorary citizen of Somers Point, resort suburban community, last week.

Point's publicity - conscious mayor, Fred Chapman, on learning Modugno was in the city, invited him to a dinner attended by some 20 persons, and conferred the honor with news cameras and local and wire reporters present.

10/8

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BAMBI'S BAMBINO BOWS

Belinda Alexander In Stage 'Debut' At Age Two

Augusta, Me., Oct. 7.

Belinda Alexander, two-year old daughter of Bambi Linn and Rod Alexander, made her stage bow here with her parents in their "Dance Jubilee," a new dance novelty booked by Columbia Artists Management for a tour of 90 dates this season.

Fledgling ballerina twirls on stage in a "Schooldays" number based on Gus Edwards nostalgia.

Conceived and staged by Alexander, "Jubilee" is a panorama of American dance patterns, theatre, social and balletic, from minstrel days to the present.

Pair returned to New York (5) to do numbers from their routine on Ed Sullivan Show.

Columbia Artists, through Humphrey Doulens and Chris Schang, have booked tour through mid-February. Second tour which will include Coast time, is projected for next season.

Melville Burke, Broadway director, comes out of his Westport retirement, to act as a narrator of the changing dance years.

Legion of Decency 'B' Ratings Drop 40% in Year

Having previously officially recognized that not all motion pictures are made for adults and juveniles alike, the Roman Catholic National Legion of Decency during the past year sharply reduced the number of B (Morally Objectionable in Part for All) ratings for films.

The development represents a long stride forward on the part of the Church and is due to the innovation of the Legion's third "A" rating (Morally Unobjectionable for Adults) last December. It is this rating which has absorbed a great many of the films which normally would have received a "B" tag. During the past 11 months, the number of "B"s correspondingly

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Frisco's Retort To Met's Bing

San Francisco, Oct. 7.

Kurt Herbert Adler, who should know better, took umbrage last week at some depreciatory remarks about U.S. opera by Rudolf Bing, who should know better.

Bing, general manager of New York's Met, casually told a United Press reporter that the U.S., outside New York, has no opera "worth speaking of," that he saw no "chance for any real serious development of opera in this country," partly because the U.S. public "has been so educated to the star cult that even the smallest

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Grace M. Mayer's Photo Book Mirrors Beaucoup Show Biz: 1890-1910

Theatre buffs will have themselves a down-front, on-the-aisle seat when they pour over Grace M. Mayer's "Once Upon a City" (Macmillan; $15) a loving, touchingly-written account behind the celebrated photographs made by Percy Byron from the period of 1890 to 1910 in Gotham. Edward Steichen contributes the foreword.

Byron presented the Museum of the City of New York with some 10,000 negatives and prints covering one of the most colorful eras in the city's history and it was Miss Mayer, learned curator of prints at the museum, who provided the appropriate text for the Byron pictures.

There are handsome photographs of many show biz personalities because Byron and his family pioneered in stage photography. The reader will come upon memorable prints of Maude Adams, the Algerian Theatre in Coney Island,

(Continued on page 79)

'All Alone by the Telephone'?

Frankfort, Oct. 1.

Metro director Richard Brooks just fulfilled a longtime ambition of "getting away from the telephone and all those monsters"—and found it unbelievable mental torture.

Brooks took a 24-day trip on the freighter Golden Gate to Europe, to work on the script of his next film "Elmer Gantry" en route and to get away from it all. But, after a day at sea, he was yearning to hear a phone ring.

Explained Brooks, "The only thing you die of in Hollywood is failure. You don't die of a heart attack or tuberculosis, you die of failure. And you think you're a failure when nobody calls. I just kept waiting for a phone to ring . . ."

Brightest sight was when the ship docked at Antwerp and Brooks spotted a Metro exec standing on the pier and shouting "Have you seen VARIETY yet?" (with grosses on his "Cat on a Hot Tin Roof.") Brooks said, "My first thought was, why was he there? Was the picture a flop? But then I figured if it was a disaster, Metro wouldn't send anybody to meet me."

Bernstein's Como-Like 'At Home' May Revolutionize Longhair Concerts

By ROBERT J. LANDRY

Not altogether revolution but partly evolution growing out of trends in other branches of entertainment, the New York Philharmonic this season is innovating a Thursday "preview" of its Friday-Saturday-Sunday programs. But it is much more than that. It is, for one thing, Leonard Bernstein's informal "at home" to some 3,000 "friends." It is the projection of sheer theatrical personality from the traditionally austere podium of longhair music.

Evolutionary interpretation was supported by the new conductor, Broadway - conditioned Leonard Bernstein, displaying a superb gift of gab reminiscent of Deems Taylor in his radio heyday. When Bernstein dissects Charles Ives' Symphony No. 2 and traces its derivative passages on the piano, the reminder is of another yesteryear radio personality, tune detective Sigmund Spaeth.

Other comparisons arise during the evening. In his magnificent-athomeness and relaxation, Bernstein is kin to Perry Como and when he bursts into song snatches, and piano bits he has traces of

(Continued on page 70)

Stew Hathaway Upped

Hollywood, Oct. 7.

Stewart H. Hathaway, manager and assistant treasurer of the Beverly Hills Hotel, has been upped to veepee and managing director by Ben Silberstein, owner of the posh BevHills spot, long a favorite with show biz brass. Previous m.d. title was held by Hernando Courtright whose five-year contract as president of the hotel corporation was just about up when he resigned last month following policy differences with Silberstein.

Hathaway's hotel background is extensive including the Santa Barbara Ambassador, the Clift in Frisco, the Gaylord, in downtown L.A., and the Hollywood-Roosevelt.

SAM RAYBURN ORATES FOR TEXAS 'N' CLIBURN

Dallas, Oct. 7.

Sam Rayburn, speaker of the U.S. House of Representatives, will act for the state of Texas in welcoming pianist Van Cliburn back to Dallas on Nov. 28. Cliburn, from Kilgore, won the G. B. Dealey award for music in 1952 when he was soloist with the Dallas Symphony Orchestra.

Cipango Club will host the press party and reception for the pianist, who will be soloist again Nov. 29 with the Dallas orch. State Fair Music Hall (4,120 seats) is SRO at $5 top for Cliburn's appearance.

Jimmy Stroocks Pass Up B'way Preem to Watch TV

For the first time in 45 years of playgoing, the James E. Stroocks will pass up tonight's (Wed.) preem of "Drink to Me Only," at the 54th Street Theatre, N. Y. They'll stay at their Manhattan apartment to watch the Patti Page show on NBC-TV.

The angle is that the television stanza will carry a remote from the Brooks Costume Co. workroom and office in New York, the gimmick being that the cast breaks into the establishment in search of outfits for a Halloween party. The sequence was taped last week.

Stroock is president of Brooks and his wife, Bianca, is a costume designer. They've never before missed a Broadway first-night, except when they were out of town or because of illness.

COMMERCIAL BY-PRODUCTS

New Corporation Exploits Sammy Davis Name-Fame

Hollywood, Oct. 7.

Samart Enterprises Inc., has been formed by Sammy Davis Jr., and Arthur Silber for purpose of handling entertainer's activities outside films, tv, recordings and niteries.

First undertaking will be promotion of a line of men's sportswear designed by Davis.

John O'Hara's deal with 20th-Fox for his unpublished "From the Terrace" involves a $100,000 down-payment and a percentage of the film's profits. Random House will publish the novel in December.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24th, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946. (Title 39, United States Code, Section 233,) showing the ownership, management and circulation of Variety, published weekly at New York, N. Y., for October 1, 1958.

1. The names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Variety, Inc., 154 W. 46th street, New York 36, N. Y.

Editor—Abel Green, 154 West 46th street, New York 36, N. Y.

Managing Editor—Robert J. Landry. 154 West 46th Street, New York 36, N. Y.

Business Manager—Harold Erichs, 154 West 46th street, New York 36, N. Y.

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3. The known bondholders, mortgagees and other security holders owning or holding 1 per cent, or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was .....
(This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

Harold Erichs,
Business Manager.

Sworn to and subscribed before me this 22nd day of September, 1958.

Sidney Bernstein
Notary Public 31-0272525
(My commission expires March 30, 1959)

GOVT. AS FILMS' 'PROTECTOR'?

Property Master Sues Gregory Peck

In N.Y. Action Cite Stranding in Madrid During 'Thieves' Market' Misadventure

Production abroad may have its risks and perils for the producer, but it's no less risky for the individual craftsmen who may be signed up to work overseas on American locationers. Fact, which might well serve as a warning to others, is underscored by a suit currently pending in N.Y. Supreme Court.

It involves Samuel J. Martin, a property master, his wife Irene, and Gregory Peck. The human side of the story doesn't fully emerge in the dry legal papers.

Back in 1956, Peck, then planning to produce "Thieves Market" in Spain, signed an agreement with Martin to work on the picture in Madrid. Peck maintained he couldn't pay the Martins their fare to Spain. However, he agreed to give Martin between five and six months of work, a living allowance, and a later accounting of expenses incurred, such as the travel money. Jobs were scarce on the Coast, and the Martins agreed to the deal, arriving in Madrid on December 15, 1956. They found no preparation for filming, but received the stipulated weekly pay for six weeks.

After that, the pay stopped coming. To make matters worse, both Martins fell sick. Finding themselves penniless in Madrid, they sought unsuccessfully to reach either Peck or his coproducer Sy Bartlett. Eventually, someone from the United Artists office in Paris looked them up. Martin was in bed with a high fever. He was asked to sign a piece of paper, and did. This turned out to be a release, with the amounts to be paid Martin left blank.

Eventually, the Martins made their way to Switzerland and from there, with the help of the American consul, they managed to get back to the States. Prior to leaving, they had sold their house and car in Hollywood and they now live in New York.

"How could one human being do such a thing to another," Mrs. Martin, a refugee from behind the Iron Curtain, asked last week.

I can't get in to see Peck. Neither he nor any of his associates ever came to see us, though they knew how desperate our situation was."

So now the Martins are suing. The amount involved—$6,550.

20th Eager That Stevens Direct Oursler's Saga Of 'Story' as $10-Mil Film

Hollywood Oct. 7.

Twentieth-Fox reportedly is persistent in its attempt to sign George Stevens as producer-director of "The Greatest Story Ever Told." Latest talks were held during prexy Spyros Skouras' recent Coast trip. Studio had named Philip Dunne to produce the late Fulton Oursler's property when Stevens reportedly turned thumbs down on project.

It's believed newest talks for Stevens to helm filmization of the story of Jesus Christ at least did not result in a completely negative reply from the film-maker, and it seems likely that further talks are on tap. It stevens is signed for production, deal probably would be a participation.

Twentieth has earmarked $10,000,000 for project, a budget said to be twice that of any previous 20th production. Studio's purchase of the tome, which entails sharing of the profits by Oursler's estate, may involve over $2,000,000.

Paris Theatre, N.Y., plushest of the "east side" arties (it's actually just west of Fifth Ave.) marks its 10th anni this week.

Jack Warner's Health

Jack L. Warner due out of the Cannes hospital and it's a tossup whether he will rest at his Cap d'Antibes villa first or fly home in a chartered plane soonest.

His American medicos would like the latter but it depends on how his land legs function following the long hospitalization as result of the Cote d'Azur auto crackup which had him bedded for nearly two months.

'Eighth Day of Week' Has Obstacles Aplenty; Is It A German or Polish Pic?

"The Eighth Day of the Week," a German-Polish coproduction with a troubled history, continues to run an obstacle race.

The film was made in Poland as a cooperative venture between the Poles and the West Germans. When it was finished, and just before it was to go into the Cannes film festival this year, the Polish government objected and the picture was pulled. Then it couldn't find a distributor in Germany.

Eventually, after its showing at Venice, "Eighth Day" was bought for the U. S. by a group headed by Gene Gutowsky. Question then arose whether it'd be wise to release the film in the German version, it being basically a Polish story about a young married couple trying to put a roof over their heads. It quickly developed that no print of the Polish version could be obtained. Meanwhile, the film ran into trouble with U. S. Customs, censors on the side, which demanded several deletions.

Gutowsky is currently mulling the idea of taking the German version and dubbing it into Polish in Europe. Picture was originally shot in that language, with some of the closeups done in two versions, i.e. Polish and German. Reasoning is that the Polish version would hold considerable appeal to the large Polish-speaking population in the States.

NOW THEY'RE RAZING DRIVE-IN FOR SHOPS

Calgary, Alta., Oct. 7.

The Chinook Drive-in Theatre here has been demolished to make way for an $8,000,000 shopping centre. Built in 1949, it was the first drive-in theatre in Alberta.

Fred Levitt, manager of the Chinook, has been transferred to the Cinema Park, succeeding Ken McGregor who has accepted an executive post with the shopping centre.

No decision on a new location for the Chinook drive-in has been reached. F. H. Kershaw, general manager of Western Drive-in Theatres, Ltd., said one of the plans being discussed is a combined indoor-outdoor theatre with a capacity of 5,000.

HONG KONG SCIENCE FICTION

Corman Freres Will Join Shaws In Filming There

Hollywood, Oct. 7.

Expanding to the Orient, Hollywood producer team of Roger and Gene Corman will make untitled science fiction film in Hong Kong early next year in association with the Shaw Bros., of that British crown colony. Film reportedly will carry a budget of $1,000,000.

Shooting starts after windup of Roger Corman's production of Rider Haggard's "She," which he'll turn out in Australia with Ray Films for American International release.

SUBSIDY NOTION IN NEW FOCUS

Uncle Sam is taking shape as the new father-image to "save" the American film industry. The situation is partly confusing and somewhat paradoxical in that the original exhibitors' plea to the Dept. of Justice, and the subsequent divorcement of theatres from studios, is now often called the seed which which yielded today's troubles (along with television) among theatrical producer-distributors and, by direct spillover, among the film theatres themselves.

The American film industry lives in and partly by constant dealings with the film industries of such countries as Britain, France, Italy, Germany, Japan, Mexico, Spain. In such countries Government "subsidy" is either a main or an important factor in film economics. Though traditionally "subsidy" has not had a good name in America, it is common enough, flourishing under euphemisms, though not in amusements. The shipping, aviation, natural gas, oil, wheat, meat and many another American industry thrive on direct or indirect handouts from the Federal Government. It is this "me, too" idea that is beginning to take root among the sorely-beset showmen of the film industry in America.

Hollywood film-makers, finding the present going rough, begin to think about government to pull its chestnuts out of the fire. Gradually, sentiment is being generated for some sort of governmental assistance, or "protection," of the film business.

It is as if, after years of looking down its nose at subsidized foreign industries, Hollywood had suddenly discovered that there are ways and means in which it might be able to make Washington share the economic responsibility. Pitch used is that the motion picture has grown into such an important medium of international communication that it must be protected if it is to survive.

Said Skouras

Considered most significant were the remarks recently of 20th-Fox prez Spyros P. Skouras in The New York Times. Noting that the business "must be protected," he said the industry had to be "for the good of the country" and the theatres should be helped by "protective legislation and supported."

And he added: "*Let me add that practically all the motion picture industries of the world are subsidized by their government.*"

Heretofore the U.S. film business always has jealously guarded its individualistic private enterprise approach. It now appears to be forced into the opposite direction. The voices that speak out in favor of "more government" aid—which inevitably means greater government controls—are thoughtful ones, like Mark Robson, the director, who is also plugging that theme (see separate story).

Today, more than 50% of the industry's revenues come from abroad. The income is vital. Increasingly, Hollywood finds itself at a disadvantage by having to deal as an industry with a foregin government. Some take the view that Washington should take a more active part in helping the film industry get a fair shake overseas. In some isolated instances, this has been done.

The German film agreement, for instance, was negotiated on a governmental level, though the State Dept., as a rule does not conclude commercial agreements of this type. Various ambassadors have, from time to time, been asked to intercede for Hollywood with local governments when the going got rough.

The film men know that (1) the going is going to get even rougher, and (2) the government is in a position to bring pressures to bear which, normally, are not at the command of any single business.

That the Government needs Hollywood is without question. It was brought home to the industry forcefully in connection with the Soviet-

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Shopping Centres (And Free Parking) Stimulate Puerto Rican Theatres

San Juan, Oct. 7.

Free parking space available at shopping centres is bringing about construction of the first new film theatres in Puerto Rico in 10 years. Plans for several new houses were disclosed yesterday (Mon.) by Rafael Cobian who owns the majority of the Island's theatres. All of the proposed cinemas will rise within shopping centres now being developed by the Ibec Realty Co. for Todos Supermarkets.

Cobian said that his decision to locate the theatres in the shopping centres was partly due to the large amount of free parking space patrons would find next to the cinemas. His first theatre will be at the 65th Infantry Shopping Center, a few blocks from the U. of Puerto Rico campus in suburban Rio Piedras. House, which will seat 750 patrons, will cost $350,000 completely equipped.

Cobian, who's negotiating to bring Cinerama films into the initial new theatre, revealed that the structure will be extra wide and semi-circular in shape to accommodate the Cinerama screen. House will form part of the six and a half acre shopping centre which will also have a bowling alley and 22 stores.

New theatres are now planned for two other Ibec shopping centres in metropolitan San Juan, Cobian disclosed. Ibec Realty is a subsidiary of the International Basic Economy Corp. of N. Y., which operates Todos Supermarkets in Puerto Rico.

'10 C's' at $30-Mil

The boxscore on "Ten Commandments" so far:

Rentals now amount to $30,000,000;

Total rentals in distinct view are in the neighborhood of $60,000,000 worldwide.

Brando's Pennebaker's London HQ for 3 Pix There in Next 4 Years

Hollywood, Oct. 7.

Marlon Brando's Pennebaker Productions will set up a British subsidiary with headquarters in London, after first of year. Plans, according to exec producer George Glass, just returned from supervising company's "Shake Hands With the Devil," James Cagney starrer, in Ireland, call for a minimum of three features during next four years in Britain or on Continent.

Establishment of a British company will enable Pennebaker to take advantage of financial bonuses, both taxwise and through the Eady Plan, Glass says. London, he notes, is rapidly becoming the crossroads for international casting and new company will be able to effect more weddings of foreign and U.S. talent.

Cost of using foreign locations decreases proportionately with their proximity to company's home base, Glass points out, and there is a multiplicity of locations close to London fresh to American audiences. Glass is partnered as exec producers of Pennebaker with Walter Seltzer.

'ROYAL COMMANDED'

Kaye, Goetz, Sinatra To London on Oct. 24

Hollywood, Oct. 7.

Royal Command Performance-bound, the Danny Kayes, William Goetzes and Frank Sinatra head for London Oct. 24 to attend screening of "Me and the Colonel" Oct. 27.

Queen Elizabeth and members of royal family are skedded to be present at showing, after which Kaye returns immediately to Hollywood for his Paramount starrer, "The Five Pennies."

Anthony Mann has drawn directorial ehores on Universal's "Spartacus."

U's Co-Production With Schneer; But 'Gulliver' To Be Columbia Release

Hollywood, Oct. 7.

Universal Pictures, which previously filed a protest with the Motion Picture Assn. Title Registration Bureau over Charles Schneer's registration of "The Travels of Lemuel Gulliver" as in conflict with its own "Gulliver's Travels," has closed a joint production deal with indie.

"Gulliver's Travels," based on the Jonathan Swift classic, will be co-produced by U and Schneer's Morningside Productions for Columbia Pictures release. Filmed in new Dynamation process and Technicolor, Jack Sher will direct from a script by himself, Arthur Ross and Sy Gomberg. Ray Harryhausen will handle special effects.

Pic is skedded for early 1959 camera work in Europe.

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DAILY VARIETY
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Metro's Hot & Fat 'Cat' Dominates September Boxoffice; 2-3-4 Spots To 'Pacific,' 'Gigi,' 'Big Country'

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully definite. An index of relative grossing strength in the U.S.-Canada market, the monthly report does not pretend to express total rentals.

By MIKE WEAR

The month of September found exhibitors cheered by some fresh releases but still annoyed by the absence of enough potent pictures to go around. The annual Labor Day weekend was stronger than it's been in recent years, but trade started getting spotty towards the end of the month, a pattern prevalent in recent years.

The Metro buster, "Cat on Hot Tin Roof," paced the boxoffice sweepstakes for the month, moving into No. 1 spot at the outset and never relinquishing the position through all of September. The Elizabeth Taylor-Burl Ives-Paul Newman opus, from the stage play of the same name, showed more than $1,600,000 gross in keys covered by VARIETY.

"South Pacific" (20th) was a sturdy second-place winner. The pic showed better than $1,000,000 gross on the month. It was No. 1 at the wickets in August. "Gigi" (M-G), which was fif h in August, pushed up to third position.

"Big Country" (UA) was a close fourth-place winner, being only a step behind "Gigi." "Reluctant Debutante" (M-G), which finished fourth in the preceding month, wound up fifth in September, moving as high as second spot in weekly tabulations once. "Windjammer" (NT), which benefitted from a flock of additional bookings last month, copped sixth money.

"Around World in 80 Days" (UA) landed seventh position as against sixth in August. "The Hunters" (20th) finished eighth although far from sensational in many keys. "Search for Paradise" (Cinerama) copped ninth place. It was seventh in August.

"Me and Colonel" (Col) wound up 10th, mainly on the draw of Danny Kaye. "Indiscreet" (WB), second-place winner in August, landed 11th place. "Naked and Dead" (UA), which was third in the preceding month, rounds out the Golden Dozen for last month. "Matchmaker" (Par) was the runner-up pic though it figured in VARIETY weekly totals only twice.

'Yankees' Shapes Socko

"Damn Yankees" (WB), which was second in the final week of September, shapes as one of the biggest of the new blockbuster

(Continued on page 6)

Sept. Golden Dozen

1. "Cat on Tin Roof" (M-G).
2. "South Pacific" (20th).
3. "Gigi" (M-G).
4. "Big Country" (UA).
5. "Debutante" (M-G).
6. "Windjammer" (NT).
7. "Around World" (UA).
8. "The Hunters" (20th).
9. "Search Paradise" (Cine).
10. "Me and Colonel" (Col).
11. "Indiscreet" (WB).
12. "Naked and Dead" (UA).

It Was Christmas & All the Boys --

Hollywood, Oct. 7.

Majors currently planning $50,000,000 "Christmas package" releases for important Yule trade, also get under yearend line for Academy Oscar consideration. Most majors will be scheduling at least two features, one pure entertainment, other for more serious consideration.

Twentieth has three upcomers, "Inn Of Sixth Happiness," "Diary of Anne Frank," "Roots of Heaven." Columbia has "Seventh Voyage of Sinbad," "Last Hurrah" and "Bell, Book and Candle."

At United Artists, "I Want To Live," "Separate Tables" and "Lonelyhearts" are pending. Metro has "Tom Thumb," and, tentatively, "Some Came Running" and "The Journey."

Disney's entry is "Sleeping Beauty." Paramount will peg "Geisha Boy" and "The Buccaneer."

Universal goes to market with "Perfect Furlough"; Warners with "Auntie Mame" and "Home Before Dark."

John Sturges, director of "The Old Man and the Sea": "Technically this is the sloppiest picture I've ever made, but I think it's also the best." (Author **Ernest Hemingway** saw the film, liked it).

20th's New Budget-Film Unit Replacing Regal; One to Star Red Skelton

Hollywood, Oct. 7.

Associated Producers Inc., has been formed as new indie to produce moderate budget features for 20th-Fox release. George Warren, former production cost comptroller at Metro, heads firm, with William Magginetti to act as production supervisor, Harry Spaulding as story editor. Robert L. Lippert will be liaison with 20th.

First project is "Alaskan Highway." In prospect are 14 to 16 features budgetted at $250,000 to $750,000 to expand 20th's 1958-59 program. Current planning is for 20th to release one API film monthly starting in January. Subsid has seven other pix in prepping stage, four expected to roll in CinemaScope and color.

Pact has been signed for Red Skelton to star in an untitled script by Gene Fowler Jr. and Louis Vittes.

Apparently there are no further plans this time for Regal Films, which has been providing 20th with lowbudgetters. Its president, Edumund Baumgarten, may launch own indie film unit.

Lewis Rachmil Set With Lou Costello's 'Bride'

Hollywood, Oct. 7.

Lewis Rachmil, who checked out of Columbia Pictures producer berth Oct. 1 after six years with company to enter indie work, will helm Lou Costello's "The Secret Bride of Candy Rock," for his first assignment.

Indie, with Edward Sherman acting as exec producer, will go out under banner of Col, which also is financing. Pic, scripted by Roland Barber and Lawrence Goldman, is skedded to roll in early 1959.

Roger Lewis to Wed

Roger Lewis, United Artists adpub director, and actress Lisa Daniels are to be married at Lewis' sister's home in Upper Montclair, N. Y., Oct. 19. Wedding trip is off for a month, Lewis having to await the return to the States of UA v.p. Max E. Youngstein.

Latter leaves shortly for a visit to Russia.

National Boxoffice Survey

Trade Continues Spotty; 'Yankees' No. 1, 'Cat' 2d, 'Pacific' 3d, 'Defiant' 4th, 'Gigi' 5th

Biz is okay this session for the b.o. blockbusters. It is with the lesser produce that exhibitors are having their trouble, and as usual the afternoon competition from the World Series is being blamed for the sluggish pace, notably with more doubtful pix. Much cooler weather in many sections of the country is providing little lift.

"Damn Yankees" (WB), just getting started last stanza, is forging ahead to become champ at the wickets currently. Pic is playing in some 21 keys covered by VARIETY. It is closely followed by "Cat on Hot Tin Roof" (M-G), which had been No. 1 for some five weeks in a row.

"South Pacific (20th) again is winding up third, same as last round. "Defiant Ones" (UA) is taking fourth place, position it held a week ago. "Gigi" (M-G) is finishing fifth, unchanged from last stanza.

"Big Country" (UA) is moving up to sixth spot. "Around World in 80 Days" (UA) is capturing seventh position, an improvement over last week. "Search For Paradise" (Cinerama) is winding up eighth. "Windjammer" (NT) is landing ninth place while "Me and Colonel" (Col) rounds out the Top 10.

"Matchmaker" (Par), "Reluctant Debutante" (M-G) and "White Wilderness" (BV) are the runner-up pix this session. First-named was in same category last round.

"Barbarian and Geisha" (20th) shapes as a promising newcomer, being fine on opening week at N.Y. Paramount. "Onionhead" (WB), also new, is rated mild on its preem session at N.Y. Capitol. "Dunkirk" (M-G), also fairly new, is big in Toronto and so-so in Philly. "Liane" (DCA) looks big in Chi while the reissue of "Streetcar Named Desire" (20th) is rated good in Pitt and Louisville, but just fair in Frisco and okay in L.A.

"Law and Disorder" (Cont), bright in Chi, looks okay in Frisco. "The Hunters" (20th) looms strong in Chi. "God Created Woman" (Kings) is bright in K.C.

"La Parisienne" (UA) shapes fine in Detroit and good in Providence. "Badlanders" (M-G), fairish in Boston, is rated fair in Portland.

"Raw Wind in Eden" (U), big in Louisville, looks fair in N.Y. in third stanza. "South Seas Adventure" (Cinerama), hotsy in Chi, shapes lively in N.Y. and wham in L.A.

"Indiscreet" (WB), long high on list, is great in Boston and trim in Toronto. "Harry Black and Tiger" (20th) continues a disappointment this week. "Andy Hardy Comes Home" (M-G) is slow in Pitt.

"Night Heaven Fell" (Kings) is good in Boston and Philly. "Bridge on River Kwai" (Col), nearing end of its prolonged run at N.Y. Palace, still is good.

(*Complete Boxoffice Reports on Pages 8-9*)

New York to L. A.

Paul W. Benson
Abe [illegible]
Robert [illegible] Stevens
Lewis Ulfand

See No Paramount Special Divvy

Although Paramount is collecting $10,000,000 a year for five years via its sale of the film backlog to a subsidiary of the Music Corp. of America, and operating earnings presently are holding steady, there's to be no special dividend to stockholders, at least at this time. Extra income is being placed back into operations or held in reserve.

V.p. Paul Raibourn stated he thinks there would be a special payoff to stockholders if the company trading price on the New York Stock Exchange were to go up to around $60 per share. It's now selling at the $44 level.

Set Verne Earth-Core Film

Hollywood, Oct. 7.

Twentieth-Fox and Joseph M. Schenck Productions will jointly film Jules Verne's "Journey To Center Of Earth."

Charles Brackett will produce as high budget science fiction feature.

New York Sound Track

Figure magic: 20th-Fox's "Peyton Place" has hit over the $10,000,000 mark domestically alone. On the foreign side, "God Created Woman," starring **Brigitte Bardot**, will do well over $4,000,000 in the States. Producers **Raoul Levy** and **Ray Ventura** aren't happy with the slow way their share is rolling in via Columbia Pictures.

Herbert Bayard Swope Jr., whose producer pact at 20th-Fox winds the end of this month, may move over to the studio's tv subsid, TCF-TV as exec producer-director. Negotiations between 20th and Swope are now under way. This would mean Swope as right-hand man of production chief **Martin Manulis**, with whom he worked in television years ago.

Mrs. Lillian N. Gerard and **Duncan McGregor** hosting with a noon buffet Friday (10) at the Paris on occasion of the French cinema's 10th anni which is unveiling a new decor.

Paul Muni returns to screen after five-year absence in Fred Kohler's "The Last Angry Man," at Columbia Pictures, for which **Robert Ryan** is being negotiated for co-star role . . . **Dick Powell** will shoot locations for his 20th-Fox production, "No House Limit," in Havana . . . **Nicholas Brodszky's** "The Queen in Love," operetta written 20 years ago in Hungary before he came to America, will be produced as a screen feature by Austrian producer **Herman Millakovski** (no relation to Lithuanian producer **Herman Millakowsky**) . . .

James A. Lebenthal, whilom Life mag Hollywood staffer, is in Manhattan negotiating possible sale of his wordless documentary, "T Is For Tumbleweed" which stars **Anne Lockhart**, four-year-old granddaughter of the late **Gene Lockhart**. Short played both Edinburgh Festival and Brussels World Fair this summer . . . it carries a music track by jazz-cellist **Fred Katz**.

Joe Pasternak will produce "The **Elsie Janis** Story" for Metro, to be scripted by **William Ludwig** from original by **Adela Rogers St. John** and **Ralph Wheelwright** . . . **Victor Saville** bought screen rights to "Legacy of a Spy," Harpers novel by **Henry S. Macfield** . . . **Mark Robson** snagged producer-director chores on 20th-Fox' "From the Terrace," **John O'Hara** novel purchased last week . . . **Aeneas Mackenzie** will do screenplay on "King William the Conqueror," set by Evyan Productions with reputed budget of $5,000,000 . . . **Edmund Grainger** will seek U. S. Navy cooperation on his upcoming "Beneath the Arctic Circle," story of an atomic sub . . . **Rock Hudson** and **Doris Day** will costar in "It's That Time of Year," bank-rolled-released by Universal and co-produced by **Martin Melcher** and **Ross Hunter**.

Foster Blake, former western division manager for Universal, set to succeed **Irving Sochin** as sales topper at Rank Film Distributors of America . . . **Michael B. Bromhead**, newly appointed as the Lion International Films rep in the U. S., is engaged to a Maryland girl whom he met in London . . . Playwright **Arthur Miller** helping **Edward L. Kingsley** edit the French "Sorceress of Salem" for the States. It's based on his play, "The Crucible" . . . **Sir Michael Balcon** has two more films to do for Metro under the Ealing-MG pact. After that, he'll seek another U. S. tie . . . Lopert Films will have to move out of its offices. Building's been sold . . . While in N.Y. over the weekend, Theatre Owners of America prez **Ernest G. Stellings** took in the World Series . . . Trans-Lux v.p. **Tom Rodgers** in Europe . . . Janus Films' Swedish import, "The Seventh Seal," due to open "cold" at the Paris Theatre next week, i.e. without reference to the many honors won by the film abroad. **Cy Harvey** feels that plugging the awards tends to make some critics more critical.

Leo Jaffe, Columbia v.p., and **Mrs. Harry Cohn**, wife of the late Col president, have been elected to the board of Fico, holding company whose function is the acquisition of Col common stock . . . Roxy Theatre, under the new **Robert Rothafel** management, has booked a couple of Col productions, "Last Hurrah" and "Seventh Voyage of Sinbad."

Richard F. Walsh, president of IATSE and chairman of the National AFL-CIO Safety Committee, fellow-speaker with **Gov. Averell Harriman** and **Norman R. Baker**, president of the New York State Society of Newspaper Editors, at a special dinner meeting in the Sheraton-Ten Eyck Hotel, Albany last night (Tues.).

All film festivals are phony, their appeal and utility has evaporated, per **Francois Truffaut**, critic of the Paris highbrow weeky, Arts . . . Once a child film actress in France, now a concert pianist, **Vivian Florian** recently entered the U. S. as an immigrant with two objectives: citizenship and Carnegie Hall. She originates in Poland, is now 29.

Jerry Wald had until Monday to exercise his $7,500 option on Hollywood columnist **Sheilah Graham's** memoir, "The Beloved Infidel" (Henry Holt & Co.), so picked it up for $100,000, plus 5% of the net profits, last week. **Gerold Frank**, who collabed on the **Lillian Roth** and **Diana Barrymore** autobiogs, gets equal billing (and profits) with Miss Graham. Saga dwells on the last days of **F. Scott Fitzgerald** with whom she was romantically linked.

Public relationist, age 50, is hero of novel, "The Birthday Boy," which Scribner's will bring out next spring. Author is Holiday's ex-associate ed, **Al Hine**. Same house will issue a British screenwriter's novel of Balkan derring-do. "The Achilles Affair"—meaning **Berkley Mather** . . . **Peter Heggie** has returned after some years to the executive secretariat of the Authors League of America, he and **Mills Tea Eyck** trio under veteran **Liuse Sillcox**. Oldtimers of show biz will remember Heggie's late father, the legit and screen actor, **O. P. Heggie**.

Fleming Museum Assn. in Burlington, Vt. has lined up oldies for revival, to wit: Oct. 15, **Frank Capra's** "Lost Horizons," starring **Ronald Colman**; Nov. 19, five art history films; Jan. 7, Capra's "Mr. Deeds Goes to Town," with **Gary Cooper** and **Jean Arthur**; March 11, "Miss Julie," 1951 Swedish award winner at Cannes and Berlin film festivals, starring **Anita Bjork**.

Europe to N. Y.

Julian Bream
Maria Callas
Mony Dalmes
Olive Duquette
Elizabeth Eustis
Clifton Fadiman
Victor Mature
Jack Mills
Maurice Silverstein
Alida Valli
Diana Wynyard
Helmut Zacharias

New York to Europe

Watson Barrett
Alexander H. Cohen
Jean Dalrymple
Bonita Granville
Vera Lynn
Marv Minoff
Anthony Parella
Hildy Parks
Hazard S. Reeves
Bob Russell
David O. Selznick
Howard Smith

L. A. to N. Y.

Pier Angeli
William Bendix
Samuel J. Briskin
Frank Capra
Charles K. Feldman
Joseph Friedman
Derek Glynne
Jack Gordean
Gypsy Rose Lee
June Havoc
Milt Hoffman
Burl Ives
Robert L. Jacks
Sam Marx
Mort Meyerson
Patti Paige
Lindsley Parsons
Jerry Pickman
Roger Pryor
Milton R. Rackmil
Edward Saxe
Ray Stark
Herb Steinberg
Malcolm Stuart
Dimitra Tiomkin
Spencer Tracy
Jack M. Warner

SILENTS: GOOD ENUF FOR TV?

Though Comparison Lopsided, 'Cheapies' Made for Television Influence Paramount's Ideas

Paramount is taking its cues from television, as concerns film-making economy. This picture corporation, while investing a minimum of $30,000,000 in 20 new productions, is underway with a studio cost-cutting program fashioned after tv methods.

Specifically, Par is impressed with the way video producers can turn out a half-hour film at amounts in the area of $35,000 whereas a major studio spends $10,000 to $20,000 per single minute of a feature.

The comparison is not a fully valid one, of course. The production values and talent involved in a Hollywood feature of major stature outdistance the routine tv entry.

But there is nonetheless a wide area for economy, as demonstrated by the tv practitioners, and this centers on shooting time. Par has it figured that a film's before-the-cameras schedule can be cut substantially by way of more pre-production planning and rehearsals. Numerous extra takes for a scene must be eliminated, it has been decreed, because these simply add too much to negative costs unnecessarily.

Company has had the policy of cutting shooting skeds in effect for some time although, naturally, there have been no public statements about its adoption.

And there has been a payoff. Par's gross business so far this year is under last year's level but net earnings are holding up well. This is attributable, in part at least, to the trimming of production expenditures.

Turkey Eases Its Rules, Oughta Aid U. S. Film Cos.

With Leo Hochstetter on the grounds, the Turkish government last week agreed to the establishment of non-resident bank accounts by the major film companies in Turkey. Move goes a long way by untangling the complicated situation in which the Americans have found themselves in that country.

Hochstetter, the Motion Picture Export Assn. rep in West Germany, was sent to Turkey from his Frankfurt headquarters. He had spent several years in the country earlier, working as a journalist. Turkey actually belongs in the domain of Frank Gervasi, MPEA's Mediterrancean rep, but Gervasi was busy with Italy and Spain at the moment.

Yanks don't distribute for themselves in Turkey but sell their product outright to local Turkish distributors. Turkey is one of the countries covered by the International Media Guarantee Program of the U. S. State Dept., which means that the U. S. government picks up local currency up to $500,000 and pays out the equivalent in dollars in New York.

This arrangement, too, was fouled up, and Hochstetter has managed to get these funds flowing again. It's earnings over and above the $500,000 that will go into the non-resident accounts from where unblocking will be easier. Up to now, the local agents paid cash on picking up the films from Turkish customs. That money was deposited in the central bank, where it accrued.

With the funds being deposited in non-resident accounts, each company is now in a better position to use these funds or find ways of remitting them.

'SEA BEAST' TITLE SWAP

Parsons Trades WB His 'Rio Bravo' Tag For It

Hollywood, Oct. 7.

Indie producer Lindsley Parsons will bring "The Sea Beast" to the screen. It's a modern whaling story, from an original by Jack DeWitt. Will roll next spring in the Caribbean.

Parsons has Barry Sullivan in mind for star role and will discuss matter with actor during his trip to N. Y. later this month.

Warners has owned title since silent days, when John Barrymore made it first in non-talkie form, then with sound. Parsons acquired title via an exchange with WB, surrendering his own "Rio Bravo."

Columbia Fattens Its Spanish Lingo Line Via Mexico

To supplement its insufficient supply of Spanish-language pictures for the American market, Columbia Pictures has closed a deal with a new, exhibitor-owned production company in Mexico. It assures Col of 30 new habla Espagnol features.

Columbia maintains a production program of its own in Mexico, but it runs to only about a dozen films per year. The company wants to release at least 24 a year to Spanish-language houses in the States.

There are two other outfits releasing Mexican films—Azteca and Clasa-Mohme. However, both of these are now jointly owned by the Mexican government-controlled Cimex outfit, which has bought out Gustav Mohme, vet producer and distributor of Mexican films in the States. It's understood that Mohme bowed out of the company Sept. 26 under the terms of a deal made two years ago. Eventual merger of Azteca and Clasa-Mohme is in the works.

New Mexican production group channelling films to Columbia includes Gabriel Alarcon of Mexico, Carlos Plaza Izquierdo of Venezuela, and Enrique Ponce of Columbia. All are major exhibitors in their countries and obtain the rights for their productions to several areas apart from their homelands.

As for Columbia, it's not a partner, but it puts up advance monies on the productions in return for the U. S. rights. Three films already have been delivered, two more are ready, and one is currently planned. It's figured the new outfit may be able to turn out 18 to 20 films a year, though 30 is the goal. The films will be released by Col's Mexican films division under Donald McConville.

O'DONNELL TOA SPIELER, KERASOTES NEXT HEAD?

Robert J. O'Donnell of the Texas Interstate circuit will be keynote speaker at the Theatre Owners of America convention in Miami which starts on Oct. 21. It'll be the first important order of business after Boston's Samuel Pinanski calls the meeting to order that day.

After O'Donnell's speech, retiring president Ernest G. Stellings will report on the prior day's board of directors and executive committee meetings. It is expected that Stellings will be succeeded as TOA president by George G. Kerasotes of Springfield Ill.

PAR CALMS DOWN HECTIC 'ACTING'

Paramount is underway with tests of its silent pictures with the view of peddling the vintage backlog, somewhat updated, to television.

Company has 1,500 pre-sound pictures in its vaults and most of the prints are in good condition. Job now at hand is to re-fashion them so as to make them in line with modern standards. Specifically being worked on by technicians are a comedy, a meller and a straight drama.

It's been concluded already that the oldtime titles would't be adequate for tv. As a substitute Par is trying the use of off-screen narration. It's felt dubbing would be impractical.

Another problem being tackled is that of timing. The ancient "flickers" unspooled quickly in comparison with today's features and the performers appear gesticulating so wildly that in many instances they cannot be accepted seriously. Par has to calm them down.

There's been no tipoff on accomplishments so far in terms of making the oldies presentable. But it is known that Par officials are high on the prospects. "You'll find some surprises," commented Paul Raibourn, v.p.

If there's any degree of success the trade repercussions, obviously will be widespread. Prints of pretalkers are in abundance—and just gathering dust—at various of the major companies and it's a cinch these outfits wouldn't hesitate to convert the otherwise worthless material into cash if it's feasible. In any case the Par experiments are being closely watched

Incidentally, Par's backlog sale to a subsidiary of Music Corp. of America covered only the pre-1948 sound pictures; the silents were excluded.

Stellings Sees Key TOA Plans In Lap Of Justice Dept.

The Federal Government, specifically Justice , is the key to two pressing exhibitor problems—(1) the sale of films to television and (2) the restitution of showcases to the producer-distributors, Ernest G. Stellings, the outgoing Theatre Owners of America president, said in N. Y. yesterday (Tues).

He has hopes that the TOA convention in Miami later this month will adopt the "trust" fund project, under which theatremen would actually buy up the companies' post-'48 films to keep them from going to television. One of the keys to any such venture is Justice Dept. approval for the major circuits to join in the move. There appears to be little doubt that the circuits will get the greenlight to participate, Stellings opined.

As for the modification of the decree to allow theatre ownership by the producer-distributors, Stellings appeared less sanguine, though he believed this was necessary to encourage greater volume in production. "We cannot, as TOA, reopen the decree issue with the courts," he said. "Only the Justice Dept. can do that, or else one of the parties to the suit. TOA was involved only as a friend of the court."

So far, said Stellings, "we have had nothing but discouragement from the Justice Department, but we're still hoping that a way can be found to reexamine the situation."

The TOA chief exec said the question of buying up the companies' post-'48 films was the major issue facing exhibition today. "If they sell those films to tv, we're through," he maintained flatly. "The whole business would be gone."

Black Cloud of Television Thickens For Europe's Cinema Operators; Now Have 12,792,805 Video Sets

With the experience in the U. S. as a convenient handwriting-on-the-wall, European film industries can look to rapidly rising competition from television. The latest figures from countries connected within the Eurovision Video network show a total of 12,792,805 receivers, an increase of close to 2,000,000 during the first half of 1958 alone.

According to statistics published in the German trade publication, Film-Echo, the number of receivers in Europe today stands at around 16,000,000, of which some 3,400,000 are in Russia and the Communist countries.

As of July 1, '58, Britain had 8,300,000 sets, West Germany 1,677,000, Italy 900,000, France 860,000, Belgium 370,000, Holland 315,000, Denmark 157,000, Sweden 147,000, Switzerland 41,000 and Austria 32,000. At the first of the year, the total reached in the Eurovision web was 10,857,194 sets.

European tv is generally state-operated and its programming is limited. However, it is expanding its service hours and the number of programs shown on the European web are being increased. While Britain already has commercial tv, other important markets, like Germany, are on the brink of getting it.

ALL-AROUND-THE-TOWN

Again Open Brigitte Bardot That Way in N. Y.

Pattern of dual cast and west-side openings for foreign films in Manhattan continues with the Brigitte Bardot starrer, "The Night Heaven Fell." Picture bows Oct. 21 at the Odeon on Broadway and the Fine Arts on the east side.

Kingsley-International, the distributor, is booking the English version into the Odeon and the subtitled French version into the Fine Arts.

Local 47 Charges New Guild Unduly 'In' At Studios

Hollywood, Oct. 7.

American Federation of Musicians, now under a new president, Herman D. Kenin, is moving to unhorse the rebels in the film studios here. Some 500 tooters loyal to the A.F.M. have filed a petition with the National Labor Relations Board requesting another secret ballot test. This is aimed at ending a crucial clause in the collective bargaining authorization vested with the Musicians Guild of America for a period 39 months under the earlier showdown.

Should this latest tactic be crowned with success the Guild would be "de-authorized." Under its (the Guild's) current advantages the studios are required, by contract stipulation, to require any musician to join the Guild within 30 days of employment at a major studio.

With dues-paying members of the international forced to be also in the Guild, or no jobs, the Kenin regime is firing a series of "unfair practices" charges against the various employers. Newcomer union was formed over dissatisfaction with the former Petrillo regime, and its alleged lack of zeal for Hollywood musicians' special problems.

A.F.M. is currently expressing a "discrimination" allegation against 20th-Fox in particular for that lot's "favoring" of musicians who belong to the splinter Guild and bias against the old Local 47.

SPAIN HELPS 'SHEBA' PRODUCERS CUT COSTS

Saragossa, Sept. 30.

Hollywood is finding Spanish government cooperation an attractive budget and production item. Importance of official aid is illustrated here on the Saragossa wastes where King Vidor is directing battle sequences for the Edward Small-Ted Richmond biblical spectacle, "Solomon and Sheba."

Several Spanish Army regiments have been mobilized to provide over 2,000 extras and squadrons of cavalry. And the bibilical battles are being re-enacted on an abandoned military reservation where the bleak, sandy terrain offers compatible identification with the George Bruce screenplay backgrounds, only 15 minutes from the main location base in Saragossa.

Entire "Solmon and Sheba" military assistance program is coordinated by Maj. Martin Pozuelo, chief of staff officer assigned by the Spanish Army to King Vidor as military adviser. Under him are 150 regimental officers and non-coms, fully briefed on Vidor's war strategy.

Prudential Loans Disney $5-Mil On 5½% 1973 Note

Hollywood, Oct. 7.

New working capital, via a loan of $5,000,000 from Prudential Insurance Co. of America, has been secured by Walt Disney Productions. Coin, for which firm gave 5½% sinking fund notes due Sept. 15, 1973, also will be used to reduce bank loans previously incurred.

Under its new format of expanded operations, production company has earmarked a record $3,500,000 to promote five Buena Vista releases between now and through next summer, according to prexy Roy O. Disney. Sked comprises the largest release program in company history and reps a negative cost of $13,000,000.

Films to come under the huge allocation include "Sleeping Beauty," "Tonka," "The Shaggy Dog," "Darby O'Gill and the Little People" and "Third Man on the Mountain."

Machinery for this outlay will be activated this week by BV, when execs return to their home bases from a week of confabs at studio.

LOU WIETHE CHARGES IA 'FEATHERBEDDING'

Cincinnati, Oct. 7.

Lou Wiethe, who closed his swank suburban Valley Theatre last week over a labor dispute, threatens to go non-union unless "a fair settlement" is reached. Action halted run of 20th's "South Pacific" in the 23d week.

His explanation of the shuttering on the theatre's marquee reads: *"Featherbedding by the operators closed this theatre."*

Wiethe asked for a reduction of personnel, stating that business dipped 25% since Labor Day. He claimed that the IATSE stagehands and ticket sellers "offered relief," but the IATSE boothman refused to cut down from four men.

William Lynn, business agent of Local 327-A, Moving Picture Operators' Union, said Wiethe's demand would violate the union's policy of long standing on road show jobs.

The Perfect Furlough
(C'SCOPE—COLOR

Well-paced comedy with fair-enough merriment and Tony Curtis and Janet Leigh to provide sufficient boxoffice returns.

Universal release of Robert Arthur production. Stars Tony Curtis, Janet Leigh, Keenan Wynn, Linda Cristal, Elaine Stritch; features Marcel Dalio, Les Tremayne, Jay Novello. Directed by Blake Edwards. Screenplay, Stanley Shapiro; camera (Eastman Color), Philip Lathrop; editor, Milton Carruth; music, Frank Skinner. Previewed at RKO 58th Street Theatre, N.Y., Sept. 30, '58. Running time, 93 MINS.

Paul Hodges	Tony Curtis
Vicki Loren	Janet Leigh
Harvey Franklin	Keenan Wynn
Sandra Roca	Linda Cristal
Liz Baker	Elaine Stritch
Henri	Marcel Dalio
Col. Leland	Les Tremayne
Rene	Jay Novello
Major Collins	King Donovan
M.P. No. 1	Gordon Jones
Pvt. Brewer	Alvy Moore
French Nurse	Lilyan Chauvin
Sgt. Nickles	Troy Donahue
M.P. No. 2	Dick Crockett
French Doctor	Eugene Borden
Asst. Hotel Manager	James Lanphier

Basic story is lacking in substance and it's difficult to figure the sense behind the casting of Janet Leigh as a U.S. Army psychologist. But, then, "Perfect Furlough" is done up strictly for laughs and, for those who are on an anything-goes kind of basis, it stacks up well enough.

Writer Stanley Shapiro, in plotting the farce, followed obvious lines. Group of soldiers in an Arctic outpost are in dire need of morale uplifting. They have nothing but women on their minds and daydream about erotic opportunities.

Miss Leigh provides what's intended to be the solution. One of the group is to be given the "perfect furlough" and the others are to experience it vicariously. Tony Curtis, who's a sharp operator with a big reputation for taking a fancy to femmes, cops the leave. He chooses three weeks in Paris with nifty looker film star Linda Cristal. Miss Leigh goes along to supervise and it's only a matter of time before Miss Leigh and Curtis team up at the altar.

While the script's turns can easily be guessed in advance there are within its framework some amusing situations. Too, director Blake Edwards keeps the broad action going at a good clip and Robert Arthur has wrapped up his production handsomely in CinemaScope and Eastman Color.

The overall result is a fair-enough boxoffice contender with Curtis' name providing an extra lift.

Curtis plays comedy well, playing it broadly (there's not much subtlety in the screenplay) and agreeably. Miss Leigh, as noted, is the psychologist; this profession rarely yields such attractive practitioners.

Keenan Wynn is Miss Cristal's manager and comes off as a stereotyped zany caricature. Elaine Stritch does handily as a hard-boiled, cynical pressagent. Marcel Dalio, Les Tremayne and Jay Novello work competently in feature-billing spots and King Donovan, as the perplexed army major in charge of Curtis' expedition to Paris is an amusing all the way.

Miss Cristal as the film star who keeps her marriage a secret until she becomes pregnant (a situation for which Curtis at first is held responsible) looks and plays her part in appealing fashion.

Philip Lathrop's camera work is sharp, editing is tight enough and music, editing and technical credits all are good. *Gene.*

Joy Ride

No names, but exceptionally well-done suspense item.

Hollywood, Oct. 3.

Allied Artists release of Ben Schwalb production. Stars Rad Fulton, Ann Doran, Regis Toomey. Directed by Edward Bernds. Screenplay, Christopher Knopf; from a story by C. B. Gilford; camera, Carl Guthrie; music, Marlin Skiles; editor, William Austin. Previewed at the studio, Sept. 30, 1958. Running time, 65 MINS.

Paul	Rad Fulton
Grace	Ann Doran
Miles	Regis Toomey
Arnie	Nicholas King
Vince	Robert Levin
Dirk	Jim Bridges
Barrett	Roy Engel
Taverner	Robert Colbert
Ellensten	Robert Anderson

"Joy Ride" is a tough and often terrifying melodrama of juveniles underpriviliged in mind only who set out to demoralize and dominate an older man for no apparent reason except "kicks." The Ben Schwalb production for Allied Artists, skillfully directed by Edward Bernds, is too modest in structure to attract much attention, but it is absorbing screen entertainment and will be no disappointment to the customers. Slated for double-bills, it will be a strong entry in this class.

The plot of Christopher Knopf's screenplay, based on a story by C. B. Gilford, is very simple. A quartet of teen-agers, Rad Fulton, Nicholas King, Jim Bridges and Robert Levin, spot a sports car owned by Regis Toomey. They want a ride in it. Sensing Toomey's uncertainty to their request, and mistaking his natural kindness as fear, they launch a campaign of systematic intimidation and mounting ferocity. The "Joy Ride" now becomes secondary to their immature desire to conquer the car's owner, symbol of authority and adulthood. Their campaign culminates when they openly invade Toomey's home while he is away and terrorize his wife, Ann Doran, into a heart attack.

Basically, of course, this kind of story is similar to "The Desperate Hours," and others of that genre. But this does not mitigate against its power to absorb the spectator. Knopf's screenplay does not neglect the reasons for the youths' behavior and it attempts an ending along contemporary sociological lines in which Toomey as shown as almost superhumanly tolerant and understanding of the situation. (He gets the charges against three of the boys reduced, conscious that prison terms may not be the answer to their problem.)

Toomey performs with dignity and authority and Miss Doran, as the wife, is a fine study in muted hysteria. The young men, Fulton, King, Bridges and Levin, are uniformly good, and other cast members, Roy Engle, Robert Colbert and Robert Anderson give solid support.

All aspects of the production respond to Bernds' incisive direction, including the photography of Carl Guthrie, Marlin Skiles' imaginatively-used music, and the expertly paced editing by William Austin. *Powe.*

The Man Upstairs
(BRITISH)

Modest, well-made little thriller; should be useful entertainment in average houses.

London, Sept. 30.

British Lion release of an ACT (Robert Dunbar) production. Stars Richard Attenborough, Bernard Lee, Donald Houston, Dorothy Alison. Directed by Don Chaffey. Screenplay, Alun Falconer; camera, Gerald Massie-Collier; editor, John Trumper. At Hemmer Theatre, London. Running time, 88 MINS.

The Man	Richard Attenborough
Inspector	Bernard Lee
Sanderson	Donald Houston
Mrs. Barnes	Dorothy Alison
Nicholas	Charles Houston
Eunice	Maureen Connell
Pollen	Kenneth Griffith
Helen	Virginia Maskell
Mrs. Lawrence	Patricia Jessel
Miss Acres	Amy Dalby
P. C. Stevens	Edward Judd
Injured Sergeant	Patrick Jordan
Mr. Barnes	Alfred Burke
Johnny	David Griffith
Superintendent	Walter Hudd
Dulcie	Polly Clark
Sgt. Morris	Graham Stewart

"The Man Upstairs" is a competently made, often tense, little drama, which comes off well within its own modest terms. But it is doubtful if many people will be happy to pay out good money to see the kind of pic which could have been handled equally well on television. This seems no way to combat the small screen. Starring several popular British players, it should be a useful booking for most British houses, but it is not important enough to arouse much interest in the U.S.

The story has Richard Attenborough as a scientist who has been involved in a laboratory accident in which his fiancee's brother has been killed. Burdened with a sense of guilt, he has changed his name and is living in a seedy lodging house. The film concerns one night in his life. His peculiar behaviour causes one of the guests to call the police. Attenborough locks himself in his room and the story line concerns the reactions of the various guests to the situation and the clash between an intolerant police officer and a local mental welfare officer.

Don Chaffey's direction is straightforward and brings out several good performances, notably by Attenborough, in a difficult role. Kenneth Griffith is a fussy busybody, Dorothy Allison an understanding housewife and Donald Houston the welfare officer, all nice portrayals. Bernard Lee, as the cop also is good.

Virginia Maskell also shows considerable promise in a tiny part as Attenborough's girl friend. Dialog is sometimes a trifle too literary and the acting taking place in such cramped circumstances makes it difficult for the requisite tension to be unflagging. But the atmosphere of fear and suspicion has been excellently created and handled. *Rich.*

Money, Women and Guns
(COLOR; C'SCOPE)

Suspense oater of routine interest and prospect.

Hollywood, Sept. 5.

Universal release of a Howie Horwitz production. Stars Jock Mahoney, Kim Hunter, Tim Hovey; costars Gene Evans, Tom Drake, Lon Chaney, William Campbell, Jeffrey Stone, James Gleason, Judy Meredith. Directed by Richard H. Bartlett, Screenplay, Montgomery Pittman; camera (Eastman color), Philip Lathrop; music supervisor, Joseph Gershenson; editor, Patrick McCormack. Previewed at the studio, Sept. 4, '58. Running time, 80 MINS.

Hogan	Jock Mahoney
Mary Kingman	Kim Hunter
Davey Kingman	Tim Hovey
Sheriff Crowley	Gene Evans
Jess Ryerson	Tom Drake
Art Bridwell	Lon Chaney
Clint Gunston	William Campbell
Johnny Bee	Jeffrey Stone
Henry Devers	James Gleason
Sally Gunston	Judy Meredith
Damion Bard	Phillip Terry
Setting Sun	Richard Devon
Nibbs	Ian Mac Donald
John Briggs	Don Megowan
Job Kingman	Nolan Leary
Joe	Kelly Thordsen

"Money, Women and Guns" title doesn't have much to do with the product but is apparently dedicated to the proposition that magic in the billing will overcome the lack of it in the production. A mysterious will and the suspense involved in carrying out its terms supply the plot for the Howie Horwitz production, directed by Richard H. Bartlett. Satisfactory for double-bill booking.

Jock Mahoney is the frontier detective hired to unravel the mystery caused by the will of an old prospector, bushwacked by three guns. Mahoney must track down each name mentioned in the will and not only make sure each beneficiary is legitimate but, in the process, find the killers. In the course of his investigation he meets and falls in love with Kim Hunter, mother of Tim Hovey, one of these named in the testament. He also solves the mystery of the murder, when he discovers that Jeffrey Stone, who has been wandering through the picture as a mystery stranger, was one of the three gunmen—but a repentant one—who took part in the killing.

Montgomery Pittman's screenplay is interesting and Bartlett's direction is capable, although lacking in much tension. Mahoney does a rough-hewn job of the restless detective, but Miss Hunter's talents are wasted in a routine role. Young Hovey contributes some humor, and others in the cast who make effective contributions include Stone, Gene Evans, Lon Chaney, Tom Drake, James Gleason, William Campbell and Judy Meredith.

Philip Lathrop's Eastman-color-CinemaScope photography is a plus value. *Powe.*

Menace in the Night

Melodrama for second billing.
(BRITISH)

Hollywood, Sept. 25.

United Artists release of a Gibraltar Production. Stars Griffith Jones, Lisa Gastoni, Vincent Ball; features Eddie Byrne, Victor Maddern, Clifford Evans, Joan Miller, Leslie Dwyer, Leonard Sachs. Produced by Charles A. Leeds. Directed by Lance Comfort. Screenplay by Norman Hudis and John Sherman, from a novel, "Suspense," by Bruce Graeme; camera, Arthur Graham; editor, Peter Pitt; music, Richard Bennett. Previewed at Goldwyn Studios, Sept. 26, '58. Running time, 78 MINS.

Rapson	Griffith Jones
Jean Francis	Lisa Gastoni
Bob Meredith	Vincent Ball
Art	Eddie Byrne
Ted	Victor Maddern
Inspector Ford	Clifford Evans
Victor's Wife	Joan Miller
Victor	Leonard Sachs
Toby	Leslie Dwyer
Postman's Widow	Jenny Laird
Betty Francis	Angela White
Mrs. Francis	Barbara Couper
Auntie	Marie Burke
Bank Manager	Andre Van Gysegham

Instead of falling down, London Bridge draws up in "Menace in the Night," and, in so doing, allows a sleek British sedan and its robbery-prodded driver to be hurled into the murky Thames, thus producing the only real thrill this Scotland Yard epic has to offer. An English film, apparently made two years ago and just now picked up for U.S. release by United Artists, it has scarcely a peg to sell it on and likely will live its life as a somewhat offbeat filler.

Charles A. Leeds produced the Gibraltar Production on what couldn't have been a very hefty budget, but scenes of internal London will be bonuses for American audiences. Norman Hudis and John Sherman screenplayed from a Bruce Graeme novel called "Suspense," and, although too talky in the first reel or two, it's a fair script when the action rolls around. Direction by Lance Comfort, likewise, picks up in direct relation with the action.

Story is a simple one, revolving around four Britishers who plan and execute the robbery of a mail van hauling 250,000 pounds sterling worth of soiled banknotes to the furnaces. But, it seems, there's an eyewitness—a fetching blonde who co-operates with the bobbies until threatened by one of the culprits—and then there's an overzealous reporter who's out to scoop London's other dailies. The robbers bicker among themselves, resulting in one death and three remaining who steal from each other, and finally there's the big chase, at the end of which the leader drives off the bridge.

Performances, with few highlights, are nonetheless adequate. Lisa Gastoni, as the blonde, is fine to look at, and she manages to create a considerable amount of fear. It does seem strange, though, that, despite a thoroughly British family, she converses in a delightful continental accent. Griffith Jones, as the gang leader, and Vincent Ball, as the reporter, are fine, and Clifford Evans, as the inspector, Eddie Byrne, Victor Maddern and Leonard Sachs, as the other gangsters and Leslie Dwyer, as an underworld barber, are good.

Cameraman Arthur Graham's work is generally proficient in spite of frequent overexposures, with editing by Peter Pitt and art direction by John Stoll adequate. Philip Martell directed an excellent Richard Bennett musical score that turns out to be more exciting than most other aspects of the film. *Ron.*

Le Gorille Vous Salue Bien
(The Gorilla Greets You)
(FRENCH; FRANSCOPE)

Paris, Sept. 30.

Pathe release of Raoul Ploquin production. Stars Lino Ventura, Bella Darvi, Charles Vanel; features Pierre Dux, Rene Lefevre, Robert Manuel. Directed by Bernard Borderie. Screenplay, Antoine Dominique, Jacques Robert, Borderie, from the novel by Dominique; camera, Louis Page; editor, Pierre Gaudin. At Balzac, Paris, Running time, 105 MINS.

Gorille	Lino Ventura
Moll	Bella Darvi
Colonel	Charles Vanel
Inspector	Rene Lefevre
Lawson	Pierre Dux
Kanas	Robert Manuel

Film kicks off what may turn into a long, lucrative series here. It concerns a secret service man, known as "The Gorilla," forever caught between gangsters and the police, to whom he must remain unknown. This allows for plenty of fights, dolls and intrigue. Well manned, slickly paced, it is okay entertainmentwise, but emerges for only possible dualer fare outside of its own country.

"The Gorilla" is investigating stolen missile plans which brings him into contact with counterfeiters, dope peddlers and high ranking espionage agents. He comes through via his shrewdness, great strength and wise chief who overlords it all via quiet mastery.

With top actors in the many overdrawn parts, the film is acceptable on most counts and is helped by Lino Ventura's miming of the clever, strong and pugnacious Gorilla. Bella Darvi is a fine, perverse gun moll and technical credits are helpful. This is played straight, unlike the successful Eddie Constantine parody G-Man films it seems to be emulating. *Mosk.*

Metro's Hot 'Cat'

Continued from page 1

films. "Defiant Ones" (UA), which likewise was just getting started as the month ended, did well enough to finish fourth in the final week. Also new, "Harry Black and Tiger," (20th), was uneven but managed to finish 10th the same week. "Wind Across Everglades" (WB), another newie, wound up 11th another stanza during the month.

"Raw Wind in Eden" (U) did well enough to be runner-up film one week. "Certain Smile" (20th) was 12th one round in weekly VARIETY ratings. "La Parisienne" (UA), which was eighth in August, was in a like category to cop 12th place another week. Same applies to "Tank Force" (Col). "Night Heaven Fell' (Kings) finished 10th in weekly ratings another stanza.

"Kings Go Forth" (UA) added additional coin in bigger keys early in the month. Same was true of "Proud Rebel" (BV) and "Twilight for Gods" (U). Last-named was 10th-place winner in August.

"South Seas Adventure" (Cinerama), which was launched in Chicago late last month, promises to measure up to its showing in N.Y. at the Warner where now in its 12th week. It goes into the same houses where Cinerama subjects have played as soon as "Search for Paradise" winds up its runs.

She Didn't Say No!
(BRITISH-COLOR)

Naive, but warmhearted piece of Irish blarney. Fairly amusing mixture of comedy, whimsy and sentiment which lacks marquee value.

London, Sept. 30.

Associated-British release of a Sergei Nolbandov production. Features Eileen Herlie, Niall MacGinnis, Ray McAnally, Perlita Neilson, Liam Redmond, Betty McDowell, Ian Bannen. Directed by Cyril Frankel. Screenplay, T. J. Morrison and Una Troy, from Una Troy's novel, "We Are Seven"; camera, Gilbert Taylor; editor, Charles Hasse; music, Tristram Carey. At Studio One, London. Running time, 85 MINS.

Bridget Monaghan	Eileen Herlie
Mary Monaghan	Perlita Nielson
Tommy Monaghan	Wilfred Downing
Poppy Monaghan	Ann Dickins
The Twins	Teresa & Lesley Scoble
Toughy Monaghan	Raymond Manthorpe
Jamesy Casey	Niall MacGinnis
Matthew Hogan	Patrick McAlinney
William Bates	Jack MacGowran
Mrs. Bates	Joan O'Hara
Jim Powers	Ray McAnally
Mrs. Power	Betty McDowell
Peter Howard	Ian Bannen
Miss Hogan	Eithne Dunne
The Film Director	Hilton Edwards
Miss Kelly	Maureen Halligan
The Judge	Harry Hutchinson
Darmody	Paul Farrell
Maybella Merton	Shirley Joy
Mrs. Merton	Viola Keats
Maggie Murphy	Anna Manahan
The Sergeant	Michael O'Brien
Doctor Cassidy	Liam Redmond
The Inspector	John Welsh

The story line of "She Didn't Say No!" sounds a fairly risque theme for a film, unless treated as sharp satire. But actually it is a warmhearted comedy. It's naive and loaded with Irish blarney which sometimes teeters uncomfortably to the verge of sentimentality. But the accent is mainly on comedy and a competent bunch of Irish players extract a healthy measure of yocks. There are also some attractive moppets, and it should appeal particularly to femme picturegoers. Pic will be a worthwhile proposition in British family houses, but lack of stellar names may soft-pedal its prospects further afield.

Based on Una Troy's novel, "We Are Seven," this vehicle has Eileen Herlie as an attractive, romantically-minded, indulgent woman whose lover died before they could marry, leaving her with a child. Her idealistic search for a father for the child has unfortunate results. She is mother of six born on the wrong side of the blanket.

Since the last five children have been fathered by men of the village, Miss Herlie's family is something of a local embarassment, with villagers anxious to get them out of their hair. There is a predictable, but neat pay-off leading up to a happy ending for a film which despite early misgivings, is put over without any offense.

Cyril Frankel has directed with a light touch while Gilbert Taylor's color photography makes good use of the pleasant Irish scenery. The dialog has good humor rather than wit. Sentimental sequences do not obtrude so that this disarming film seems rather better while watching it than it probably is.

Eileen Herlie gives an attractive performance as the woman who unwittingly causes all the bother. Among other adult performances which add to the film's merits are those of Betty McDowell, Jack McGowran, Ian Bannen, Perlita Neilson, Eithne Dunne, Liam Redmond, Ray McAnally and Niall MacGinnis.

But it is the children who contribute most to "She Didn't Say No!". This introduces a youngster named Raymond Manthorpe. He is a tiny kid with tremendous self-assurance and sense of comedy. Another promising newcomer is Ann Dickens, with a neat performance as a screen-struck teenager. Shirley Joy, as a precocious child film star, Tristram Carey's music leans heavily on typical Irish airs, but is well suited to the subject. *Rich.*

Philly Tent's 73G Harvest

Philadelphia, Oct. 7.

Theatrical and face luminaries, plus civic officials helped make the "Old Newsboys Day" fund drive of the Variety Club, Tent 13, a $73,000 success.

Showmen's group linked forces with the Philadelphia Inquirer in fund-raising stunt to aid club's summer camp for handicapped children. Hal Marshall, 20th Century Fox publicity man, acted as coordinator for "Old Newsboys Day" (Oct. 3) in which $23,000 was raised in street corner sales in three hours.

Among the showbiz "Newsboys" were Sophie Tucker, Tommy Leonetti, Don Rickles, Al Fisher and Lou Marks, Frankie Avalon, Jodie Sands Charlie Gracie along with the floor shows of virtually every midtown cafe plus a majority of the local radio and tv personalities.

HISTORY WITH RESERVATIONS

Bullish on Loew's Earnings

First quarter of Loew's current fiscal year, ending Nov. 30, will bring net earnings of around $2,500,000 and "don't be surprised" if the second quarter's net is up to $3,500,000, circuit operator Harry Brandt predicted this week:

All due to important boxoffice pictures, he said. Brandt has been a strong supporter of president Joseph R. Vogel's management and sees the earnings as further warranting full film industry confidence in Vogel.

Harry Brandt Says U.S. Theatremen Root for Vogel's 'Hold-the-Studio'

Joseph R. Vogel, president of Loew's, apparently has the exhibitors of the country on his side in his differences with Louis Green, Jerome Newman and other Wall Street interests, according to Harry Brandt, New York circuit operator.

Theatremen are motivated by the wish to see the Metro studio continue as a means of providing exhibition with a flow of product. They feel certain that Vogel will continue operation of the studio and, in contrast, suspect the Green-Newman faction is entertaining ideas of short-term profit-taking via liquidation, said Brandt.

The Gotham theatreowner said he figures that exhibs presently own about 500,000 shares of Loew's common stock. And, Brandt adds, he's ready to take a prominent role in any proxy fight that comes about, just as he did in the previous row between Vogel and the opposition forces.

But Brandt doubts that a proxy fight will materialize because this time "Green knows he's on the wrong side of the fence." The reference is to Green's position favoring a spinoff of the studio which, Brandt asserted, would not be practical since the film-making plant requires the affiliated enterprises, such as the music companies, foreign theatres, etc., which would go with domestic theatres under the Green plan.

The Green-Newman side's claim of controlling 2,000,000 voting shares is not accepted by Brandt. He said this amount of stock represents the total of shares held by brokers and it's to be seriously doubted that all of it would be voted for Green-Newman.

Brandt said he and his family own 20,000 shares.

No Compromise in Sight

Next meeting of the Loew's board is penciled for Oct. 22 with, so far, no evidence of a compromise that could avert a clash between president Joseph R. Vogel and the Jerome Newman-Louis Green faction.

The issue remains the same. Vogel wants the film end of the corporation to survive as the "parent" following divorcement, with domestic theatres spun off. Newman-Green syndicate is demanding that the studio be spun off.

Wall Street sources this week claimed that Newman-Green will have a strong edge in any kind of voting contest, with stockholder support increasing day by day.

50 Goldwyns Up For Syndication

Samuel Goldwyn is making 50 back-number features available to television. They're on the market and if a deal materializes it would mark the first unloading to tv by the veteran producer.

James Mulvey, president of the Goldwyn organization, is engaged in sale talks but is keeping the wraps on the identity of possible buyers. Product on the block includes about eight post-1948 features. Among these is "Hans Christian Andersen," Danny Kaye starrer.

N.Y. Rivoli Run Summary: 'Days' Gross $4,872,326; Sold 187,622 Souvenirs

When "Around the World In 80 Days" bowed out of the Rivoli Theatre, N. Y., last week (5) it completed a run of 102 weeks at the Broadway showcase, second only in length to that chalked up by "Cinerama." The net theatre gross for "80 Days" was $4,872,326 and it was seen by 2,173,238 persons in 1,564 performances. Some 187,622 souvenir books were sold at $1 a piece.

"80 Days" opened at the Rivoli on Oct. 17, 1956. It didn't have an empty seat for the first 15 months. The Mike Todd film is skedded to open at 11 houses, including six Loew's theatres, in the metropolitan area Nov. 11.

Dixie Boxoffice Up 17% on '57

Business throughout the South this year has been about 17% above 1957, but still between 15% and 20% below the 1954-'55 level, Ernest G. Stellings, president of the Theatre Owners of America, said in N.Y. yesterday (Tues.).

He said his, like other, circuits were closing down unprofitable situations and predicted that, if current business conditions continue, exhibition throughout the country will be trimmed down to between 15,000 and 16,000 regular theatres and drive-ins.

"There's nothing wrong with this," he commented. "It's simply an adjustment. Naturally, I'd prefer if there were more houses, but you've got to face reality."

Stellings said he was satisfied with the way most of the companies were following "orderly release" plans worked out between them and the exhibitors. "We've got a good flow of product between Oct. 1 and Christmas and beyond," he held.

Stellings stressed the business comparisons with 1957 aren't valid since last year was such a bad year for business.

SID BLUMENSTOCK, ACAD COORDINATOR

Sid Blumenstock, former ad-pub director for Paramount Pictures, last week was named as coordinator of all Motion Picture Assn. of America promotional and publicity activities in connection with the 1959 Academy Awards telecast. It pays $500 weekly.

Blumenstock was picked at a meeting of the MPAA's ad-pub directors committee under the chairmanship of Charles Simonelli. Aim is to "direct the public's attention toward the industry's most important public relations activity of the year."

Brando Signs on 'Bounty'

Marlon Brando has been signed to star in Metro's remake of "Mutiny on the Bounty," which the studio is planning to film next year.

Aron Rosenberg will produce. Original version of the adventure yarn was made in 1935, with Clark Gable and Charles Laughton starring.

BEFORE CIVIL WAR NO MAN'S LAND

American history prior to the Civil War is a neglected plot area for Hollywood producers, and likely to remain so. The reasoning of the showmen goes like this:

"There's no suspense in Alexander Hamilton. Every Schoolboy knows he was knocked off by Aaron Burr."

This seems not to apply to the Bible. Everybody knows Moses made it across the Red Sea and the pursuing Egyptians didn't. But the Bible is always "special."

It's also tough to fictionalize well-established historic American personages, since taking liberty with them would bring a lot of angry kicks.

Director Elia Kazan said last week that he regretted the absence of American history themes on the screen, but he, too, bows to the inevitable. "I remember visiting the set of 'Knickerbocker Holiday' once and talking to one of the extras I knew," he related. "The man had appeared in many films. He pointed to his knickers and said: 'Whenever I've appeared in one of these in a picture it's always lost money.'"

One film challenging the prevailing theory is Samuel Bronston's upcoming "John Paul Jones," which John Farrow directed in Spain and which pretends to relate the tumultuous career of the American naval hero. Though it concentrates on his exploits at sea (reenacting the historic encounter between the Bonhomme Richard and the Serapis off the British Coast), the film includes many characters out of American history. Bronston is planning another naval history film dealing with the life of Admiral Nelson.

Biblical times will be represented with the ambitiously planned filmization of "The Greatest Story Ever Told" at 20th-Fox, and the currently shooting (in Spain) "Solomon and Sheba," costarring Tyrone Power and Gina Lollobrigida. Going back to antiquity, a film is to be made of the best-seller, "The King Must Die," and another is due on the Spartans. Metro's spectacular "Ben Hur" remake is winding up in Italy and Kirk Douglas has "The Vikings" in current release. Also planned (by Yul Brynner) are a remake of the Japanese samurai film, "The Magnificent Seven" and "Spartacus and the Gladiator." Alec Guinness plans to appear in a film on the life of Buddha.

There are many other titles. "The Big Fisherman" is being done by Rowland V. Lee for Disney release; Ava Gardner stars in "The Naked Maja," a story about Goya, which has been completed in Rome; Brynner has shot "The Buccaneers" and 20th is releasing "The Barbarian and the Geisha," which tells the story of the first American consul sent to Japan.

The one film dealing with American history, but in a whimsical rather than a historical way, is the production of "The Devil's Disciple," based on the G. B. Shaw play, which Hecht-Hill-Lancaster is shooting in London. It is set in the time of the American revolution. At Columbia, "Andersonville" still is an active project. The MacKinlay Kantor book tells of the infamous Southern prison camp during the Civil War. Another film with a historical theme is "The Miracle," which plays off at the time of Waterloo.

Set in more recent times are "Shake Hands with the Devil," now shooting in Ireland and telling a story of the 1920 Irish Republican rebellion, and "Inherit the Wind," which Stanley Kramer will make, based on the play about the Scopes trial. And anticipating the future, with a somewhat bleak outlook, are two films — "On the Beach" and the one made by Harry Belafonte. Both deal with situations created after the world has been devastated by a new war.

James Skaggs named manager of the Lakewood Theatre, Dallas, operated by Interstate.

Wall Streeters See Their Own Men And Views Sure-Winning in Loew's

By ABEL GREEN

Wall Streeters say that the way the market is acting on Loew's Inc. stock the investors are betting on Louis A. Green and Jerome Newman in the current tussle with Joseph R. Vogel, company president, who is resisting spinning off the Culver City studio. Downtowners aver that a special committee appointed at last week's special meeting, which must report back in November, will recommend finalization of the move to divorce the company and relinquish the film production-distribution phase of it. It is said, pointedly, that this is not a "loaded" committee by the Vogel management.

The insurance companies are owed some $24,000,000 and the proposed split, under Federal divorcement, would relieve the real estate company (theatres, music, records, radio and tv stations) of that commitment. Proposal is for the picture company to assume that indebtedness, on the theory it was largely borrowed for film production in the first place. No. 2, the potential $35,000,000 in television film rentals would redound 50% to the picture company, hence it would yield an immediate $17,500,000 against $24,000,000 obligation.

All the film libraries already earmarked for tv and the post-1948 films would go into the picture company, as a major asset for unlimited future value according to present plans. The studio also would retain MGM-TV film production and distribution operations, according to the Green-Newman plan.

Want No Proxy Fight

Green-Newman want no proxy fight, they aver, and while Vogel has been heatedly opposing spinning off the studio, they favor him to become president of the new Loew's Inc. which would comprise the theatre holdings, real estate, MGM Records, radio station WMGM (N. Y.), interests in several television stations across the land, and The Big Three Music Corp. (holding company for the Robbins, Feist and Miller Music Publishing Corps. Metro has dominant control although 20th-Fox also has an interest in the music firms).

The trading volume in Loew's Inc. stock has been big in a bullish market; some days the former blue chip and bellweather amusement stock was the No. 1 traded issue. It has pyramided in a few months from a low of $12 to over $22, and this near-doubling of the value of the stock is not based, say the downtowners, on "Cat" or "Gigi"

(Continued on page 19)

Vogel Sees 'Peace'

There's to be no proxy fight at Loew's, despite reports to the contrary, president Joseph R. Vogel stated in New York yesterday (Tues.). While declining to offer any official breakdown, he said all Loew's divisions ("including our studio in Hollywood, which I regard as our prime asset") are operating at a profit.

Vogel went on: "I want it plainly understood that my associates and I assumed our positions in Loew's to rehabilitate, not liquidate, our greatest potential earning asset—the MGM studios."

The prez said in effect he originally had asked for a brief opportunity to show the film-making lot could make money and, having been given such opportunity, the point has been proven.

Vogel's Own Spin: Theatres By Jan.

Joseph R. Vogel, president of Loew's, will attempt to spin off the domestic theatre end of the corporation, as he has wanted to do from the start, by next January. This would be a month in advance of the Loew's annual meeting of stockholders.

Such a move is being opposed by the Louis Green-Jerome Newman board-stockholder group, which wants the studio spun-off, with the theatre division and other subsidiary enterprises emerging as the parent.

Vogel's strategy, as now blueprinted, is designed to avert a proxy fight and, at the same time, achieve the chief exec's objectives.

As president, Vogel is said to feel he's in a position to call the turns on the corporate split. This is particularly so, he believes, since the stockholders already have voted approval (several years ago) of dividing the company along the lines he chooses.

It's figured in some quarters, though, that such a maneuver would bring about court action, with Green, Newman, et al., looking for an injunction to stop Vogel.

CHUCK TEITEL'S HORIZON

Chi Art Handler Eyes Additional Markets

Chicago, Oct. 7.

Chuck Teitel is pondering expansion of his distribution and theatre interests based here, with possibility the former may wind up as a sometime national operation.

With foreign pictures (e.g. "And God Created Woman," "La Strada") the bulk of its roster, the distribbery now covers the Chi, Milwaukee and Indianapolis exchange territories, but Teitel has eyes additionally for the Des Moines, St. Louis and Minneapolis markets. In the case of some pix, he would book nationwide.

Theatrewise, Teitel has only one showcase, the 600-seat World Playhouse, Chi's pioneer art filmery, but Teitel says he "may go into art situations elsewhere," most likely in one or more major midwest cities.

Ready 'Elmer Gantry'

Hollywood, Oct. 7.

Richard Brooks has just returned from Europe with a first draft of Sinclair Lewis' expose of evangelism, "Elmer Gantry." Release to be budgetted at $3,000,000 is marked to go through United Artists. Filming starts Dec. 15.

Brooks is handling both writing and directing.

Irving Lazar is coordinating production.

'Beg' Public To See 'Debutante'

Minneapolis, Oct. 7.

"The Reluctant Debutante," at the Gopher here, has failed by a long distance to come up to boxoffice expectation, but is now in its third (and final) week because the winning competing bid required its retention.

At the third week's outset, the Gopher management, upset because of the mild response to a highly praised attraction, took large newspaper space virtually to plead with the public not to overlook the picture, a new approach here and, coming at the runs' end all the more unusual.

Among other type-packed ad headed "Attention" pointed out the large business done by "Debutante" at New Yorks' Radio City and declared "it's the talk of the country and it has been a privilege for this theatre to show it—one of the finest comedies ever made."

"Unhesitatingly recommending" it, the ad expresses the hope "you will not pass up this opportunity to see it—one of the year's best pictures."

New Films Hypo L.A.; 'Defiant' Huge $43,000, 'Seas' Socko 27G, 'Terror' Fair 13G, 'Desire' 9½G, 'Days' 14G

Los Angeles, Oct. 7.

Local first-runs are taking on a rosier hue this week because of a pair of wow new bills. "Defiant Ones" is heading for a great $43,000 in two theatres. "South Seas Adventure," after running up a slick $15,800 for three-day first week, is looking for a socko $27,000 in second, picture's first full week at Warner Hollywood.

Other newies shape fair to mild or worse. "It—Terror From Beyond Space" looks mild $13,000 in three houses. First multiple run of "La Parisienne" looms fair $12,500 in four spots. "Matchmaker," also on initial multi-run, is neat $9,700 for four locations.

"Streetcar Named Desire," in third round at Four Star, and opening week for two other houses, shapes okay $9,500. "Cat on Hot Tin Roof" looms snappy $11,000 in sixth frame at Fox Wilshire. "Big Country" is rated hearty $7,000 in seventh Warner Beverly session.

All hard-ticket entries are holding well with just as strong or better takes than recently. "Around World in 80 Days" shapes as standout in this category with a tall $14,200 in 94th stanza at the Carthay.

Estimates for This Week

Fox Beverly, Orpheum (FWC-Metropolitan) (1,170; 2,213; 90-$2)—"Defiant Ones" (UA). Socko $43,000. Last week, Fox Beverly, "Reluctant Debutante" (M-G) (6th wk), $4,900. Orpheum with Hollywood, "Trapeze" (UA), "Vera Cruz" (UA) (reissues), $5,900.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (2d wk). Wham $27,000. Last week, $14,800 for 3 days.

Hillstreet, Hawaii, Uptown (RKO-G&S-FWC) (2,752; 1,106; 1,715; 90-$1.50)—"It—Terror from Beyond Space" (UA) and "Curse of the Faceless Man" (UA). Mild $13,000. Last week, Hillstreet, "Creatures Jungle" (Indie) "Beast Paradise Isle" (Indie) (reissues), $2,700. Hawaii with State, Ritz, "Badlanders" (M-G), "Lady Godiva Rides Again" (Indie) (Hawaii, State), "Kathy 'O'" (U) (Ritz) $11,500. Uptown with Pantages, Los An-

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Broadway Grosses

Estimated Total Gross
This Week $565,000
(Based on 24 theatres)
Last Year $524,300
(Based on 23 theatres)

'Yankees' Mighty $22,000, Toronto

Toronto, Oct. 7.

"Damn Yankees" and "Dunkirk" did turnaway weekend biz to pace newcomers currently. Former is terrific at Imperial. "Tale of Two Cities" also looks fine at small Hyland house. "Reluctant Debutante" still is solid in eight stanza at Loew's while "Gigi" is rated big in 11th session at the Towne. "Indiscreet" also looms fine in sixth round at the Hollywood. "Harry Black and Tiger" shapes sad at Carlton.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25)—"Harry Black and Tiger" (20th). Sad $7,000. Last week, "Me and Colonel" (Col) (3d wk), $11,500.

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 995; 684; 694; 50-75) — "Buchanan Rides Alone" (Col) and "Case Against Brooklyn" (Col). Fair $10,000. Last week, "Attila" (IFD) and "Devil's General" (IFD), $18,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,585; 50-$1)—"Naked Earth" (20th) and "Blond Bait" (20th). Light $9,000. Last week, "Rx Murder" (20th) and "Blood Arrow" (20th), $9,000.

Hollywood (FP) (1,080; $1-$1.25)—"Indiscreet" (WB) (6th wk). Fine $7,000. Last week, $8,000.

Hyland (Rank) (1,057; $1)—"Tale of Two Cities" (Rank). Okay $8,000. Last week, "Carve Her Name Pride" (Rank) (3d wk), $6,000.

Imperial (FP) (3,343; 75-$1.50)—"Damn Yankees" (WB). Terrific turnaway biz at $22,000. Last week, "The Hunters" (20th) (2d wk), $12,000.

International (Taylor) (557; $1)—"King in New York" (IFD) (7th wk). Hep $3,000. Last week, same.

Loew's (Loew) (2,096; 75-$1.25)—"Reluctant Debutante" (M-G) (8th wk). Fine $9,500 or over. Last week, $11,500.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (20th) (14th wk). Big $12,000. Last week, $13,000.

Towne (Taylor) (695; $1-$2.50)—"Gigi" (M-G) (11th wk). Sturdy at $9,000. Last week, $9,500.

University (FP) (1,255; $1.50-$2.40) — "Seven Wonders of the World" (Cinerama) (11th wk). Okay $10,000. Last week, ditto.

Uptown (Loew) (2,074; 60-$1)—"Dunkirk" (M-G). Big $12,000. Last week, "Once Upon Horse" (U), $4,500.

'Country' OK $8,000, Port.; 'Gigi' 6½G, 7th

Portland, Ore., Oct. 7.

Town is bogged down with long playing holdovers and some of newcomers are not getting far. "South Pacific" still is great in 19th frame at the Broadway. "Big Country" looms okay opening stanza at Paramount. "Damn Yankees" in second inning at the Liberty is only so-so.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (19th wk). Stout $6,000. Last week, $6,800.

Fox (Evergreen) (1,536; $1-$1.50)—"Badlanders" (M-G) and "Up In Smoke" (Indie). Fair $6,000. Last week, "Me and Colonel" (Col) and "She Played With Fire" (Col), $6,300.

Guild (Indie) (400; $1.25-$3)—"Gigi" (M-G) (7th wk). Fine $6,500. Last week, $7,700.

Liberty (Hamrick) (1,865; $1-$1.50)—"Damn Yankees" (WB) and "Last of Fast Guns" (U) (2d wk). So-so $5,000. Last week, $6,000.

Orpheum (Evergreen) (1,600; $1-$1.50) — "Tank Force" (Col) and "Buchanan Rides Alone" (Col). Modest $6,500. Last week, "Harry Black Tiger" (20th) and "Sierra Baron" (20th), $6,100.

Paramount (Port-Par) (3,400; $1-$1.50)—"Big Country" (UA) and "Edge of Fury" (UA). Okay $8,000 or near. Last week, "Liane, Jungle Goddess" (Indie) and "Time Lock" (Indie), $4,300.

'Yankees' Big 16G, Philly; 'Cat' 32G, 2

Philadelphia, Oct. 7.

Saturday brought back old times here for first-runs with the World Series clobbering matinees. However, several pix fared so well at night that they are coming through with excellent showings. "Damn Yankees" shapes socko opening week at Randolph while "Cat on Hot Tin Roof" still is wow in second stanza at the Stanley. "Defiant Ones" is rated proud in second week at smaller Stanton. "Dunkirk" drew good notices but it is disappointing at the wickets.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80) — "Dunkirk" (M-G). So-so $7,500. Last week, "Decks Ran Red" (M-G) (2d wk), $5,000.

Boyd (SW) (1,480; $1.25-$2.75)—"Gigi" (M-G) (15th wk). Big $9,000, same as last week.

Fox (National) (2,250; 65-$1.49) — "Voice in Mirror" (U). Thin $5,500. Last week, "Man With Golden Arm" (UA) and "Moon Is Blue)" (UA) (reissues), $6,700.

Goldman (Goldman) (2,250; 65-$1.49)—"White Wilderness" (BV). Pallid $7,500. Last week, "Terror From Beyond Space" (UA) and "Curse Faceless Man" (UA), $7,500.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (28th wk). Okay at $8,500. Last week, ditto.

Randolph (Goldman) (1,250; 65-$1.80) — "Damn Yankees" (WB). Sock $16,000. Last week, "Me and Colonel" (Col) (3d wk), $9,000.

Stanley (SW) (2,900; 99-$1.80)—"Cat on Hot Tin Roof" (M-G) (2d

(Continued on page 21)

Hub Hot; 'Yankees' Sockeroo $24,000, 'Defiant' Boff 19G, 2d, 'Cat' 11G, 7th

Boston, Oct. 7.

Little new product here, but biz is perking all the same with strong holdovers and crisp autumn weather helping trade. "Damn Yankees" shapes sock opening week at the Metropolitan, first winner for house in some time. "High School Hellcats" is good at Paramount and Fenway.

"Badlanders" is fairish at the Orpheum. "Defiant Ones" is the ace holdover with a great take in second at the Memorial. Most surprising is "Time Of Desire" at the Capri which appears set for a longrun after breaking house record, being torrid in second frame. Also smash is "Cat on Hot Tin Roof" in seventh round at State. "Me And Colonel" is holding solid in second at Exeter. "Night Heaven Fell" is still hot at Beacon Hill in sixth round.

Estimates for This Week

Astor (B&Q) (1,371; 75-$1.25)—"Matchmaker" (Par) (3d wk). Nice $7,000. Last week, $9,000.

Beacon Hill (Sack) (678; 90-$1.50) — "Night Heaven Fell" (Kings) (6th wk). Still hot at $6,500. Last week, $7,500.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Windjammer" (NT) (7th wk). Sixth week was another sock $21,000.

Capri (Sack) (1,150; 90-$1.50)—"Time Of Desire" (Janus) (2d wk). Lofty $10,000. Last week, $15,000.

Exeter (Indie) (1,300; 75-$1.25)—"Me And Colonel" (Col) (3d wk). Second week was great $11,000.

Fenway (NET) (1,376; 60-$1.10)—"High School Hellcats" (AI) and "Hot Rod Gang" (AI). Good $5,500. Last week, "At War With Army" (Indie) (reissue) and "Hong Kong Affair" (AA), $3,500.

Gary (Sack) (1,340; $1.25-$3)—"Gigi" (M-G) (6th wk). Solid $17,000. Last week, $19,000.

Kenmore (Indie) (700; 75-$1.25)—"Constant Husband" (BL) and "Last Holiday" (Rank) (7th wk-final). Fine $4,000. Last week, $5,000.

Memorial (RKO) (3,000; 60-$1.10)—"Defiant Ones" (UA) and "Fort Massacre" (UA) (2d wk). Great $19,000. Last week, $26,500.

Metropolitan (NET) (4,357; 70-$1.10)—"Damn Yankees" (WB) and "Party Crashers" (Par). Sock $24,000, first winner in many weeks. Last week, "Harry Black And Tiger" (20th) and "Wolf Dog" (20th), $5,000.

Mayflower (ATC) (683; 75-$1.25)—"Case of Dr. Laurent" (T-L) (8th wk). Oke $3,500. Last week, ditto.

Paramount (NET) (2,357; 70-$1.10)—"High School Hellcats" (AI) and "Hot Rod Gang" (AI). Gaining $14,500. Last week, "At War With Army" (Indie) (reissue) and "Hong Kong Affair" (AA), $9,000.

Pilgrim (ATC) (1,000; 60-$1.10)—"Indiscreet" (WB) and "Cattle Empire" (20th (reruns). Great $8,500. Last week, "Halls of Montezuma" and "Shores of Tripoli" (reissues), $4,500.

Saxon (Sack) (1,000; $1.50-$3.50)—"South Pacific" (20th) (26th wk). Boffo $17,000 again.

Trans-Lux (T-L) (730; 75-$1.25)—"Young And Passionate" (Indie) and "Age of Infidelity" (Indie). Oke $4,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Badlanders" (M-G) and "Apache Territory" (Col). Fairish $12,000. Last week, "Big Country" (UA) (6th wk), $10,000.

State (Loew) (3,600; 75-$1.25)—"Cat On Hot Tin Roof" (M-G) (7th wk). Smash $11,000. Last week, $12,000.

Key City Grosses

Estimated Total Gross
This Week $2,455,500
(Based on 22 cities and 248 theatres, chiefly first runs, including N. Y.)
Last Year $2,335,800
(Based on 22 cities and 248 theatres.)

'Yankees' Great 11G in Dull K.C.

Kansas City, Oct. 7.

Baseball influence is being felt at local deluxers this session as "Damn Yankees" leads the town with a smash week at the Paramount. Otherwise grosses are mild, "Harry Black and Tiger" in three Fox Midwest houses being especially dull. "Me and Colonel" at the Midland is very slow. "God Created Woman" continues to stretch the longrun record at the Kimo while "Cat on Hot Tin Roof" remains strong in sixth week at the Roxy. "Windjammer" shapes nice in sixth round at the Missouri.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-nn, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90) — "Robbery Under Arms" (Rank) plus "Destination 60,000" (AA) (2d run). Mild $7,500. Last week, "Never Love Stranger" (AA), "In Between Age" (AA), "The Oklahoman" (AA) (2d run), same.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (35th wk). Bright $2,000. Last week, ditto.

Midland (Loew) (3,500; 75-90)—"Me and Colonel" (Col) and "She Played with Fire" (Col). Slow $5,500, although drawing strong reviews. Last week, "Dunkirk" (M-G) and "Andy Hardy Comes Home" (M-G), $4,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Windjammer (NT) (6th wk). Holding on at nice $10,000. Last week, same.

Paramount (UP) (1,900; 90-$1.25) — "Damn Yankees" (WB). Nifty $11,000, holds. Last week, "Matchmaker" (Par), $7,000.

Roxy (Durwood) (879; 90-$1.50)—"Cat on Hot Tin Roof" (M-G) (6th wk). Sturdy $4,500; may stay again. Last week, $6,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) "Harry Black and Tiger" (20th) and "White Witch Doctor" (20th) (reissue). Dull $8,000. Last week, "Raw Wind in Eden" (U) and "Saga of Hemp Brown" (U), $7,500.

H.O.'s Boost Cincy Biz; 'Yankees' Robust $8,000, 'Country' Solid at 7G

Cincinnati, Oct. 7.

Hefty holdovers are boosting downtown trade to a favorable degree this week. "Damn Yankees" at Palace and "Big Country" at Keith's shape as solid secondweekers with "Cat on Hot Tin Roof" retaining first-run lead in sixth stanza at the flagship Albee. "Search for Paradise" bids to climb in 44th week as scheduled closing nears. Run of "South Pacific" at the Valley, suburban deluxer, was interrupted Oct. 1 in 23d week by a labor dispute. Owner Lou Wiethe's marquee explanation reads: "Featherbedding by the operators closed this theatre."

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Cat on Hot Tin Roof" (M-G) (6th wk). Still plenty solid at $8,500 after last week's $9,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (44th wk). Perking to $12,000, potent, in announced final two weeks. Last week, $11,000. "Windjammer" (NT) tentatively scheduled to open Oct. 22.

Grand (RKO) (1,400; 75-$1.10)—"Oklahoma" (20th) and "Carousel" (20th) (reissues). Okay $6,500. Last week, "China Doll" (UA) and "Fort Massacre" (UA), $6,000.

Keith's (Shor) (1,500; 90-$1.25)—"Big Country" (UA) (2d wk). Solid $7,000 after $8,600 preem.

Palace (RKO) (2,600; 90-$1.10)—"Damn Yankees" (WB) (2d wk). Swell $8,000. Opener was $10,500.

Det. Off But 'Yankees' Socko $16,000, 'Parisienne' Torrid 12G, Both 2d

Detroit, Oct. 7.

Theatre-going pace is slowing somewhat this week but, generally, downtown biz remains sturdy. "Wind Across Everglades" shapes fair at the Palms while "Matchmaker" is only at the Fox. "Tank Battalion" looks oke at the Broadway-Capitol. However, the second week of "Damn Yankees" is socko at the Michigan while "La Parisienne" stays torrid for second round at the Madison. "Cat on Hot Tin Roof" continues to sizzle in sixth week at the Adams. "South Pacific" looms strong in 26th week at the United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,100; 90-$1.25)—"Matchmaker" (Par) and "Time Lock" (DCA). Mild $12,500. Last week, "Harry Black Tiger" (20th) and "Desert Hell" (20th), $15,200.

Michigan (United Detroit) (4,000; $1.25-$1.50) — "Damn Yankees" (WB) and "Handle With Care" (M-G) (2d wk). Socko $16,000. Last week, $19,000.

Palms (UD) (2,961; 90-$1.25)—"Wind Across Everglades" (WB) and "Whole Truth" (Col). Fair $12,000. Last week, "Never Love Stranger" (AA) and "Bullwhip" (AA), $15,500.

Madison (UD) (1,900; $1.25-$1.50)—"La Parisienne" (UA) and "Lost Lagoon" (Col) (2d wk). Hotsy $12,000. Last week, $18,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Tank Battalion" (AI) and "Hell Squad" (AI). Average $12,000. Last week, "How to Make Monster" (AI) and "Teenage Caveman" (AI), $11,800.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (26th wk). Strong $12,000. Last week, same.

Adams (Balaban) (1,700; $1.25)—$1.50)—"Cat on A Hot Tin Roof" (M-G) (6th wk). Great $9,000. Last week, $9,500.

Music Hall (SW-Cinerama) (1,205; $1.25-$2.65)—"South Seas Adventure" (Cinerama). Begins tomorrow (Wed.). Last week, "Search for Paradise" (Cinerama) (34th wk), terrific $32,500 in final nine days.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Case of Dr. Laurent" (T-L) (4th wk). Dropping to oke $4,500. Last week, $6,000.

'Yankees' Fast $13,000, St. Loo; 'Cat' Hep 9G, 6th

St. Louis, Oct. 7.

The big new entry at the wickets this week is "Damn Yankees," fine at the Fox. "Me and Colonel" at the St. Louis looks lean while "White Wilderness" at the Orpheum is only okay. "Cat on Hot Tin Roof" is going into a strong sixth week at Loew's. "Windjammer" is continuing steady at the Ambassador also in sixth. "South Pacific," the holdover champ, is now in a 25th week at the Pageant.

Estimates for This Week

Ambassador (Cinerama) (1,400; $1.20-$2.40)—"Windjammer" (NT) (6th wk). Good $9,000. Last week, same.

Apollo Art (Grace) (700; 90-$1.25)—"Time of Desire" (Indie). Oke $2,500. Last week, "A Man Escaped" (Indie), $2,500.

Fox (Arthur) (5,000; 65-90)—"Damn Yankees" (WB), fine $13,000. Last week, "Kathy-O" (U) and

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Chi Spotty; 'Hunters' Bangup $18,000, 'Liane' Wham 32G, 'Gigi' Lusty 14G, 'Cat' Big 23G, 6th, 'Colonel' 21G

Chicago, Oct. 7.

Generally moderate biz is in sight for Loop first-runs this session though a few situations are rated hotsy. Roosevelt's initialer of "The Hunters" expects a bangup $18,000 while first frame of "Liane, Jungle Goddess" at Woods may hit a boff $26,000.

Preem sesh of "Law and Disorder" at the Surf is figured a nice $6,000.

Sock among the holdover are "Me and Colonel" in second round at the Esquire and "Cat on a Hot Tin Roof" in sixth stanza at the Chicago. "Certain Smile" is good in Oriental second session. "Damn Yankees" is lively for ditto United Artists round. Garrick's second week of "Wind Across Everglades" is rated soft. Fourth frame of "White Wilderness" at the Loop is nice. "Big Country" in seventh State-Lake stanza shapes oke.

Of the hard ticket pix, "South Seas Adventure" posted a dandy second session at the Palace while "Gigi" at Harris in 13th canto holds strong. "South Pacific" is fine after 28 weeks at McVickers. "Around World in 80 Days" looks great in 79th round at Todd's Cinestage.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.80) —"Cat on Hot Tin Roof" (M-G) (6th wk). Stout $23,000. Last week, $28,000.

Esquire (H&E Balaban) (1,350; $1.50)—"Me and Colonel" (Col) (2d wk). Boffo $21,000. Last week, $24,000.

Garrick (B&K) (850; 90-$1.25)— "Wind Across Everglades" (WB) and "Bullwhip" (AA) (2d wk). Soft $6,500. Last week, $10,000.

Harris (Todd) (984; $1.25-$3)— "Gigi" (M-G) (13th wk). Nice $14,000. Last week, $16,000.

Loop (Telem't) (606; 90-$1.50)— "White Wilderness" (BV) (4th wk). Hep $7,500. Last week, $9,500.

McVickers (JL&S) (1,580; $1.25-$3.30) — "South Pacific" (20th) (28th wk). Trim $20,800. Last week, $21,000.

Monroe (Jovan) (1,000; 65-90)— "Wild Heritage" (U) and "Slim Carter" (U). Okay $5,500. Last week "Bad Girl" (DCA) and "Wolf Pack" (DCA) $5,000.

Oriental (Indie) (3,400; 90-$1.50) —"Certain Smile" (20th) (2d wk). Good $18,500. Last week, $27,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (2d wk). Hot $31,000. Last week, $34,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"The Hunters" (20th). Nifty $18,-

(Continued on page 21)

'Country' Crisp $15,000, Mpls.; 'Yankees' 9G, 2d, 'Cat' Fast 7½G in 6th

Minneapolis, Oct. 7.

The big, important newcomer is "The Big Country," socko at the State. Too many holdovers are slowing the Loop over-all take. "Cat on a Hot Tin Roof" is in its sixth smash RKO Orpheum session. Also still good is "Damn Yankees" in its second week at Radio City. "Search for Paradise" and "South Pacific" are chalking up their 32d and 15th weeks, respectively. "Defiant Ones" in second stanza looks big.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"South Pacific" (20th) (15th wk). Still a consistent winner at good $8,500. Last week, $9,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (32d wk). Sturdy $9,000. Last week, $9,200.

Gopher (Berger) (1,000; 85-90)— "Reluctant Debutante" (M-G) (3d wk). Modest $4,000. Last week, $4,200.

Lyric (Par) (1,000; 85-90)— "Thundering Jets" (20th) and "Tarzan's Fight for Life" (M-G). Slow $4,000. Last week, "Camp on Blood Island" (Col) and "Snorkel" (Col) (2d wk), $4,500.

Radio City (Par) (4,100; 90-$1.25) —"Damn Yankees" (WB) (2d wk). Raves for this but only fair $9,000. Last week, $13,000, also a bit under hopes.

RKO Orpheum (RKO) (2,800; 90-$1.50)—"Cat on Hot Tin Roof" (M-G) (6th wk). Easily one of year's b.o. champions. Big $7,500. Last week, $9,000. Stays on.

RKO Pan (RKO) (1,800; 75-85)— "Voice in Mirror" (U) and "Ride Crooked Trail" (U) split with "Haunted Strangers" (M-G) and

(Continued on page 21)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Yankees' Pacing Pitt, Nice $10,000

Pittsburgh, Oct. 7.

Only "Damn Yankees" on Stanley in second round much this week. However, reissue of "Streetcar Named Desire" at Squirrel Hill is doing very well. Everything else is in the doghouse, with "Reluctant Debutante" particularly disappointing at Penn. Nothing either "Andy Hardy Comes Home" at Harris. "South Pacific" finished strong at Nixon in 25th session.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)— "Villa" (20th) (reissue). In for only 5 days and won't do more than $3,000. Last week, "Harry Black Tiger" (20th), $3,500.

Guild (Green) (500; 99-$1.25)— "Constant Husband" (Rank). Fine $2,000; will stick. Last week, "Cast Dark Shadow" (DCA) and "Loser Takes All" (DCA), $1,100.

Harris (Harris) (2,165; 80-$1.25) — "Andy Hardy Comes Home" (M-G). Going nowhere and will be lucky to get even $3,500. Last week, "Me and the Colonel" (Col), $5,500.

Nixon (Rubin) (1,500; $1.25-$3)— "South Pacific" (20th) (25th-final wk). Big $11,500, giving picture better than $250,000 on run. It'll be back when there is a break in house's legit bookings. Only came out because stage season is starting.

Penn (UA) (3,300; 80-$1.25) — "Reluctant Debutante" (M-G). Good notices but it doesn't look like even mild $10,000 in 9½ days. Locked booking for "Big Country," brings in new pic Thursday (9) night.

Squirrel Hill (SW) (900; 99-$1.25) —"Streetcar Named Desire" (WB) (reissue). Pleasant surprise with solid $4,000 or over. Stays. Last week, "Law and Disorder" (Cont), $2,000.

Stanley (SW) (3,800; 80-$1.25)— "Damn Yankees" (WB) (2d wk). Fine weekend helped by sneak of "Onionhead" (WB) Sunday night, and better than fine $10,000 looms. Last week, $13,500.

Warner (SW) (1,500; $1.20-$2.40) — "Windjammer" (NT) (4th wk). Taking a little dip, down to $8,500. Last week, $9,500. Group sales and parties are just beginning to jell.

'Colonel' Trim $7,000, Prov.; 'Yankees' 9G, 2d

Providence, Oct. 7.

Weekend afternoon biz took a sharp dive as many sat in front of tv radio sets to view the Series. Top new pic looks like "Me and Colonel," trim at Albee. Majestic on its holdover of "Damn Yankees" shapes snappy. "La Parisienne" did nicely on 10 days at State. Strand is fair with "She Played with Fire."

Estimates for This Week

Albee (RKO) (2,200; 65-80)— "Me and Colonel" (Col) and "Apache Territory" (Col). Trim $7,000. Last week, "War of Satellites" (AA) and "Attack of 50-Ft. Woman" (AA), $4,000.

Majestic (SW) (2,200; 65-90)— "Damn Yankees" (WB) (2d wk). Snappy $9,000 after $14,000 on opener.

State (Loew) (3,200; 65-80)— "Reluctant Debutante" (M-G) and "I Accuse" (M-G). Just started. Last week, "La Parisienne" (UA) and "The Careless Years" (UA), nice $15,0000 in 10-day stand.

Strand (National Realty) (2,200; 65-80)—"She Played with Fire" (Col) and "Kill Her Gently" (Col). Fairish $4,500. Last week, "Whole Truth" (Col) and "Ghost of China Sea" (Col), $3,500.

'Wilderness' Good 8G, Seattle; 'Cat' 4½G, 6th

Seattle, Oct. 7.

Not much that's exciting at the wickets here this stanza with holdovers further bogging down biz. "White Wilderness" shapes as best new pic but it's barely good at Music Hall. Both "Cat on Hot Hin Roof" at Music Box and "Big Country" at Paramount, both in sixth rounds, are doing well despite their long runs. "Tank Force" shapes mild at Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"South Pacific" (20th) (19th wk). Solid $7,000. Last week, $7,600.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50)—"Tank Force" (Col) and "Buchanan Rides Alone" (Col). Mild $6,000. Last week, "Harry Black Tiger" (20th) and "Villa" (20th), $5,700.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50) — "Tale of Two Cities" (Rank) and "Robbery Under Arms" (Rank). Sad $4,500. Last week, "Gun Runners" (UA) and "China Doll" (UA), $6,300.

Music Box (Hamrick) (850; 90-$1.50)—"Cat on Tin Roof" (M-G). (6th wk). Good $4,500 in 6 days. Last week, $5,700.

Music Hall (Hamrick) (2,200; 90-$1.50) — "White Wilderness" (BV) and "Once Upon Horse" (U). Good $8,000 or close. Last week, "Wind Across Everglades" (WB) and "Ride Crooked Trail" (U), $3,900.

Orpheum (Hamrick) (2,700; 90-$1.50)—"Damn Yankees" (WB) and "Saga, Hemp Brown" (U) (2d wk). Okay $6,000. Last week, $7,200.

Paramount (Fox-Evergreen) (3,107; 90-$1.50) — "Big Country" (UA). (6th wk). Trim $5,000. Last week, $5,600.

'Gigi' Smash 12G In Perky Indpls.

Indianapolis, Oct. 7.

Biz has perked up a little at first-run houses here this stanza. "Gigi" opened big at Loew's to lead city, and looks sure for holdover. "From Here To Eternity" is doing well in reissue run at Circle. "South Pacific" continues at profitable level in 24th week at Lyric. "Damn Yankees" is good for second week at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90) — "Here to Eternity" (Col) (reissue). Fine $9,000. Last week, "Harry Black Tiger" (20th) and "Cattle Empire" (20th), $7,500.

Keith's (C-D) (1,300; 75-90) — "Damn Yankees" (WB) (2d wk). Good $7,000. Last week, $11,000.

Loew's (Loew) (2,427; 90-$1.25) — "Gigi" (M-G). Great $12,000. Last week, "Cat on Hot Tin Roof" (M-G) (5th wk), $6,000.

Lyric (C-D) (850; $1.25-$2.20) — "South Pacific" (20th) (24th wk). Sturdy $9,000. Last week, $9,500.

'TIGER' NSH $10,000, WASH.; 'CAT' 17G, 5TH

Washington, Oct. 7.

New offerings are generally disappointments in a slow week here. "Cat on Hot Tin Roof" is holding strongly in a fifth stanza. "Harry Black and Tiger" is getting a poor reception. "Damn Yankees" still is solid in second week, two houses. "Gigi," with a gradual drop spaced over 15 frames, is down to point that it will be pulled Oct. 15 to make way for "Reluctant Debutante" at the Columbia. "Me and Colonel" is slowing up in fourth stanza at Keith's.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Damn Yankees" (WB) (2d wk). Solid $16,000 or near after $20,000 for opener. Stays on.

Apex (K-B) (940; 60-90)—"Indiscreet" (WB) (2d run). Oke $3,000. Last week, "Naked Eye" (Indie) (2d wk), $2,800.

Capitol (Loew) (3,434; 90-$1.25)— "Cat on Hot Tin Roof" (M-G) (5th wk). Doing fine at $17,000 after $18,000 in fourth.

Columbia (Loew) (904; $1.25-$2.50)—"Gigi" (M-G) (15th wk). Falling to good $7,500, following $8,500.

Keith's (RKO) (1,850; 90-$1.25)— "Me and Colonel" (Col) (4th wk). Weakening to $8,000, still okay in final week. Last week, $9,500.

MacArthur (K-B) (900; $1.10)— "Law and Disorder" (Indie) (2d wk). Okay $4,700 after $3,500 last week.

Ontario (K-B) (1,240; $1.25)— "Tale of Two Cities" (Rank). Disappointing $4,500, but holds. Last week, "Arsenic and Old Lace" (In-

(Continued on page 21)

Series Bops B'way B.O. But 'Geisha' Grand $47,000, 'Country' Boff at 33G; 'Yankees'-Stageshow Bangup 81G, 2d

Despite four new bills and favorable fall weather, the impact of the World Series will give Broadway first-runs an uneven picture this session. Even some of the new entrants are faring shabbily. However, some holdovers shape as strong spots.

One of the better newcomers is "Barbarian and the Geisha," which looks like nice $47,000 at the Paramount, atttesting to the draw of John Wayne, male star of the film. "Big Country" shapes sock with $33,000 in first week at the Astor.

"Onionhead" is rated a major disappointment, with only $22,000 for opening round at the Capitol. "Windom's Way" also is a lightweight with less than $7,000 in prospect for first stanza at the Odeon.

"Damn Yankees," with stageshow, is holding up with big $81,000 in sight for first holdover round at the Roxy. Still coin champion is "Cat on Hot Tin Roof" plus stageshow which looks to hold with socko $150,000 in third session at the Music Hall. "Defiant Ones," while down considerably from its mighty opening week, still is very big at $27,000 in second Victoria stanza.

"Raw Wind in Eden" looms fair $12,000 in third round at the State, but faring comparatively better than many holdovers.

Newest hard-ticket film, "South Seas Adventure," is perking up to solid $29,000 in 11th session at the Warner where now in 12th week. There is a re-shuffle of many other hard-ticketers, with "South Pacific" going into the Rivoli on Monday (6) after 28 weeks at the Criterion. Latter opened "Old Man and Sea" yesterday (Tues.).

"Around World in 80 Days" finished five days of 103d stanza with a big $30,000 at the Riv. "Bridge on River Kwai," which is due to end its run at the Palace with five days of current (43d) week, held remarkably well at $18,500 for full 42d session. "Gigi," which stayed at $19,300 capacity in 20th round at the Royale, is due to move to the Sutton in about 30 days.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)— "Big Country" (UA). First session ending today (Wed.) looks to reach smash $33,000 or close. In ahead, "Vikings" (UA) (16th wk-6 days), $11,000. "Country" opened with a special preem night of Oct. 1. Holding, naturally.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Matchmaker" (Par) (9th wk). The eighth round concluded yesterday (Tues.) was okay $5.500 after $6,200 in seventh week. Stays on through October, at least.

Baronet (Reade) (430; $1.25-$1.70) —"Of Life and Love" (DCA). Opened Monday (6). Last week, "Premier May" (Cont) (3d wk-6 days), fair $3,800 after $5,100 in full second week.

Capitol (Loew) (4,820; $1-$2.50) —"Onionhead" (WB) (2d wk). First session finished yesterday (Tues.) was modest $22,000 or near.

Criterion (Moss) (1,671; $1.80-$3.50)—"Old Man and Sea" (WB). Opened yesterday (Tues.). In ahead, "South Pacific" (20th) (28th wk), trim $20,000 after $24,200 in 27th week.

Fine Arts (Davis) (468; 90-$1.80) —"Me and Colonel" (Col) (7th wk). Sixth round ended Monday (6) was solid $9,500. Fifth was $10,000.

Guild (Guild) (450; $1-$1.75)— "Hot Spell" (Par) (3d wk). This session ending today (Wed.) is heading for fine $5,100. Second was $8,000. Stays.

Mayfair (Indie) (1,736; 79-$1.80) —"Wind Across Everglades" (WB) (4th wk). This week ending today (Wed.) still is dragging bottom at a sad $5,000 or less. Third week was $6,500.

Normandie (Trans-Lux) (592; 95-$1.80) — "Rocket To Calabuch" (T-L). Opened yesterday (Tues.). In ahead, "White Wilderness" (BV) (8th wk), okay $5,500, same as seventh week.

Palace (RKO) (1,642; $1-$3)— "Bridge on River Kwai" (Col) (43d wk). The 42d week concluded yesterday (Tues.) was good $18,500. The 41st week, $20,100. "Roots of Heaven" (20th) opens next Wednesday (15) night with benefit for Lighthouse. "Kwai" stays only five days in current (43d) week, fact that it is playing in Brooklyn currently obviously hurting.

Odeon (Rank) (813; 90-$1.80)— "Windom's Way" (Rank) (2d wk). First stanza finished Monday (6) was sluggish $7,000.

Royale (Loew) (934; $1.50-$3)— "Gigi" (M-G) (21st wk). The 20th round ended Saturday (4) was capacity $19,300. The 19th week, ditto. Moves to the Sutton after run is concluded here.

Paramount (AB-PT) (3,665; $1-$2) — "Barbarian and Geisha" (20th). First week winding up tomorrow (Thurs.) looks to hit nice $47,000. Stays on, natch! Last week, "Harry Black and Tiger" (20th) (2d wk), $21,000.

Paris (Pathe Cinema) (568; 90-$1.80) — "Crime and Punishment" (Kings) (4th-final wk). Third round ended Monday (6) was fine $6,800. Second was $8,000. "Seventh Seal" (Janus) opens Oct. 13.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Cat on Hot Tin Roof" (M-G) with stageshow (3d wk). This week winding up today (Wed.) is heading for great $150,000. Second was $152,000, a bit below expectancy. Stays.

Rivoli (UAT) (1,545; $1.25-$3.50) —"South Pacific" (20th). Opened here Monday (6). In ahead, "Around World in 80 Days" (UA) 103d wk-5 days) was fancy $30,000. The 102d full week, $39,000.

Rialto (Brandt) (594; 75-$1.50)— "Shameless Sex" (Mishkin) (4th wk). Third week ended Friday (3) was big $9,000 after $11,200 in second. Fourth week, over weekend was running a bit ahead of third.

Plaza (Lopert) (525; $1.50-$2)— "Inspector Maigret" (Lope). Opens today (Wed.). Last week, "La Parisienne" (UA) (10th wk), lean $4.500 after $6,000 in ninth week.

Roxy (Indie) (5.705; 90-$2.50)— "Damn Yankees" (WB) with stageshow (2d wk). Initial holdover week winding up tomorrow (Thurs.) looks like big $81,000. First was $91,000, a bit below hopes. Stays on.

State (Loew) (3,450; 50-$1.75)— "Raw Wind in Eden" (U) (3d wk). Current week ending tomorrow (Thurs.) looks to hit fair $12,000. Second was $15,000. "Decks Ran Red" (M-G) opens Friday (10).

Sutton (R&B) (561; 95-$1.75)— "Town Like Alice" (Rank) (3d wk). Second session finished Saturday (4) was mild $4,000. First was $5,200. "Dangerous Exile" (Rank) opens Friday (10).

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Case of Dr. Laurent" (T-L) (16th wk). The 15th week completed yesterday (Tues.) was big $8,500. The 14th week, $7,500.

Victoria (City Inv.) (1,003; 50-$2) —"Defiant Ones" (UA) (3d wk). Second stanza concluded yesterday (Tues.) was great $27,000 or near. First was $40,000, over expectancy. Looks set for run.

Warner (SW-Cinerama) (1,600; $1.80-$3.50) — "South Seas Adventure" (Cinerama) (12th wk). The 11th session ended Saturday (4) was lively $29,000. The 10th week, $26,700. Stays, with "Windjammer" (NT) due to supplant "Seas" when and if.

L'ville Fancy; 'Yankees' Great $8,000, 'Eden' Hot 6G, 'Deb' Fair $8,500

Louisville, Oct. 7.

Mainstem biz is maintaining a healthy pace this week, strong new product being the pull. "Streetcar Named Desire" on reissue at the Rialto is garnering steady trade but "Reluctant Debutante" at United Artists is just fair. "Damn Yankees" at the Mary Anderson, is proving a great draw. "Raw Wind in Eden" shapes solid.

Estimates for Last Week

Brown (Fourth Ave.) (1,200; $1.25-$2)—"South Pacific" (20th) (22d wk). Slowing a bit to good $5,500, after 21st week's $6,000.

Kentucky (Switow) (900; 60-90) —"Raw Wind in Eden" (U). Solid $6,000. Last week, "Matchmaker" (Par), same.

Mary Anderson (People's) (1,000; 60-90)—"Damn Yankees" (WB). Going great at $8,000. Last week, "Indiscreet" (WB) (3d wk), $5,500.

Rialto (Fourth Ave.) (3,000; 60-85) —"Streetcar Named Desire" (20th) (reissue). Fine $8,500 looms. Last week, "Harry Black and Tiger" (20th), $7,500.

United Artists (UA) (3,000; 60-90) —"Reluctant Debutante" (M-G). Fair $8,500. Last week, "La Parisienne" (UA), $10,000.

Manhattan Importers Adopt Uncordial Attitude Toward Frisco 'Festival'

Distributors of foreign films in Manhattan are taking a distinctly negative attitude towards the upcoming San Francisco international film festival. They're resisting the idea of allowing their releases to be shown at the fest.

Since some of the best foreign pictures already are committed to distributors, this robs Frisco of a wide potential of product. It appears also to have affected the enthusiasm of some of the foreign industries re participation in the Frisco event and automatically sets up roadblocks for other cities that may wish to stage festivals along the Frisco lines.

Under the rules prevailing for the Golden Gate competition, no film that has already been shown in the States is eligible. This rules out quite a few top releases.

The indies argue that (1.) *San Francisco doesn't have stature in the sense that publicity from it is not nationwide.* (2.) *It's in effect a private "promotion," headed by Irving (Bud) Levin, who has been working very hard to get the fest recognized.* (3.) *A picture can be "destroyed" by the local Frisco critics.*

"I may give Levin a film, and it gets panned. Then what do I do?" asked one of the indies last week. "When I come to Herb Rosener, or one of the other art house operators in San Francisco, he may not want to book the picture. Also, he may tell me that he had a different notion of how to handle it. It just isn't worth taking the risk."

In contrast to Frisco, the European fests like Cannes and Venice benefit from the presence of some 600 international scribes. A picture rapped at these fests may get hurt in Europe, but the shock waves rarely reach the American public. If a film is a success, however, it stands a lot to gain. This, argue the indies, can't be said of Frisco except in a strictly local sense.

There's some resentment, too, that the Frisco showings take in a large group that pays for its admissions while the distributor is expected to simply contribute his film. What could build up the Golden Gate fest is enthusiastic participation from the major American companies. Latter haven't come through, though one—20th-Fox—probably will enter one of its new films.

It's the smaller countries, like India and Japan, which go into Frisco with enthusiasm since the fest serves as an ideal showcase for their little-recognized product. The bigger countries, like France for instance, are still undecided as to the extent of their participation. Size of the French delegation, if one comes, is still in doubt.

'Idle Gossip'—Levin

San Francisco, Oct. 7.

Irving M. Levin, director of the Frisco Film Festival, says rumors that the French, Italians and Germans are sidestepping his Oct. 29-Nov. 11 fete in favor of Mexico City are *"just idle tearoom gossip."*

Levin was apprised of these rumors from two New York sources last weekend and said:

"I checked with the Italians and they told me they'd put in films before Frisco was recognized, so they certainly aren't going to pull out now.

"I checked with the French, who had previously offered us two films and their reply was to offer a third film, if we wish it.

"I checked with the Germans, who said they are now deciding which two of three films to offer our festival."

Source of rumors may have lain in the fact that Sweden's "Wild Strawberries" is going to the mid-October Mexico City fete.

Levin said "Wild Strawberries" was the only Swedish film offered and that he couldn't take it if it played Mexico City first because the rules under which Frisco fete was sanctioned provide an entry may play nowhere in the Western Hemisphere outside the entry's country of origin before being shown at Frisco.

Under this rule, Levin states he's already been forced to nix possible entry of two U. S. pictures, "Old Man and the Sea," which played Stratford in Canada last summer, and "The Defiant Ones," which is going to Mexico City.

Levin added that the French have told him they'll send a delegation to Frisco—"I've already reserved 10 rooms for them at the hotel"—and the Italians are planning to send a delegation. He said the Germans were trying to send a director, too.

Japan Producers Group Opposes Ministry Plan To Boost Pix Exports

Tokyo, Sept. 30.

The Motion Picture Producers Assn. of Japan (Eiren) decided to oppose plans by the Ministry of International Trade and Industry (MITI) to promote the showing of Japanese films abroad in order to increase picture exports. The ministry will raise its subsidy from $41,666 to $124,999. MITI is also making plans to increase the dollar allocation for importing raw films in proportion to the dollars earned by film exports.

Steps were taken as direct result of impetus from the winning of Golden Lion at Venice film fest by Toho's "Muhomatsu no Issho" (The Rickshaw Man).

Bill drafted by the House Commerce and Industry Committee calls for establishment of a corporation with government and industry funds to select product for export and mediate their marketing. Proposed corporation would cover selection of films to be exported with care not to misrepresent Japan and establishment of a reviewing board.

Product under this heading would include features, shorts, documentaries, information films and newsreels. Industry would bear the greater part of the capital of this corporation with the government making up the difference. Business shall also include purchase and export of Japanese films, dubbing and subtitling, script translations, public relations, etc.

Eiren opposes the bill because it does not feel such a government-industry organization offers much of a solution and because exports are increasing without this added expense.

In 1947, exports of Japanese films amounted to only $30,000. This figure jumped to $500,000 in 1951 when Daiei's "Rashomon" won the Grand Prix at Venice. Riding on the crest of a series of other monster pictures, Japanese films earned $1,400,00 overseas last year from exports to some 30 countries including the U.S., Russia, Red China and Taiwan.

Export goal this year is $2,300,000, with $1,057,000 realized during the first seven months of 1958.

India to Import More Raw Stock as Foreign Biz Rises

Madras, Sept. 30.

India government has finally decided to allow importation of additional footage of raw stock to meet increasing demand of prints for overseas distribution of Indian films. The additional footage for import would be based on the total length of films that would be exported to foreign countries. In recent months, there has been a growing demand for Indian films from the Far East, Middle East and even Rumania, Germany and Czechoslovakia.

The regulars who have been buying Indian films in good quantity are Ceylon, Singapore and the Fiji Islands among others. Ceylon is the principal buyer accounting for an annual revenue of over $200,000, with Singapore second at $130,000.

Decision of the government was disclosed by K. B. Lall, Director General of Foreign Trade. The government has been influenced both by pressure from film exporters in Bombay and Madras and also by reports that Indian films are received favorably. Hence, something should be done to step up their exports to earn a greater amount of foreign exchange.

Arg. Film Producing Biz Revived by Some Loans From Screen Institute

Buenos Aires, Oct. 7.

Argentina's dormant film industry is slightly revived by an injection of Screen Institute loan financing. About six productions are rolling or prepping to shoot. At least half of these are in dimensional systems. A recent crop of releases, due to novice directors, have culled some critical praise and encouraging boxoffice results, particularly Agentina Sono Film's "Procesado 1040" (Prisoner 1040) which is Ruben Cavalotti's second directorial job. "Isla Brava", directed by Mario Soffici, and released at the (Loew) Metro with the Critics' Asso. sponsorship, was released the same night. Both pictures were sold out and attendance justified a second week holdover.

After much wrangling trying to reconcile the ideas of all interested parties, Screen Institute president Narciso Machinandiarena submitted yet another draft film law to leave no single aspect of screen matters unregimented, with a view to overcoming the national screen crisis. Provincial Goverhors in Santiago del Estero, Tucuman and Salta are trying to emulate Peron, and muscle in on screen production. Tucuman's Celestino Gelsi has charged Angel Acciaresi with producing a documentary on Tueuman cane cropping, camera work to be done by Americo Hoss, with Peron's old friend, actress Malisa Zini playing a prominent role.

Much Current Production

Current production activities include "Salitre" (Saltpetre) which Carlos Rinaldie is rolling on location; "La Caida" (The Fall) which Leo Torre Nilsson has been shooting on central city streets; Richard von Schenk is working on "Rebellious River" (Cevi), with a mixed German-Argentine cast; Ariel Cortazzo is adapting "El Asalto" (The Attack), a whodunit adapted from Enrique Silberstein's novel, to be rolled in Guaranteed studios. Hugo del Carril has been searching for a boy and girl under 10 for "Las Tierras Blancas" (The White Lands), which Eduardo Borras has adapted from a Jose Manauta novel. Cinematografia Independencia is catching on to the topical petroleum problem, by asking a screen version of "Esta Sangre es Nuestra" (This Our Hood), adapted from Carlos Alberto Orlando's novel on Patagonia.

A nasty accident occurred to an Argentina Sono Film camera crew working on the Sono Film-Quilicci coproduction, "From the Appenines to the Andes." Of the several injured, camerman Julio Dasso died in hospital.

Orbe distributors plan going into production with Robert Siodmak while Sono Film is mulling a similar deal with Anthony Quinn.

Kurt Land is about ready to start shooting "Evangelina" for a new producton unit dubbed Albor, with the Bariloche lake district as background.

That section of the industry which always hopes that international bigwigs will turn their attention to production pictures on Argentine soil is heartened by reports that Charles Chaplin has purchased real estate and means to settle in Argentina, while Brigitte Bardot is expected here for tele work.

BFPA Chief Tabs Last 12 Months Worst Yet

London, Oct. 7.

The British film industry has gone through the worst 12 months in its history, according to Arthur Watkins, president of the British Film Producers Assn. He said that a great deal of the vacant floor space at British studios, caused by the lack of future film production, had to a large extent been filled by vidpix.

Watkins said the uncertainty which prevailed at the present time in the industry made it almost impossible to forecast the number of productions likely during the forthcoming year.

Berlin's Cultural Fest Lags

Berlin, Oct. 1.

Coming at the tag-end of Europe's festival-loaded summer Berlin's eighth annual event had a lacklustre first week though the Canadian pianist Glenn Gould was standout. In the first seven days five operas from regular repertory, 17 stage plays, of which four were premieres, a Japanese chamber music concert, an evening of ballet and an appearance of Antonio's Spanish Dancers plus the perhaps-inevitable "Die Fledermaus" did not add up to anything memorable.

Festival was disappointed by the cancellation of the Hamburg Deutsches Schausppielhaus which was to have offered "Faust." Illness in cast forced this.

Theatre goers awaited hopefully the premiere of "Kuerassier Sebastian und sein Sohn" by Theodor Schuebel, young (32) German author. This nation badly needs a new playwright, that with Schuebel a new talent would emerge. But his play was not a hit, though not a flop either. Dialog reveals ability, but, in all, play is nothing much.

First festival week brought also the preems of Shakespeare's "Storm," Schiller's "Fiesco" plus two one-act plays by Giraudoux, "Impromptu" and "Apollo of Bellac." Both "Storm" and "Fiesco" emerged as rather lukewarm presentations, mostly resulting from so-so direction, partly inadequate acting, but the Giraudoux pieces rated as definite successes. Willi Schmidt did an excellent staging job, same honor is due to the ensemble headed by Johanna von Koczian and Erich Schellow.

Hans.

B'way Legit Busting Out All Over W. Germany; Many U.S. Translations

Frankfurt, Oct. 1.

Broadway's busting out all over West Germany. And the main theatre streets of the leading cities might well be named after the New York theatre section because the plays that light up most of the houses for the fall season are German translations of American hits.

Here are some of those opening for the first time in West Germany. "Tea and Sympathy" starts Oct. 7 at the Renaissance Theater in Berlin with Heidemarie Hatheyer in the lead. William Inge's "Dark at Top of the Stairs" is the Christmas production at the Duesseldorf City Theatre, with Miss Hatheyer again in the lead. Samuel Taylor's "Happy Times" opens at the Josefstadt Theatre in Vienna in November. "A Palm Tree in a Rose Garden" starts out at the Thalia Theatre in Hamburg next month. It stars Inge Meisl.

All of these plays are MCA products, represented in Germany by Liesel Frank Mittler, who explains the success of American plays in this manner: "Since over half of West Germany's theatres are subsidized by the city or the state government, the accent is on 'culture' instead of on 'entertainment.' And if a play has been a hit in America, the officials are likely to favor it for here.

"Amusing plays that were performed in America are unlikely to be performed here because the plays must be considered important or to carry a message."

Lack of new plays by German authors she explains logically. "When a theatre is subsidized, it is unlikely to try the work of an unknown young local author. And the German writers today are somehow obscure. They don't believe in taking the time to learn the craftsmanship of playing, and don't take the effort to write and re-write and re-write until a drama is perfect. It's too long a road for them.

"There's just a little start now, with a couple of new German dramatists beginning to gain fame. And the success of the play, 'The Visit of the Old Lady' by Swiss author Friederich Duerrenmatt, which is now running in N. Y., has tremendously encouraged the local playwrights."

'Misquoted': Geo. Devine

London.

Editor, VARIETY:

In your issue of Sept. 10 your London correspondent reported the comments supposed to have been made by Neville Blond, chairman of the English Stage Co., and myself on the subject of John Osborne's new musical play. Both these comments, as published in the London Daily Herald, are entirely misreported. I have attempted to get this put right here in London, to no avail. I would ask you, as a favor, to publish this letter so that the American public can know that neither Mr. Blond nor I said what is attributed to us.

The problem of Mr. Osborne's musical play in a small theatre like the Royal Court, with a very small orchestra pit, is insurmountable.

George Devine
(Artistic director, Royal Court Theatre)

Metro's Sales Manager In London Raps Irish Censor Cuts, Rejections

Cork, Sept. 30.

Douglas King, Metro's general sales manager in London, here to talk to Cork Film Fest patrons on "Sale and Distribution of Films," had sharp words to offer Irish censor on scissoring and rejecting. It hurts the public by depriving them of entertainment, the exhibitor by restricting the number of pictures available and the distributor and producer. Another criticism for Ireland was that it has the highest rate of tax on cinema-going in the world.

Fest, which had only one American feature pic "Old Man and the Sea," exhibited, had a heavy diet of earnest documentaries in competitive classes. Only star of magnitude to attend was Vittorio de Sica for the screening of the German-Italian co-production, "Cannonen Serenade" (Cannon Serenade), one of only three comedies for the week. Others were Darry Cowl's slapstick opus, "Le Triporteur" (The Screwball), and Padri e Figli" (Fathers and Sons). Germany entered "Traumstrasse der Welt" (Dreamroad of the World), Hans Domnick's 90-minute travelogue on the Alaska-Mexico Highway and in the documentary classification.

British had no entries and no delegation, but Germany, France and Italy put on the pressure with special groups.

George Pattillo, manager of Interstate's Majestic Theatre, has resigned and is quitting Houston for Lake Tahoe to go into biz for himself. Ross Vallone, manager of the Tower Theatre, is being transferred to Majestic as successor. He will be replaced in turn at the Tower by John Ellis, now manager of the Santa Rosa.

'Indiscreet' Given 'O' Tag

Dublin, Sept. 30.

"Indiscreet" (WB), doing capacity biz at Adelphi here in its second week, has drawn an "O" (Objectionable) rating from National Film Institute's reviewing panel. Lengthy comment in the institute's review defends the decision, nod viewed as unanimous. One institute council member commented: "An 'Adult' rating would be okay for the picture, but to disregard the farcical element to such an extent as to give it an 'O' rating will not enhance the institute's ratings with the public."

Of 29 films rated in current reviewing list only "Indiscreet" is rated "objectionable." "Maracaibo" (Par) gets on "objectionable-in-part" tag, 15 others are okayed for adults but only 12 for general audiences.

PIX IN, BUT WHERE'S 'CULTURE'?

John Paul Jones Co. Sues in N.Y.

Charges Harassment by Bronston's Former Associate, Glassman and Attorney

John Paul Jones Productions Inc., producer of "John Paul Jones" which is nearing completion in Spain, last week filed a $500,000 damage suit in N.Y. Federal Court against Barnett Glassman and attorney Thomas J. Todarelli. Action also seeks an injunction to restrain the defendants from maintaining an office that purports to represent the plaintiff, using letterheads bearing plaintiff's name or from interfering with the firm's business in any way.

Head of Jones Productions is Samuel Bronston who has been involved in other litigation with Glassman. Latter, an investor in some of Bronston's earlier films, last spring was awarded a substantial judgment against the producer in N.Y. Supreme Court. Meantime, according to the complaint, the plaintiff corporation has spent more than $3,000,000 in turning out a film based on the life of John Paul Jones. All of these funds, it's claimed, were obtained by loans and investments from sources other than the defendants.

Glassman, suit contends, has been subjecting the Jones corporation to a campaign of harassment designed to force the firm to make him a director and be given credit for production of "John Paul Jones." It's also asserted that Glassman has made threats to destroy the plaintiff's business unless the company and producer Bronston apologize to him and his family for alleged insults.

Directed by John Farrow, picture has been shooting abroad since last April. Cast is headed by Robert Stack, Charles Coburn, Bette Davis and Macdonald Carey. A distribution deal has already been made with Warners. Bronston, at a news conference held in New York several months ago, declared that much of his financing came from "large American corporations who are patriotically inclined."

GERMAN PIX GAIN IN SPANISH MARKET

Madrid, Sept. 30.

Analysis of summer market reveals an unusually high release rate of German product, particularly during the slump month of August. Spain hot-weather exhib custom in the past meant wholesale issue of below grade native features to credit theatre owners toward fulfillment of government's obligatory screen time decree protecting Spanish pix.

When government stiffened protective measure by disqualifying slack season releasing, exhibs turned to German films as a substitute source of profitable screen fare. Of the 30-odd German pix released during the past season (Aug. to Aug.), almost half opened during the past six weeks.

German films made promising inroads during the embargo absence of Hollywood product, particularly following successful returns on "Sissi," trailblazer in 1956. Despite scribe and public praise for German production values, continual repetition of poor-girl-wins-count drained off public support.

Gene Kelly to Direct, Star in Todd-AO Pic

London, Sept. 30.

A British filmusical in Todd-AO, budgeted at around $1,500,000, with Gene Kelly as star and director, has been announced by the Rank Organization. Production is due to start at Pinewood in next year, following three months of rehearsals.

Entitled "Gentlemen's Gentlemen," it will be produced by Benny Fisz and will be the first British film in Todd-AO. Some 20 Rank Theatres have, or are being equipped with the widescreen process for showing "South Pacific."

Roll UNESCO Film

Bombay, Sept. 30.

Indian film-maker J. S. Bhownagary will be associated with Jiri Trnka of Czechoslovakia in production of a cartoon pic to be made shortly on the United Nations Educational, Scientific & Cultural Organization.

Bhownagary said he would also film a documentary short for UNESCO on "Arid Zones" of the world. Now a program specialist with the visual-media division of UNESCO, he was formerly deputy chief producer of the Indian government's films division.

Yank Product in India Brought $650,000 in '57; Imports Up 12% Over '56

Washington, Oct. 7.

Sales of Yank films to India brought bundles of rupees valued at about $650,000 in 1957, a new Commerce Dept. report reveals.

The report, just published, said India's imports of foreign films climbed 12% in 1957 over 1956.

In dollars, Indian imports of 35m film amounted to almost $1,000,000 in 1957, the highest ever —with U. S. pix making up 66% of those bought in India. Britain had most of the others marketed in India.

In the 16m film field, the U. S. had about 45% of India's import business, the report said.

India herself, according to the report, produced 293 35m films in 1957, compared to the all-time high of 296 in the preceding year.

As in previous years, the Bombay region continued to maintain its leading position by accounting for about 43% of the total production. About 40% of the Indian films are in the Hindi language. The others were spread over 11 languages.

India, which expects to set up a government Export Promotion Council for Films soon, earned rupees valued in dollars at almost $2,000,000 in exports of Indian-made films in 1957.

Nine American firms with established Indian subsidiary offices handle the importation and distribution of American product in India.

SOVIETS BEST U.S. AT MEXICAN FEST

Lack of American participation in the cultural program arranged for the upcoming international film festival in Mexico City Oct. 10-28 is a source of serious concern to American film industry executives.

They openly express the fear that, as has happened before, the Soviets will be running away with the show. So far, while six strong Hollywood films are going in, there's virtually no "country" representation, and the film delegation coming from the Coast isn't overly impressive.

While the Yanks so far have planned little more than a slight show put together by the American school the Soviets are importing their Georgian Ballet troupe, and the Italians are bringing the Little La Scala ensemble. "Unless Washington moves we'll end up representing the U.S. on all levels," an American film man said resignedly last week. He added that this was hardly an ideal solution.

Mexican rules permit the showing of films that already have been screened at other international events. It's meant as a sort of cream-of-the-crop rundown. What troubles American observers is that the U.S. has a good deal at stake in Latin America, and its absence at a place like Mexico this month will be interpreted either as a deliberate slap, or as a weakness which will be underscored by the Soviet showing.

Hollywood films to be shown in Mexico include "The Defiant Ones," "The Long, Hot Summer," "The Goddess," "Touch of Evil," "Wild is the Wind" and "Black Orchid." The Russians are showing "Quiet Flows the Don" and "When the Cranes Fly." France is screening "Montparnasse 19," and "Mon Oncle;" the Italians are showing "Giovanni Mariti," "Fortunella" and "El Desafio;" Japan presents "The Rickshaw Man," etc.

Eric Johnston, Motion Picture Export Assn. president, is expected to attend the festival in its final days, coming down straight upon his return from the Soviet Union.

3 Rank Title Changes

London, Sept. 30.

Three title changes have been announced by Rank Organization. "The Freshman" is now to be called "Bachelor of Hearts," "The Lorelie" becomes "Whirlpool" while "Floods of Fear" has been changed to "The Floods of Fear."

Italo Film Biz Skeptical Over Govt. Plan to Reshuffle Show Biz Setup

Rome, Sept. 30.

Italian film industry observers are skeptical over the plananed benefits promised by a streamlining move, now before the Senate which would involve the re-shuffling of several ministerial responsibilities, notably that of the Italo Entertainment office. This would pass from being the responsibility of the "Presidenza del Consiglio" (Council Presidency) to that of the Ministry of Education. Under the same switch, the tourist office would become part of the Ministry of Industry and Commerce.

In the scheme of repartition originated by Prime Minister Fanfani, and Ministers Andreotti and Gonella, the move-over planned for the Entertainment Office, which governs all branches of Italian show business, is somewhat vaguely explained as an emphasizing or "underlinging (of) its prevalent importance in the artistic-cultural field."

Oldtimers here are frankly puzzled by the contemplated move, which many feel is or inevitably implies a down-grading of show biz in this country. Pointed out that only four years ago, under Prime Minister Mario Scelba, the government had even planned to set up a new ministry to handle the fields of Entertainment, Tourism, and Sports alone.

Suggestion has been made that rather than transfer show biz to the Ministry of Education, the switch be made to a more appropriate branch of the government, the Ministry of Commerce, which is closer to the field for practical reasons.

New British Horror Pic

London Sept. 30.

Nat Cohen and Stuart Levy, Anglo-Amalgamated toppers, are to start a new Anglo-American co-production, "Horrors of the Black Museum," on Oct. 20.

Herman Cohen has already arrived here from the U.S. and will act as exec producer. The pic, which will be made at Merton Park Studios, will be lensed in color and CinemaScope. Script is by Aben Kandel and Herman Cohen.

Japanese Player Wins Acting Award at Cork Fest; No Pix Prizes

Cork, Sept. 30.

Top award for best acting performance in feature films screened at Cork Film Festival went to Teiji Takahashi for starring role in "The Ballad of Narayama" directed by Keisuke Kinoshita for the Shochiku of Tokyo. Award by the international jury, headed by John Grierson, was a surprise to Fest audiences who were high on putting Spencer Tracy in "Old Man and the Sea" (WB) or Vittorio de Sica in "Padri e Figli" (Like Father, Like Son) at the top of the list.

No awards are made for feature films at this festival, but the winner of the St. Finbarr statuette for the best documentary was Hans Dominick for "Traumstrasse Der Welt" (Dreamroad of the World), 90-minute documentary of the Alaska-Mexico highway.

A Danish road safety film, "Cyklisten" (The Bicyclist), directed by Henning Carlsen for A/s Nordisk Film, took top place in the cartoon group.

Only American entry in competitive classes to secure a place in the awards list was "Energetically Yours," a cartoon on man's discovery of energy. It was directed by David Hilberman for Transfilm Inc., and sponsored by Standard Oil.

Tim Ferguson, veepee and a charter member of the Texas Drive-In Theatre Owners Association, has been named as the general chairman of the 1959 convention to be held in Dallas at the Hotel Adolphus Feb. 16-18.

ISRAELI SHOW BIZ IN EARLY SEASON START

Tel Aviv, Sept. 30.

The important theatrical preems per usual were held over till after the Holy Day period while film distributors delayed launching major releases. Same applies to the concert season. This year the festival period fell early and thus the theatre, film and concert season was in full swing before the month ended. The summer hiatus was short for another reason, too. The Israel 10th Anniversary Season brought many tourists to the country and the Government Tourist Corp. took care that attractions were shown all through the summer.

Just before the Holy Days, Martha Graham and her Dance Company arrived for their second guest tour in Israel. The Graham tour is under the auspices of the Habimah Theatre, which this month celebrated the 40th anni of its foundation.

The Israel Philharmonic is still on vacation but will start concerts when Artur Rubinstein arrives early in October. Conductor will be George Singer of Tel Aviv.

Only important international picture shown recently was Paramount's "Wild Is Wind," well past its sixth week.

Much commotion in show circles was caused by Ed Sullivan's search for talent in Israel. Ten finalists chosen for the show were slated to appear here in an SRO concert at the Neumann Garden of the Z.O.A. (Zionist Organization of American) House.

Bromhead to Rep Lion Distrib, Prods. in U.S.

London, Sept. 30.

Michael Bromhead, a director of Lion-International, leaves London for N. Y. tomorrow (Wed.) to represent the company in the U. S. Victor Hoare, L-I's managing director, will be following over the weekend for a 14-day visit to introduce Bromhead to the American industry.

Bromhead's transfer is on a permanent basis. His main duties will be to set up deals for British producers in the organization and to supervise distribution.

Rank Sells Off, Tightens Theatre Situation; New British Booking

By HAROLD MYERS

London, Oct. 7.

The booking system for the British film industry will undergo a radical change as a result of a plan being put into operation by the Rank Organization. It will mark a return to the pre-1953 era, with three major outlets instead of the four theatre groups which have been in existence since that date. This should ease the strain due to the declining volume of production in both Hollywood and Britain.

Plan, revealed last week by John Davis, will eliminate one of the two theatre chains within the organization. Instead of separate Odeon and Gaumont-British chains there will be one major group with about 300 theatres, and a minor chain of 80 theatres.

To put the plan into effect, the Rank Organization intends to shutter some 80 theatres, this on top of 30 which have already gone dark. The major circuit will be equal to the Odeon group at its peak and will be available for showing all the current releases. Its booking policy will be more flexible than heretofore and pix will be held for extended runs where returns justify it.

The smaller chain will be used largely for special engagements and roadshow seasons, such as Todd-AO pix. It will also strengthen the 20th-Fox "fourth circuit" outlet.

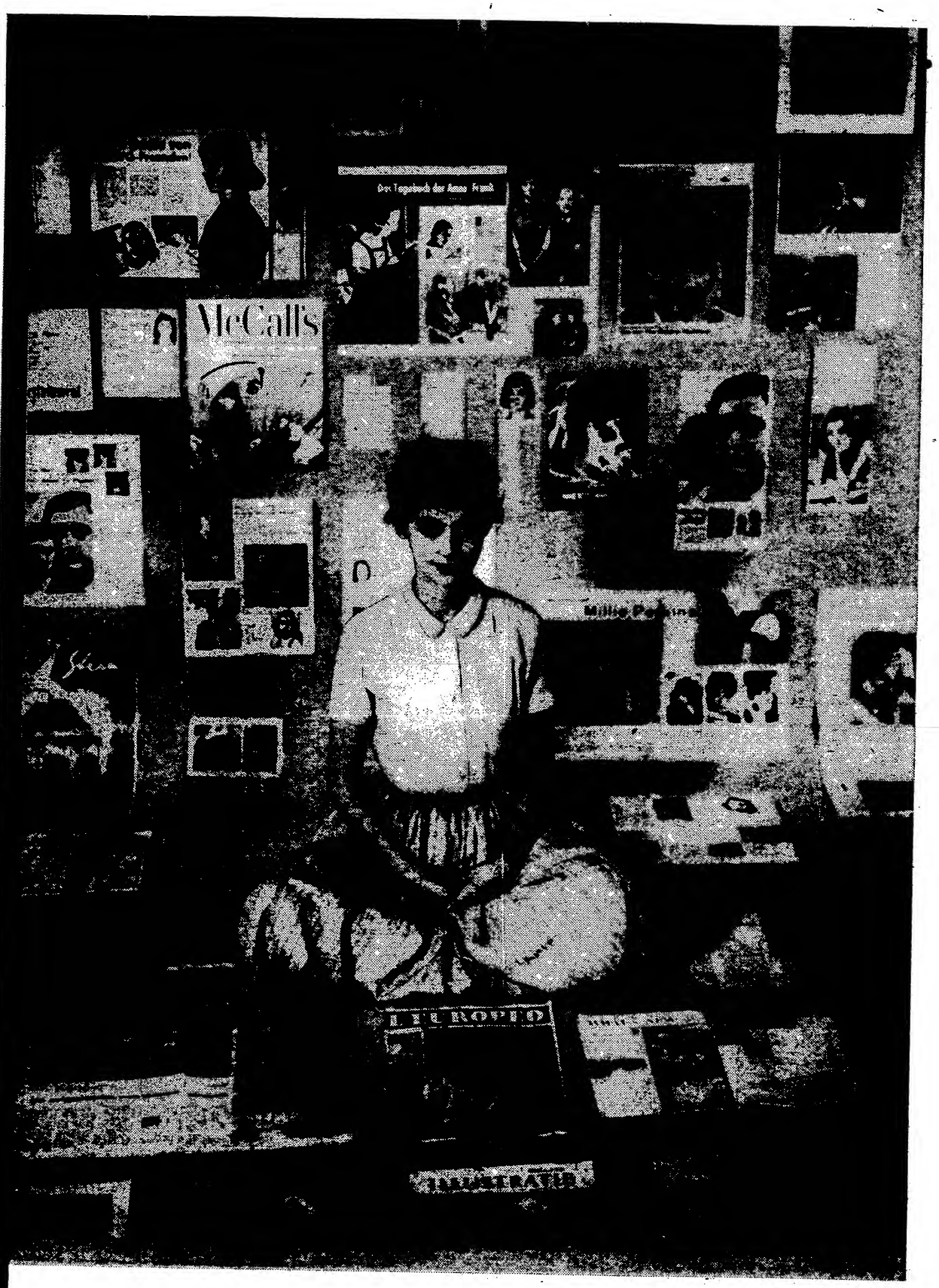
At a press confab, Davis, declined to give the names of theatres to be closed since it was the intention of the company not to ring down the curtain on any property until it had been disposed of successfully.

Describing the project as "constructive reorientation," Davis said it had been introduced against a background of declining attendances and changing tastes. The decline was not unique to Britain, and in the United States it had been reflected by the cut in Hollywood production from 394 features in 1948 to 290 in the last year.

Davis explained why he believed the new plan would help British production. It was not correct to assume, he insisted, that by eliminating one of its theatre chains it was cutting down on available outlets for British films. In actual fact, the statutory 30% quota had only been compulsory so far as the three major groups—Odeon, Gaumont and ABC—were concerned. The 20th outlet, by virtue of its competitive booking position, had the protection of quota relief and he doubted whether the overall percentage for that outlet was much more than 10%.

Now, by eliminating many of the competitive situations, it was reasonable to asume that the statutory quota for many of the 20th releasing theatres would now be increased—to somewhere nearer the basic 30%. On that basis there would still be three major outlets —all in a potentially healthier position, while so far as their own new major group was concerned, there would be adequate flexibility to retain a film beyond the week, if merited by business. With that background he firmly believed that the producer could only benefit.

Although he has advocated such action as now taken in public for well over a year, Davis is to amplify his Organization's plans at a series of inter-industry gatherings. The first of these will take place on Thursday (9), when he will entertain exhibs from all over the United Kingdom at dinner. A week later (on the 15th) he will hold another dinner for producers, while distribs will be put in the picture by a series of informal meetings.



AT 20TH CENTURY-FOX, GEORGE STEVENS HAS COMPLETED

the diary of anne frank

IN WHICH A GIRL WHO HAS NEVER APPEARED ON THE SCREEN IS ALREADY WORLD FAMOUS

Yank Films Top Filipinos' Faves

Washington, Oct. 7.

Yank motion pictures enjoy an overwhelming lead in the Philippine market, accounting for a total of 679 of the 773 feature length films shown there during 1957, the U. S. Dept. of Commerce disclosed in a new report.

Imports of British and Chinese language films increased, although the U. S. accounted for 87.8 percent of the total feature film imports in 1957, a slight decrease from the 89.5 percent share of the import market held during 1956. All imported newsreels and practically all short subjects are of U. S. origin.

Six motion picture companies in Manila account for the majority of feature film production in the Philippines during 1957: L. V. N. Productions, 29; Everlasting Pictures, 7; Peoples Pictures and Premiere Productions, 20; Sampaguita Pictures, 21; and Larry Santiago Productions, 6.

There is some exportation of motion picture films from the Philippines. During 1957, a total of 1,049,653 linear feet of films were exported, valued at 105,032 pesos (two pesos equal $1). The majority of Philippine exports go to Hawaii, with minor exports being received by Hong Kong and Indonesia.

Remittances and taxes are still snarled up. On Oct. 2, 1957, the Philippine Collector of Internal Revenue issued a ruling against the major U. S. film companies operating in the Philippines, assessing the group of 3,200,000 pesos in corporate income taxes covering the period from April 23, 1956, to July 30, 1957. This represented a straight 24 percent withholding tax on the income of the foreign corporations. Another assessment by the Collector is still pending for retroactive corporate income taxes for the period 1951 to April 1956, involving another 12 million pesos. The U. S. film companies paid the 3,200,000 pesos under protest and appealed the case to the Court of Tax Appeals. In July 1958 another appeal was made following the transfer of the Collector of Revenue to another position. No date for court action on the tax case has as yet been set. This tax issue arose when the Collector of Internal Revenue, reversing rulings of his two predecessors, held that a straight 24 percent withholding tax was applicable on the motion picture distributors as foreign corporations.

Yank War Pix, Comedies, Oaters Win Favor at Paris B.O.; 'Kwai' Leader

(Dispatch below assumes piquancy against public poll of Dourdin Institute of France (VARIETY, Aug. 13, last) which had all U. S. films low in favor with French, comedies liked only by 8% and war films by only 2% which brings up the old question: how useful are opinion surveys to film showmen?—Ed.)

Paris, Oct. 7.

Yank filmmakers and overseas distributors are looking more carefully at foreign grosses because they loom ever larger in importance with the current fiscal setup. A look at what the Parisians preferred in Yank pix fare at firstrun situations provides some idea of French tastes in American production for as Paris goes so usually go subsequent-runs and hinterland grosses.

Thus far in current season, only 16 of the top 50 grossers were American. Biggest interest seems to be in big-scale war films having plenty of plot and violence.

Thus, "Bridge on River Kwai" (Col) was easily No. 1 here with over 642,985 patrons for its first-run. "Young Lions" (20th) was next at the wickets. Further along came "A Farewell to Arms" (20th) and the French-American "Bifter Victory" (Col). A reissue of Charles Chaplin's "Great Dictator" (UA) also fared well.

There was also a trend here towards suspense, comedy and adventure pix. Even an oater and one musical shaped up nicely. They were "Witness for Prosecution" (UA), "Paris Holiday" (UA), "Pardners" (Par) (Dean Martin-Jerry Lewis team caught on here about the time it split up), the Italo-American "This Angry Age" (Col), "Gunfight at O.K. Corral" (Par) and "Funny Face" (Par).

"Island in Sun" (20th) also hit the list, while its name values (Marilyn Monroe and Sir Laurence Olivier) helped "Prince and Showgirl" (WB). Some pix in Paris can be made by highbrow critical acclaim which can give a production a long run in one house via its subtitled version. Typical of this was Orson Welles' "Touch of Evil" (U) which was last on the list.

Incidentally, Chaplin's "A King in New York" did well on his name. Other offshore pix to score were the Cannes prizewinning Russo pic, "Flying Cranes"; the Italo "Cabiria" and "London Calling North Pole." The remainder of the list was made up French films.

Such hard-ticket vehicles as "10 Commandments" (Par), "Around World in 80 Days" (UA) and Cinerama also have done excellent biz. The Yank blockbusters did much better than the French attempt to get into the act with a new version of "Les Miserables."

'Lady' Set to Debut In Aussie Next Year

Sydney, Sept. 30.

Sam Liff will produce "My Fair Lady" for J. C. Williamson Ltd., with the debut timed for next January at Her Majesty's Theatre in Melbourne. Final casting for the Aussie run would be decided by the shows' U. S. sponsors on get-together with Williamson's executive director, Harold Bowden, now in London.

Roles of Higgins and Eliza had been given to Robin Bailey and Bunty Turner on a London deal. Further casting would be completed after U. S. huddles. Understood that J.C.W. will lift all restrictions on "Lady" musical score here by next December. Lifting of current ban will see heavy plugs for musical numbers prior to the Melbourne preem.

British, U.S. Pix Scribes Agree Vs. Price Cutting By Yank Film-makers

London, Oct. 7.

Subject to ratification, British and American screen writers have agreed on the principle of affiliation to protect their members from price cutting by U. S. producers operating in Britain and Europe.

The blueprint was agreed after a fiveday conference between reps of the Writers Guild of America (East and West) and the British Screen and Television Writers Assn, in which the talks ranged over the whole field of feature films and television. The guild was repped by its eastern and western executive directors, Evelyn Burkey and Michael Franklin, and the British writers, by its full council.

The two negotiating teams also considered and worked out a formula for improving the position of British screen and tv writers who are not as yet covered by minimum terms agreement in their own domestic market.

The talks were a sequel to prelim discussions in Hollywood last month, when Carl Foreman repped the British association and outlined the problems created by undercutting. At those discussions it was recognized that from affiliation would emerge improved working conditions for writers on either side of the Atlantic. That, in turn, would result in improved material, which could only lead to improved business.

British Lion's Trading Loss $299,586 in Past Year; Studio Badly Hit

London, Oct. 7.

A trading loss of $299,586 is reported by British Lion Films for the year ended last March 31 against a profit of $80,278 for the previous year. After various other charges, including depreciation, provision for loss under distribution guarantees, directors' remunerations and payment to a former director, the loss is increased to $943,919, compared with a profit of $48,238 for the previous year.

British Lion Studio Co., which operates the Shepperton lot, showed a loss of $560,652 for the year. As a result, the directors recommend passing the 6% preference dividend.

In his report to stockholders, the new British Lion chairman, Douglas Collins, says the year had been an exceptionally difficult one for the company and the whole industry. There was no indication of any recovery in the volume of admissions and it was expected that the fall in attendances would continue, although it was hoped the decline would not be as rapid as in recent months.

Collins also commented on the deferred stock in British Lion, which was created last April with the approval of the National Film Finance Corp., of which 180,000 shares have been issued to John and Roy Boulting, Frank Launder and Sidney Gilliat, and David Kingsley. The effect of these arrangements, he says, is that the interests of these working directors are now wholly identified with the future success of the company.

The new working directors of British Lion would be responsible for producing approximately one quarter of the films to be distributed in a normal year and the balance would come from independent productions which were usually partly financed by distribution guarantees.

In his report to stockholders of the studio company, Collins said continuing efforts are being made to reduce studio costs and also to attract to Shepperton production of films for tv. Company's feature films would occupy about half of the capacity of the lot. At an extraordinary meeting to follow the annual stockholders session, the name of the company will be changed to Shepperton Studios.

NEW FILM TAGS ON IRISH PLAYS IRK SOME IRISH

Dublin, Oct. 7.

Tags chosen for the first films of Emmet Dalton Productions from the new Irish studios at Ardmore, Bray, already have got the "Irish" up among the Irish. Pictures, which will be given theatre distribution in Britain and Ireland by British Lion Films Corp. and are destined for U.S. tele through RKO-Teleradio, are all based on Abbey plays. The irked Irish, who haven't yet seen the pictures, say that the titles are enough to make them "stage Irish."

Hugh Leonard's "The Big Birthday," which stars Barry Fitzgerald in the film version is now "The Broth of a Boy," Walter Macken's "Home Is the Hero," Arthur Kennedy starrer which was seen in a stage version on Broadway, now becomes "Sins of the Fathers."

George Shiels' "The New Gossoon," which everybody admits needed retitling for an export or film version, will be released as "Sally's Irish Rogue."

Japan Producers to Curb Anti-Nipponese Films

Tokyo, Sept. 30.

The Japanese Motion Picture Producers Assn. (Eiren) is studying means to prevent possible detrimental reflection on local industry and the country in general from foreign shooting in Japan. The question arose after a Taiwanese company filmed a locationer called "Seven Days in Tokyo" which exploited burlesque, Turkish baths, nude photo studios and questionable hostelries.

Also brought to light was fact that the Southeast Asian crews filming in Japan employ local technicians, allowing for the possibility of finished product being mistaken for Japanese films.

Lotsa Yank Films Unspooling But Who-Gets-What and Under Which Spanish Bureau Unsure

By HANK WERBA

Madrid, Oct. 7.

Dearth of Hollywood films in the Spanish market is a thing of the past, at least for the season getting under way currently. Quality concentration of Yank product is unusually high, representing the cream of U.S. film fare barred from Spanish screens during the past three years.

Distribution breakdown was determined last June when a temporary pact between Spain and the Motion Picture Export Assn. gave American companies 18, a similar number to Spanish banners on percentage distribution terms with 22 others available to local releasers via outright peseta purchase.

Commerce ministry, in disagreement with plan revealed by Direccion General de Cine, altered and extended list of 40 features going to Spanish distribs. Additional 12 import licenses were conceded for U.S. indie product contracted six to twelve months back.

Trading directly with U.S. continental managers, Spanish distribs have purchased considerable material for future release.

Of approximately 100 Yank features available to the local market, MPEA members will release only 21.

This is the market status affecting current talks between Mediterranean MPEA director Frank Gervasi and Spanish film authorities, MPEA goal is a 1958-59 pact that will establish an MPEA quota revising allotment percentages to compensate for the handout U.S. companies here received under the interim accord last June. Minimum annual need is six to eight films per company.

Speed and success of present parleys depend on two factors, local sources say. First is continuing ambiguity as to which of two ministries holds final jurisdiction in allocation of import licenses. Other is possible tendency of government negotiators to consider the 100-odd Yank pix now available an adequate 1958-59 quota with no pressing need to speed a pact at this time.

MPEA product is giving the new season a brilliant send-off, but negotiator Gervasi still has to solve the more fundamental problem of survival for MPEA companies in Spain.

Rep Ends British Lion Pact; Signs Eros Films

London, Oct. 7.

Republic Pictures has terminated its fiveyear deal with British Lion, which it negotiated only two years ago, and has concluded a new long-term releasing arrangement with Eros Films. New deal announced by Reginald Armour, Republic International's executive veepee, took effect from last Monday (29) and embraces the United Kingdom and Ireland. It is for five years.

Rep immediately will be handing over to Eros 78 pictures. The distrib will decide which, and how many, go into immediate release. In any event, it has been agreed in principle that they should be spread over a period and not all put out immediately.

In the two years that British Lion handled the Republic product, it released 140 of the Hollywood's productions. The deal with BL was terminated at Republic's own request as it felt that the British outfit, particularly under its new management, was most interested in handling its own British output.

Aussie Senator Urging Govt. Subsidy to Save Native Pix Production

Sydney, Sept. 30.

Senator George Hannan stated in Parliament recently that the Robert Menzies Liberal government should set a blueprint to subsidize the Aussie film industry in order to save it from extinction. He said that pix with a local background could help immensely in publicizing Australia overseas. The senator went on to say that this country was spending millions in South-East Asia through the Colombo plan, but that films would make Australia better known than farm machinery.

"Gina Lollobrigida is better known in Colombo than any diesel locomotive," he added.

"I believe it is a tragedy that our film industry is in danger of extinction unless the government takes positive steps to further it," he concluded.

Govt. Not For Film Subsidy

Canberra, Sept. 30.

Understood in this political centre (Australia's Washington), that the Robert Menzies government will not subsidize local pic production in any shape or form. Belief among the majority of politicians is that the government has more urgent needs to take care of presently, such as unemployment, housing and a terrific downbeat in key exports to the U.S. to worry about than aid for local pic producers. This leaves the problem of a Down Under production upbeat to the overseas producers and any local angels who have survived.

U. S. Units To Rescue

The Hecht-Hill-Lancaster unit will shoot "Summer of 17th Doll" starting next November here. Director Leslie Norman and Cecil Ford, production executive, have been scouting locations here and setting final details. Norman has returned to Hollywood for confabs, with Ford going on to London. John Mills will star.

Stanley Kramer is due here next December to set production on the Nevil Shute novel, "On the Beach," with Gregory Peck, Ava Gardner and Fred Astaire in the top roles. Film will be shot mainly in Melbourne. Independent producer Roger Corman hopes to get his cameras working here next February on "She." Corman looked over this zone for a couple of weeks prior to returning to his Hollywood base.

Locally just now cameras are stilled and there is little chance of any upbeat this year. Even the local tele pix producing market is limited because a majority of this celluloid comes direct from the U. S. in cans.

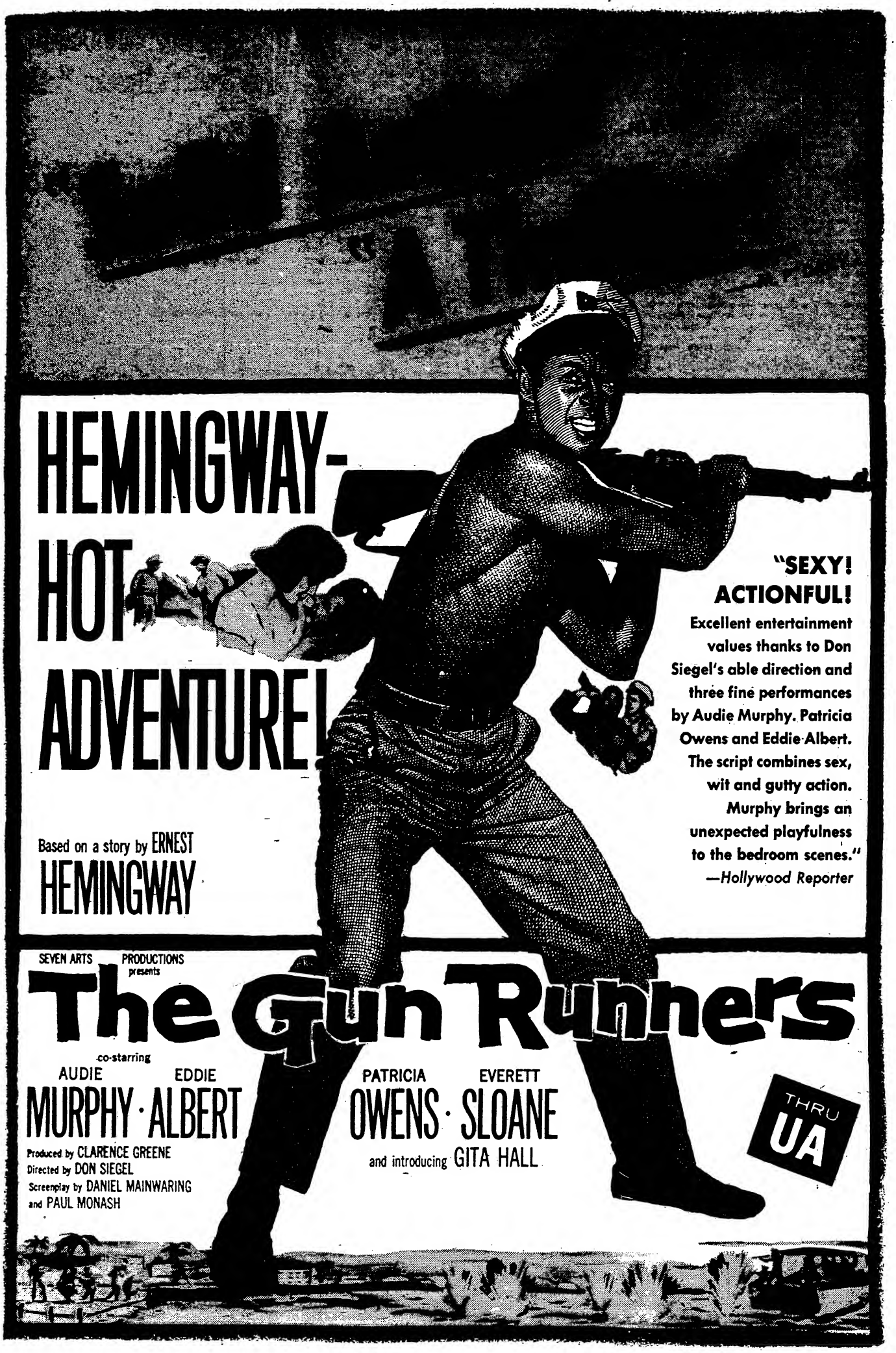
Cork Film Fest Director Denies a British 'Boycott'

Cork Ireland, Sept. 30.

Although the British, who virtually bankrolled first film fest here three years ago when it was approved by the International Film Producers' Assn., have no feature for screening at third Cork Film Festival, which opened here last week, fest director Dermot Breen denies that Britain is boycotting the event. He says that "there was no suitable stuff available," adding that one feature which was considered wasn't ready for screening, and another "The Horse's Mouth," went to Venice.

Feature side of Fest is non-competitive, and Breen points to the competitive side, confined to documentary, educational and animated productions, which has nine entries from British sources. A total of 54 shorts from 24 countries are on the sked for this week for scrutiny by judges panel of John Grierson, Father Peter Connelly (film critic of "The Furrow"), Etienne Lallier (France) and Karl Klar (Germany).

Of the 14 features set for screening only one is from a major American company, "The Old Man and the Sea" (WB). This has already been on view at both Brussels and Edinburgh Festivals. Columbia has been discussing an exhibit, but the regular sked is now full. "Rome Eternal," lensed by an NBC crew in cooperation with National Council of Catholic Men, in four half-hour segments for tv, is on list as a feature.


HEMINGWAY-
HOT
ADVENTURE!
Based on a story by ERNEST
HEMINGWAY
"SEXY!
ACTIONFUL!
Excellent entertainment values thanks to Don Siegel's able direction and three fine performances by Audie Murphy. Patricia Owens and Eddie Albert. The script combines sex, wit and gutty action. Murphy brings an unexpected playfulness to the bedroom scenes."
—Hollywood Reporter
SEVEN ARTS PRODUCTIONS presents
The Gun Runners
co-starring
AUDIE MURPHY · EDDIE ALBERT
PATRICIA OWENS · EVERETT SLOANE
and introducing GITA HALL
Produced by CLARENCE GREENE
Directed by DON SIEGEL
Screenplay by DANIEL MAINWARING
and PAUL MONASH
THRU UA

James Stewart: 'Indies Not Leading'

Thinks Majors Should Re-Assert Selves—Scorns Broadway's 'Poseur' Actors' Attitudes

By DAVE KAUFMAN

Hollywood, Oct. 7.

Hollywood's widely-ballyhooed independent producers have failed to deliver, they've fallen far short of their promises and in most instances haven't come up with quality product, asserts vet star James Stewart. Stewart, currently starring in "The FBI Story" at Warner Bros., declared that as a consequence leadership in the industry must be exercised by the major studios.

Making his remarks at a time when many top stars have formed their own indie companies or show a strong penchant to toil for the indies, Stewart said of the indie operations: "I don't think they have lived up to what everybody said they would do. They're cutting corners and cheating, clipping expenses and shoestringing things. That's at the sacrifice of quality." In contrast, he said of the majors "the reason so many look at the old pictures on tv today is because their quality which holds up even on that damned little screen."

Inasmuch as the indies have not lived up to their advance notices, it's the job of the majors to take over with some strong action, the actor asserted. "I don't think the majors are gone, but the trouble is they're waiting to find out where they stand instead of taking decisive action," he said.

He urged the majors to rebuild contract lists of stars and creative personnel, and uptempo production, to take a more affirmative attitude and action, to rehire publicists and have proper exploitation of films.

The actor remarked he was tired of hearing industryites say "there's nobody qualified to run the major studios today now that people like L. B. Mayer and Harry Cohn are dead." He adds, "This is a lot of nonsense. I don't believe it. There are many good, qualified men around today," he said.

Stewart had some harsh words for Broadway "rebel" thesps who rush to Hollywood only for the quick buck in pix, then go back. He said the industry should clamp down on those performers who come here from N.Y. and "say they will do one picture, and then want to go back to Broadway for a play or to the South Seas to write the story of their life. The studios should tell them 'you do as you're told, to hell with this nonsense.' When I came here from Broadway, I spent my first year just doing tests. Studios should stop signing these kids to non-exclusive contracts; it just lets them get away with it.

"I don't know what happens to them in N.Y., but some mystic apparently taps them on the shoulder and tells them they're anointed and destined for immortality. Studios give these kids their chance, and it should be a 50-50 deal. Yet they look at it with disdain, and say they're only doing movies for money so they can go back east and express themselves artistically, or have four kids.

'Inducements' Legal

Buffalo, Oct. 7.

Buffalo Common Council has directed the Law Department to prepare an ordinance permitting "inducements" to stimulate theatre patronage.

The action was taken following a petition of eight neighborhood houses asking for a change in the ordinances which would permit elimination from their licenses of any prohibition against "give-aways" and to permit prizes and premiums within the state's gambling and lottery laws.

Specially Made TV Trailers Will Hypo B.O.: Levine

Hollywood, Oct. 7.

Television trailers—not cards or personal plugs, but trailers specially made for video—are a largely unexplored and extremely important means of selling theatrical pix to the public, according to Boston exhibitor and distributor, Joseph E. Levine.

Levine, prexy of Embassy Pictures Corp., says his company will spend $750,000 to exploit its new wide screen-color Italian import spectacle, "Hercules," and he will spend as much of this budget on tv trailers as on general press advertising.

Levine was here to screen the pic for local exhibitors and to arrange for theatrical and tv trailers, dubbing, etc. He plans to preem the pic in the L. A. area around Easter because "dollar-for-dollar you get your best returns on exploitation pix in this area."

Levine started as an exhib and still retains one theatre, a drive-in, in the Boston area where his Embassy company headquarters. He says the ozoner is "a barometer, a means of keeping my finger on the public pulse."

He got into bigtime distribution with "Godzilla," a Japanese import, and since has made periodic trips abroad scouting likely product. His most successful find to date was the Italian-made "Attila," which he says grossed over $2,000,000 with a $500,000 exploitation budget. Levine concentrates on U.S. or U.S.-Canadian rights for these pix.

It was on the latter that he learned the strength of tv trailers, Levine says. "I wouldn't say they are more effective than heavy newspaper advertising," he says, "but properly done they pull with equal strength."

He plans a tv trailer campaign in the L.A. area that he says "will be four or five times as big as anything ever attempted."

Levine is very high on hitting all ad-pub angles and admits that he often spends far more, up to five times as much, on exploiting a foreign pic as he pays for the rights to it.

He used a technique on "Attila" of pix spreads in Sunday rotogravure newspaper sections that resembled legit pix sections with only the disclaiming line "advt." at the bottom, that he intends to repeat with "Hercules."

"This business of theatrical pix is just beginning," he says, "if theatre men will be showmen and not just real estate operators. There will always be people—plenty of them—who want to go out to shows. But we have to give them shows. And we have to let them know about the shows we do have."

Levine also holds rights to a Japanese pic, "The Mysterians," which he will distribute after he launches "Hercules."

KIRSCH TO KEYNOTE ALLIED IN CHICAGO

Chicago, Oct. 7.

Keynoter for the Allied States Assn. convention here next week (13) will be Jack Kirsch, prexy of Illinois Allied and general chairman of the confab.

Kirsch headed the national group in 1946-47, and has been active in it for over two decades.

N.Y.'s Film & Audio Show

Several Government agencies are represented in the second annual Film & Audio Visual Exhibition, which opened in Manhattan yesterday (Tues.) at the Trade Show Building. Exhibition covers the specialized field of audio-visual equipment, techniques and services in industry and education for conducting training and sales meetings, visual presentations, etc.

Various meetings, lectures and seminars are skedded. The Film Producers Assn. of N.Y. is showing the outstanding films made by its members.

Cukor's Own Shop

Hollywood, Oct. 7.

George Cukor is setting up his own indie outfit for production of both theatrical and television films. Vet expects to launch it actively late next year.

Cukor will direct and act as exec producer on all properties going out under his banner.

NAT'L SCREEN UNMASTS MEMPHIS BALLY-BOAT

Memphis, Oct. 7.

Memphis' Film Row was dealt another belt in the "breadwinner's basket," when the National Screen Service office here was ordered shuttered for keeps beginning Oct. 10. All work hereafter will be handled out of the Atlanta office. Four workers will stay on here to complete operations which include Memphis' office skipper Jack Lustig, salesmen Johnny Goodenough and Fred Roberts and a local shipper.

The rest of the company's 18 will be dropped from the payroll. The office has been here since 1937. This is the second closing film row in the past several months when Republic had a complete shutdown. Other film offices shuttered here in shakeups from New York and Hollywood the Warner office last April and now working on a limited basis; Universal also on strictly skelton staff with literally all work handled out of St. Louis and the RKO office also closed its doors during the past year.

Yanks Steal

Continued from page 1

That particular situation (which drew many complaints) is changing rapidly.

"A lot of people go to see foreign films because they've got the reputation of being 'shocking' and surprising. Going by a couple of the recent Hollywood releases, we're going to lose that advantage in a hurry," opined Kingsley.

Surprise over situations and dialog in some of the more "daring" American productions is sharp because of the traditional Hollywood reluctance of the past to speak out frankly on the topic of sex. In foreign films, like the Brigitte Bardot opus, the public has been more or less conditioned as to what to expect.

Universal Sees Japan as Precedent For Permit Status Vis-a-Vis France

Biz-Build Builds to Start

The industry's business-building campaign, at least the initial radio promotional end of it, will be set to roll even prior to the start of the Theatre Owners of America convention in Miami on Oct. 23.

This flat prediction came yesterday (Tues.) from Ernest G. Stellings, the outgoing TOA president, in New York. About $165,000 is needed from exhibition to start the ball rolling (the money is to be matched by the distributors) and Stellings said the full amount was now virtually assured.

Pointing to Japan as a precedent, Universal takes the position that it must participate on a fair basis in any individual license allocation which the French may make for the year 1958-59.

What Universal executives are saying, in fact, is: Let the French give licenses to anyone they want, in the long run they'll have to be re-divided on the basis of the Motion Picture Export Assn.'s global license formula in N.Y.

The French are committed to giving the American companies 110 permits for 1958-'59. However, they have reserved the right to assign 40 of these licenses to various companies on the strength of service to the French industry, i.e. outfits that have either produced in France or have acquired French films for distribution.

So far, Jacques Flaud, head of the French Centre National de la Cinematografie, hasn't handed out any of the 40 licenses, though the remaining 70 have been given to MPEA in one bunch. If and when he does, two or three Yank outfits—Universal prominent among them—will be shortchanged inasmuch as they don't produce abroad and tend to stick to distributing their own product.

When a similar situation came up in Japan recently, it was resolved by letting the Japanese assign permits. However, the licenses were then re-divided as before, i.e. as per the global formula.

Universal now holds that the same principle must apply to France, and it has made its position clear to MPEA. The other companies aren't so sure of this procedure. They cannot—individually—shift assigned permits. The licenses have to be put back "on the table" at MPEA and reassigned. This was done in Italy when RKO turned back some licenses it could not use. Whether Flaud would hold still for such a move, which in effect would nullify the basic intent of his "bonus" plan, is open to question. He has already indicated that, next year, he may commit himself only to the issuance of 70 permits, with the remainder to be handed out at his discretion.

Complicating the situation is the fact that neither RKO nor Republic can any longer be considered bona fide producers or distributors, even though import and dubbing licenses are demanded in their name.

Priest-Produced 'Christ' Film Is Eyed by Majors

Hollywood, Oct. 7.

Considerable major studio interest is reported in new widescreen, Eastman-color feature, "The Life of Christ," lensed in Spain by Family Theatre, the Catholic tv-radio packager. Understood that 20th-Fox, Columbia, Metro and Allied Artists all have expressed such interest. If deal is made it would be first venture into this field by FT.

Film, produced by Father Patrick Payton, C.S.C., head of FT, and directed by Joseph Breen Jr., is an outgrowth of a new teleseries shot by Breen in Spain. Vidseries, concerned as is most of FT's efforts, with Catholic devotions to the Rosary, has now been edited into 15 half-hour segments for televiewing.

Lauren Bacall to London

Hollywood, Oct. 7.

Lauren Bacall, being paged for star roles in Darryl F. Zanuck's "Deluxe Tour," and the J. Arthur Rank film, "Ferry to Hong Kong," left for N. Y. and London over the weekend to discuss the vehicles.

Miss Bacall will confab with Zanuck in N.Y. regarding "Tour," which he is producing for 20th-Fox, and in London regarding "Hong Kong."

Franker He-She Facts in U.S. Scripts

By GENE ARNEEL

The recent past has brought further evidence that Hollywood has become increasingly willing — if not eager — to play around with "strong" themes and story situations. Whatever hesitancy had existed about handling a onetime delicate subject has disappeared; indeed, sexual relationships of the intimate marital type are even being introduced in comedies.

Universal's "Perfect Furlough," starring Tony Curtis and Janet Leigh, pulls no punches in having various of its characters suspecting that Curtis is responsible for the pregnancy of a South American actress. This is played for laughs.

The Metro comedy, "Tunnel of Love," is right out in the open with some business about a wife telling her husband that the time—her temperature charts so state—is at hand for her to conceive.

Consideration of sex is now widespread in the dramatic offerings. In fashioning "Cat on a Hot Tin Roof" for the screen, Metro erased the homosexual angles from the original play. But the young husband remains aloof to young wife's nervous invitations to her bedroom.

Paramount has the rights to the upcoming "Mountain Is Young," Han Suyin novel which, according to some readers, outdistances "Peyton Place" in terms of sexy situations. The independent production company headed by Stanley Kubrick and James B. Harris recently acquired a property that's perhaps the most spectacular of all. This is "Lolita," Vladmir Nabakov novel about a 40-year-old man with a passion for "nymphets"—meaning young girls of the 10-to-14 age bracket. He marries a woman for the sole purpose of being with her "nymphet" daughter.

Veteran film reviewers long since have been accustomed to "raw material" in the imports. The Bardot cinematic escapades are merely a continuation of what's been going on in French fare for years.

And now this kind of thing has become more or less a standard commodity in Hollywood. And it brings to the fore considerations of "good taste."

If the judgment of censorship watchdogs is to be relied upon, the West Coast film-makers aren't guilty of any violations. Rare is the Hollywood production that is condemned by either the official blue-pencilers or the Catholic Legion of Decency on grounds of immorality.

Picture people are dealing more and more in "reality." Of this there can be no question. Seen as an influencing factor is television, which virtually from its very start has handled earthy topics without meaningful repercussion.

It's interesting to note though that while the producers aren't being criticized too severely anent the content of their films, the picture advertising is being rapped increasingly. Seems as though it's all right to film "adult" scenarios—but don't brag about it in the paid-for newspaper space.

NATIONAL ELEVATES SEATTLE'S THEDFORD

Los Angeles, Oct. 7.

William H. Thedford, prexy of Evergreen State Amusement Corp., Seattle, a subsidiary of National Theatres, and Northern California Division manager for Fox West Coast Theatres, has been appointed to newly-created post of West Coast Division manager.

Move is a realignment of posts under new John B. Bertero administration, in which M. Spencer Leve is vp in charge of theatre operations. Under new setup, National is combining operations of both Fox West Coast, also a subsid, and Evergreen under a single management.

Thedford, who now will headquarter in L.A., will supervise chain's theatres in California, Oregon, Washington, Arizona and Nevada. In new spot he absorbs former duties of Leve as FWC Southern California division manager.

John Klee, Frisco Bay area district manager, has also been appointed supervisor for Northern California division, handling both posts.

Franciosa's English Offer

Hollywood, Oct. 7.

Anthony Franciosa is being paged for the lead in filmization of the A. J. Cronin novel, "Beyond This Place," being produced in England by Maxwell Setton.

Film will roll in December in England.

"YOU CAN HOLD THIS FOR A LONG TIME!"

ROBERT TAYLOR
. Powerful in his toughest role!

The producer of famed "Love Me or Leave Me" has made a new, searing-hot drama of the toughest city in the world in its wildest days. "PARTY GIRL" has just had a sensational Preview in California. It's rough, raw and ready to bring its drama of girl-crazy, gun-mad characters to the nation's thrill-loving public. A money movie.

LEE J. COBB
Magnificent portrait of ruthless power!

M-G-M presents

PARTY GIRL

Starring

ROBERT TAYLOR
CYD CHARISSE
LEE J. COBB

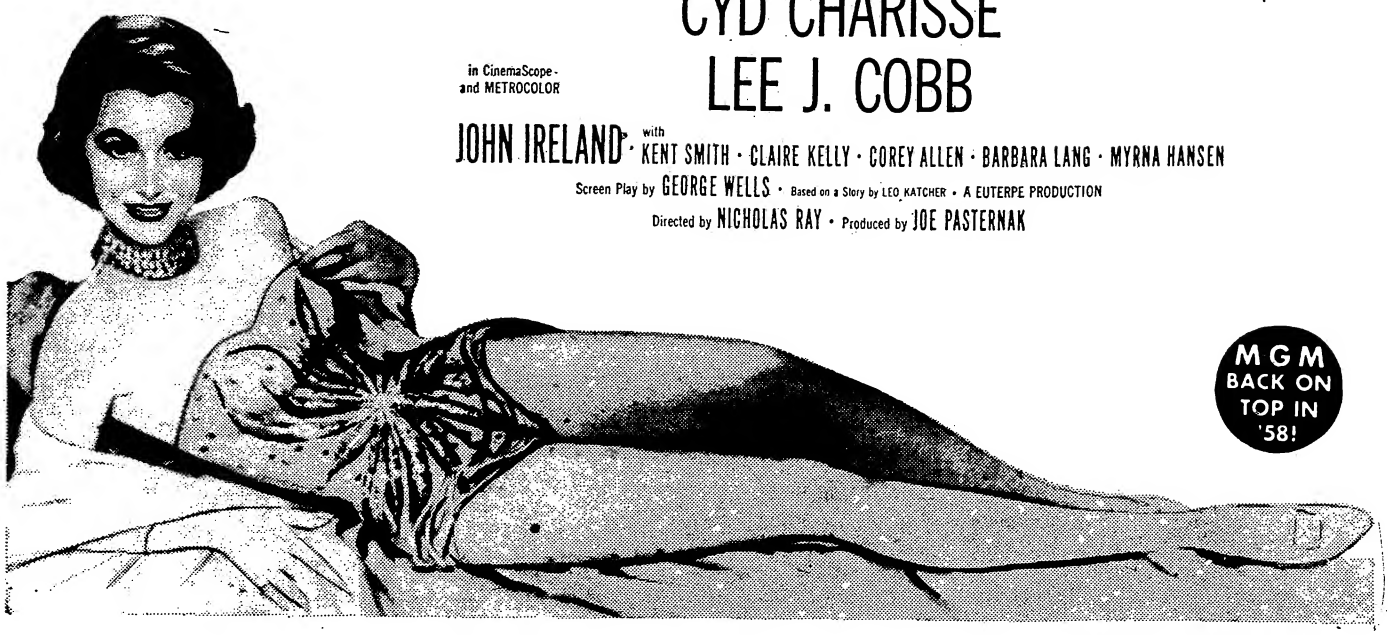
in CinemaScope-and METROCOLOR

with JOHN IRELAND · KENT SMITH · CLAIRE KELLY · COREY ALLEN · BARBARA LANG · MYRNA HANSEN

Screen Play by GEORGE WELLS · Based on a Story by LEO KATCHER · A EUTERPE PRODUCTION

Directed by NICHOLAS RAY · Produced by JOE PASTERNAK

CYD CHARISSE
Torchy, terrific, a great performance!



MGM BACK ON TOP IN '58!

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....16
This Date, Last Year.....19

"AL CAPONE"
(Burrows-Ackerman Prod.)
Prods.—John H. Burrows, Leonard J. Ackerman
Dir.—Richard Wilson
Rod Steiger, Fay Spain, Murvyn Vye, James Gregory, Joe De Santis, Louis Quinn, Al Ruscio, Sandy Kenyon
(Started Sept. 16)

COLUMBIA

Starts, This Year.....18
This Date, Last Year.....27

"THEY CAME TO CORDURA"
(Goetz Prods.)
(Shooting in Utah)
Prod.—William Goetz
Dir.—Robert Rossen
Gary Cooper, Rita Hayworth, Van Heflin, Tab Hunter, Richard Conte, Dick York, Michael Callan, Robert Keith
(Started Oct. 6)

WALT DISNEY

Starts, This Year..... 6
This Date, Last Year..... 2

"THIRD MAN ON THE MOUNTAIN"
(Walt Disney Prods. Ltd.)
(For Buena Vista Release)
(Shooting in Switzerland)
Prod.—William H. Anderson
Dir.—Ken Annakin
Michael Rennie, James MacArthur, Janet Munro, James Donald, Herbert Lom, Laurence Naismith, Nora Swinburne, Lee Patterson, Walter Fitzgerald, Ferdy Mayne
(Started July 8)

"THE SHAGGY DOG"
(Walt Disney Prods.)
(For Buena Vista Release)
Exec. Prod.—Walt Disney
Prod.—Bill Walsh
Dir.—Charles Bartor
Fred MacMurray, Jean Hagen, Tommy Kirk, Annette Funicello, Tim Considine, Jymme Shore, Cecil Kellaway, Kevin Corcoran, Alexander Scourby, Jacques AuBuchon, Strother Martin, James Westerfield, Forrest Lewis
(Started Aug. 4)

METRO

Starts, This Year.....23
This Date, Last Year.....19

"BEN-HUR"
(Shooting in Rome)
Prod.—Sam Zimbalist
Dir.—William Wyler
Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareep, Hugh Griffith, Sam Jaffe, Marie Ney, Finlay Currie, Cathy O'Donnell
(Started May 21)

"GREEN MANSIONS"
Prod.—Edmund Grainger
Dir.—Mel Ferrer
Audrey Hepburn, Anthony Perkins, Lee J. Cobb, Sessue Hayakawa, Henry Silva, Estelle Hemsley
(Started July 21)

"SOME CAME RUNNING"
Prod.—Sol C. Siegel
Dir.—Vincente Minnelli
Frank Sinatra, Dean Martin, Shirley MacLaine, Martha Hyer, Arthur Kennedy, Leora Dana, Nancy Gates, Betty Lou Keim, John Brennan, Carmen Phillips
(Started Aug. 11)

"THE BLESSING"
(Shooting in London)
Prod.—Karl Tunberg
Dir.—Jean Negulesco
Deborah Kerr, Rossano Brazzi, Maurice Chevalier
(Started Aug. 26)

"NORTH BY NORTHWEST"
(Shooting in New York)
Prod.-Dir.—Alfred Hitchcock
Cary Grant, Eva Marie Saint, James Mason
(Started Aug. 26)

"THE MATING GAME"
Prod.—Philip Barry Jr.
Dir.—George Marshall
Debbie Reynolds, Tony Randall, Paul Douglas, Una Merkel
(Started Sept. 29)

PARAMOUNT

Starts, This Year.....12
This Date, Last Year.....14

"THE HANGMAN"
Prod.—Frank Freeman Jr.
Dir.—Michael Curtiz
Robert Taylor, Fress Parker, Tina Louise, Jack Lord, Shirley Harmer, Mickey Shaughnessy, Gene Evans, Mabel Albertson
(Started Sept. 22)

"THE FIVE PENNIES"
(Dena Picts.)
Prod.—Jack Rose
Dir.—Melville Shavelson
Danny Kaye, Louis Armstrong, Barbara Bel Geddes, Harry Guardino, Bob Crosby, Susan Gordon
(Started Oct. 6)

20th CENTURY-FOX

Starts, This Year.....15
This Date, Last Year.....24

"THE SOUND AND THE FURY"
(Jerry Wald Prods.)
Prod.—Jerry Wald
Dir.—Martin Ritt
Yul Brynner, Joanne Woodward, Stuart Whitman, Ethel Waters, Margaret Leighton, Jack Warden, Mme. Francoise Rosay, John Beal, Albert Dekker, Jean Carsons, Stephen Perry, Bill Gunn
(Started Aug. 18)

"COMPULSION"
(Darryl F. Zanuck Prod.)
Prod.—Richard Zanuck
Dir.—Richard Fleischer
Orson Welles, Diane Varsi, Bradford Dillman, Dean Stockwell
(Started Oct. 6)

UNIVERSAL

Starts, This Year..... 7
This Date, Last Year.....26

"IMITATION OF LIFE"
Prod.—Ross Hunter
Dir.—Douglas Sirk
Lana Turner, John Gavin, Sandra Dee, Susan Kohner, Juanita Moore, Dan O'Herlihy, Robert Alda, Mahalia Jackson, Troy Donahue
(Started Aug. 5)

"THE EARTH IS MINE"
(Vintage Prod.)
Dir.—Henry King
Exec Prod.—Edward Muhl
Prods.—Casey Robinson, Claude Heilman
Rock Hudson, Jean Simmons, Dorothy McGuire, Claude Rains, Ken Scott, Cindy Robbins, Kent Smith, Anna Lee, Peter Chong, August Merighi
(Started Sept. 2)

"THE BUCKSKIN LAD AND THE CALICO GAL"
Prod.—Sy Gomberg
Dir.—Jack Sher
Audie Murphy, Sandra Dee, Gilbert Roland, Jim Backus
(Started Oct. 6)

WARNER BROS.

Starts, This Year.....11
This Date, Last Year.....14

"JOHN PAUL JONES"
(John Paul Jones Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—John Farrow
Robert Stack, Charles Coburn, Erin O'Brien, MacDonald Carey, Bruce Cabot, Jean Pierre Aumont, Marisa Pavan, Thomas Gomez, Bette Davis, Peter Cushing, Susana Canales, Archie Duncan, Tom Brannum, David Farrar, Bob Cunningham, Basil Sydney, John Charles Farrow
(Started April 17)

"THE MIRACLE"
Prod.—Henry Blanke
Dir.—Irving Rapper
Carroll Baker, Walter Slezak, Roger Moore, Vittorio Gassman, Katrina Paxinou, Gladys Cooper, Carlos Rivas, Gustavo Rojo, Dennis King
(Started July 29)

"THE FBI STORY"
Prod.-Dir.—Mervyn LeRoy
James Stewart, Vera Miles
(Started Aug 11)

"THE PHILADELPHIAN"
Dir.—Vincent Sherman
Paul Newman, Barbara Rush, Diane Brewster, Brian Keith
(Sept. 25)

INDEPENDENT

Starts, This Year.....65
This Date, Last Year.....113

"THE DEVIL'S DISCIPLE"
(Hecht-Hill-Lancaster)
(For UA)
Prod.—Harold Hecht
Dir.—Alexander Mackendrick
Laurence Olivier, Kirk Douglas, Burt Lancaster, Eva LeGallienne, Janet Scott
(Started July 28)

"SOME LIKE IT HOT"
(Ashton-Prods.-Mirisch Co.)
(For UA Release)
Prod.-Dir.—Billy Wilder
Marilyn Monroe, Tony Curtis, Jack Lemmon, George Raft, Pat O'Brien, Joe E. Brown, George E. Stone, Joan Shawlee, Barbara Drew, Mike Mazurki
(Started Aug. 4)

"FACE OF THE FIRE"
(Mardi Gras Prods.)
(For Allied Artists)
(Shooting in Sweden)
Prods.—Albert Band, Louis Garfinkle
Dir.—Albert Band
Cameron Mitchell, James Whitmore, Miko Oscard, Royal Dano, Howard Smith, Richard Erdman, Robert Simon
(Started Aug. 25)

"MR. PHARAOH AND THE CLEOPATRA"
(RKO Eldorado Prods.)
(Shooting in Havana)
Prod.—Bruce Newberry
Dir.—Don Weis
Gilbert Roland, Dina Merrill, Cesare Danova, Greta Thyssen, Jonathan Harris, Gina Romand
(Started Sept. 8)

"SHAKE HANDS WITH THE DEVIL"
(Glass-Seltzer Prod.)
(Shooting for UA in Bray, Ireland)
Exec Prods.—George Glass, Walter Seltzer
Prod.-Dir.—Michael Anderson
James Cagney, Don Murray, Dana Wynter, Glynis Johns
(Started Sept. 8)

"SOLOMON AND SHEBA"
(Thorneo Prods. for UA)
(Shooting in Spain)
Exec. Prod.—Edward Small
Prod.—Ted Richmond
Dir.—King Vidor
Tyrone Power, Gina Lollobrigida, George Sanders, Marisa Pavan
(Started Sept. 15)

"THE LAST MILE"
(Vanguard Prods. for UA)
(Shooting in New York)
Prod.—Max Rosenberg
Dir.—Howard W. Koch
Mickey Rooney
(Started Sept. 15)

"PORGY AND BESS"
Prod.—Samuel Goldwyn
Dir.—Otto Preminger
Sidney Poitier, Dorothy Dandridge, Pearl Bailey, Sammy Davis Jr.
(Started Sept. 22)

"PARATROOP ATTACK"
(American International)
Prod.—Stanley Sheptner
Dir.—William Witney
Richard Bakalyan, Jack Hogan, Jeff Morris, Jim Beck, Ken Lynch, Jimmy Murphy, Joel Colin, Ernie Martin, Ray Guth, Carolyn Hughes
(Started Sept. 22)

"ALIAS JESSE JAMES"
(Hope Ent. for UA)
Prods.—Jack & Bob Hope
Dir.—Norman McLeod
Bob Hope, Rhonda Fleming, Wendell Corey
(Started Sept. 29)

"THE BIG FISHERMAN"
(Rowland V. Lee Prod.)
(For Buena Vista)
Prod.—Rowland V. Lee
Dir.—Frank Borzage
Howard Keel, Susan Kohner, Herbert

BRITAIN

BRIT. ELSTREE

Starts, This Year..... 5
This Date, Last Year..... 5

"LOOK BACK IN ANGER"
(Woodfall Productions)
Prod.—Gordon Scott
Dir.—Tony Richardson
Richard Burton, Claire Bloom, Mary Ure, Edith Evans, Gary Raymond
(Started Sept. 1)

BRITISH LION

Starts, This Year 10
This Date, Last Year 7

"THE BRIDAL PATH"
(Launder and Gilliat Productions)
Prod.—Sidney Gilliat
Dir.—Frank Launder
Bill Travers, George Cole, Patricia Bredin
(Started Aug. 2)

"RIGHT, LEFT AND CENTRE"
(Vale Film Productions)
Prod.—Frank Launder
Dir.—Sidney Gilliat
Ian Carmichael, Patricia Bredin, Alistair Sim
(Started Sept. 8)

"DANGER WITHIN"
(Colin Lesslie Productions)
Pro.—Colin Lesslie
Dir.—Don Chaffey
Richard Todd, Richard Attenborough, Bernard Lee
(Started Sept. 1)

"CLOWNS IN CLOVER"
(Vale Film Productions)
Prod.—Smedley Aston
Dir.—Val Guest
The Crazy Gang, Shirley Eaton
(Started Sept. 22)

COLUMBIA

Starts, This Year..... 5
This Date, Last Year..... 5

"THE BANDIT"
(Warwick Film Productions)
Prod.—Irving Allen & A. R. Broccoli
Dir.—John Gilling
Victor Mature
(Starts Aug. 11)

RANK

Starts, This Year 15
This Date, Last Year 11

"TOO MANY CROOKS"
Prod.—Mario Zampi
Dir.—Mario Zampi
Terry Thomas, Vera Day, Brenda de Banzie, Sidney James, Bernard Bresslaw, George Cole
(Started Aug. 25)

"WHIRLPOOL"
Prod.—George Pitcher
Dir.—Lewis Allen
Juliette Greco, O. W. Fischer, Muriel Pavlow, William Sylvester, Marius Goring
(Started Sept. 1)

"THE CAPTAIN'S TABLE"
Prod.—Joseph Janni
Dir.—Jack Lee
John Gregson, Donald Sinden, Peggy Cummins, Nadia Gray
(Started July 21)

"THE THIRTY NINE STEPS"
(Shooting in Scotland)
Prod.—Betty Box
Dir.—Ralph Thomas
Kenneth More, Taina Elg, Branda de Banzie, James Hayter
(Started Sept. 15)

"TIGER BAY"
(Shooting in Wales)
Prod.—John Hawkesworth
Dir.—J. Lee Thompson
John Mills, Horst Buchholz
(Started Sept. 15)

UNITED ARTISTS

Starts, This Year 4
This Date, Last Year..... 0

"HOUND OF THE BASKERVILLES"
(Hammer Film Productions)
Prod.—Anthony Hinds
Dir.—Terence Fisher
Peter Cushing, Christopher Lee, Andre Morell
(Starts Sept. 10)

"DEVIL'S DISCIPLE"
(Hecht-Hill-Lancaster Productions)
Prod.—Harold Hecht
Dir.—Guy Hamilton
Burt Lancaster, Kirk Douglas, Laurence Olivier, Janette Scott
(Started July 21)

"SHAKE HANDS WITH THE DEVIL"
(Troy Productions)
(Shooting at Ardmore Studios, Dublin)
Prods.—Walter Seltzer, George Glass
Dir.—Michael Anderson
James Cagney, Don Murray, Dana Wynter, Michael Redgrave, Glynis Johnns
(Started Sept. 8)

INDEPENDENT

"THE BOY AND THE BRIDGE"
(Xanadu Productions)
(Location in London)
Prod.—Kevin McClory
Dir.—Kevin McClory
Ian MacLaine, Liam Redmond
(Started Aug. 18)

WALT DISNEY

Starts, This Year 1
This Date, Last Year 0

"THIRD MAN ON THE MOUNTAIN"
Prod.—Bill Anderson
Dir.—Ken Annakin
Michael Rennie, James MacArthy, Janet Munro, James Donald, Herbert Lom
(Started July 7)

EROS

Starts, This Year 10
This Date, Last Year 11

"EMERGENCY—WARD 10"
(Artists Alliance Productions)
Prod.—Ted Lloyd
Dir.—Robert Day
Michael Craig, Dorothy Allison, Wilfed Hyde White
(Started Sept. 22)
Lom, Beulah Bondi, Alexander Scourby, Rhodes Reason, Henry Brandon, Brian Hutton, Tom Troupe
(Started Oct. 1)

UA Reports 6 Mos. Net of $1,319,000, Up 10%; 3d Qtr. Gross Sets Record

United Artists president Arthur B. Krim, board chairman Robert S. Benjamin and other top company officials hosted the press in New York yesterday (Tues.) to provide another "progress report"—which means an updating on how gross revenue and net profits have continued on the rise. Press conference yielded at least one quip about the "monotony" of such steady upbeat and perhaps, this, better than anything else got across the message of UA's continuing climb.

Net profit for the first six months of this year went up to $1,319,000, for a gain of 10%. This is equal to $1.23 per common share.

Krim reported a third quarter gross of $23,678,505, thus setting a record for the company, and said he anticipated total revenue of $80,000,000 for all of 1958. UA operates on a calendar basis.

Previous annual high was 1957's $70,008,242.

Last year in a tradepress ad, Krim recalled, UA listed 17 "major" productions among the next season's releases. This promise was fulfilled in detail except that one picture, "Defiant Ones," replaced another, "The Unforgiven."

The next schedule represents a 75% increase in major releases. There are 29 in all, excluding "Around the World in 80 Days," and Krim furnished reporters with a four-page dummy ad listing titles and credits. "This should be the most reassuring news that exhibitors in the country could ask for," commented the chief exec.

UA's negative cost investment in the 1959 lineup was estimated at $55,000,000 by Krim. This covers only the "major" films. Add to this the program entries and the figures go up to around $60,000,000.

Company in '59 will release between 36 and 48 features, with the maximum to depend on the amount the market can absorb. The 36 is the minimum.

Toho's Bally Kick

Tokyo, Sept. 30.

Coveting an overseas success similar to "Rashomon" or better, Toho is giving fullest possible bally to its Venice fest Golden Lion prizewinner, "Muhomatsu no Issho" (Rickshaw Man). With Toho topper Masashi Shimizu on hand during his global tour, the picture was screened last week at the Academy Theatre in Los Angeles. On Sept. 18, Toho held a special showing for a select group of foreigners in a further effort to stir the overseas market.

Company's foreign dept. revealed that the film is thus far sold for distribution in France (Pathe Overseas) and Italy (Dino de Laurentiis) and is considering a flood of offers from other corners including the U. S. Toho's business office also reported that unlike "Rashomon," only a moderate success in its home land, "Rickshaw Man" is boffo b.o. here, having done top biz during Golden Week, a festival of holidays from the end of April through early May when Japanese show biz makes biggest push.

Can't Keep-Up With Staff Switches at Exchanges; Myashrall's Retirement

Albany, Oct. 7.

In several recent kaleidoscopic changes on Albany's Film Row, none came quicker than the one at Columbia which saw Carl Myashrall bow out a week after he reported here from Boston to replace Milton Levins (a transferee to United Artists, in the same capacity), and James M. Moore (of long service with Warners, Paramount and RKO), hired as a sales replacement. Moore had been selling insurance since RKO folded its Albany branch in the spring of 1957.

His industry service dates back to WB, more than 20 years ago. Promoted by that distributor to salesman, he first functioned in that capacity at Boston. Later came sales work for it here; then, for Paramount and RKO.

Myashrall was about to retire, after 10 years as a Boston salesman when he received orders to check in here. Later the company reportedly decided to let the retirement hold. Myashrall was an exhibitor on Cape Cod before joining Columbia.

Staff Shifts In Atlanta

Atlanta, Oct. 7.

United Artists Corp. last week enlarged its Georgia operations by switching its Southern District headquarters from New Orleans to this burg.

William Hames, recently in charge of UA's branches in Charlotte, Atlanta, Jacksonville, Dallas and New Orleans, has been named Southern District manager, with HQ at 191 Walton Street, N.W. in heart of Atlanta's Film Row. Hames has been with UA since 1929 and was named manager of Atlanta branch in 1956. T. D. Touchon is Atlanta office manager.

Eugene Goodman was upped from sales manager in Dallas to succeed Hames as Atlanta branch chief. He started out with UA in 1952 as a film salesman. George Pabst is new branch manager in New Orleans and Alex Mailho is sales manager in Louisiana metropolis.

Phil Dunne's New Pact

Hollywood, Oct. 7.

Philip Dunne inked a new writer-director pact with 20th-Fox, calling for two features annually. Initialer will be Anya Seton's "Katherine," skedded to start in early 1959.

Fulton Oursler's "The Greatest Story Ever Told," originally slated for Dunne, now has been dropped from his program following signaturing of new deal. (Studio is waving property at George Stevens.)

FRENCH 'FESTIVAL' WEEK SET FOR MONTREAL

Montreal, Oct. 7.

Montreal's first "film festival" is skedded for the week of Nov. 3 and will show 10 feature films and a selection of shorts during the seven-day period. Festival is in cooperation with Unifrance Films who have promoted similar sessions starting in London in '53, Moscow in '55 and last year in San Francisco.

As with previous festivals, French producers, actors and actresses will make personal appearances during the week. To date only Rene Clair and Jacques Tati are definite for the Montreal showings.

Unifrance Films (a co-operative group of French producers) and the French government are sponsors of festival whose main purpose is to promote and strengthen the foreign markets for their products. In Montreal "Festival du Film au Canada" is under the chairmanship of Guy Roberge, commissioner of the National Film Board. Films will be supplied from local distributors such as France Film, Atlas, United Artists, etc. and of the 10 to be screened two will be world premieres, "Les Grandes Famille" and "Maxime." The film week will start at the St. Denis Theatre on Monday night and then move for balance of week to La Comedie Canadienne.

Pathe Labs to Process For Col, Screen Gems

Pathe Laboratories will process film for Columbia and its television subsidiary, Screen Gems, as part of the deal under which Pathe has acquired the lab facilities and equipment of Col's Hollywood studio. Lab acquisition was disclosed several weeks ago.

Gerald F. Rackett, supervising exec of the Col lab since 1947, will be named a v.p. of Pathe in charge of its Coast lab operations.

Col lab buyout will increase Pathe's productive capacity to more than 750,000,000 feet a year, according to O. W. Murray, Pathe president.

GARY
COOPER

RITA
HAYWORTH

VAN
HEFLIN

TAB
HUNTER

RICHARD
CONTE

DICK
YORK

MICHAEL
CALLAN

THE SHOOTING
HAS STARTED!

THEY CAME TO CORDURA

Produced by WILLIAM GOETZ • Directed by ROBERT ROSSEN • Based on the novel by GLENDON SWARTHOUT • A COLUMBIA Release

Inside Stuff—Pictures

Penn Theatre, United Artists Circuit house in Pittsburgh, was a little put out last week when Guild, small arter in Squirrel Hill, brought in the Rex Harrison-Kay Kendall picture, "The Constant Husband," which had originally played on tv last year, a day after Penn opened the Harrison-Kendall "Reluctant Debutante." Guild management vowed it was unavoidable. "Husband" had been penciled in as its attraction to follow all-British dualer of "Loser Takes All" and "Cast a Dark Shadow," and since last English twinner at Guild played four weeks, house figured to get nearly as long anyway with the new one. But "Loser"-"Shadow" flopped miserably, had to be yanked after one week and Guild had no alternative but to play "Husband" immediately even though "Debutante" was current. If the double feature had come up to as much as partial expectations, "Husband" would have followed the newer Harrison-Kendall co-starrer by at least a fortnight.

Swelled by the addition of a good number of independents, Theatre Owners of Amerika is currently listing the largest membership in its history, TOA execs report. Dues collections, too, are up despite the loss of some circuit houses.

According to TOA, few of its members maintain dual membership in TOA and Allied. TOA has been heartened by the fact that its ranks are being swelled by a steadily rising number of independents. This, they feel, tends to counteract the impression that TOA is totally dominated by the major circuits.

TOA dues are 5c per seat for hardtoppers and 7½c per speaker for the drive-ins. Latter have tended to counteract the loss of theatres shuttered by the circuits.

Top writers for quite a while have been neglecting the screen as a medium for original works. But two—William Inge and Arthur Miller—have recently penned originals. Many in and outside the film biz have deplored the lack of such scripts. John Huston recently said the situation was "a disgrace" and he noted that, by latching on to the ideas of other media, the industry was losing its identity.

Inge has written "Splendor in the Grass," which Elia Kazan plans to direct for Warner Brothers. Title is tentative. Miller's script, which he's peddling, is entitled "The Misfits." Author has become very interested in films since watching his wife, Marilyn Monroe, being directed by Billy Wilder in "Some Like It Hot."

Lack of quality originals is caused by several factors. One is that the companies themselves tend to lean to presold material such as bestselling novels, successful plays, etc. Another is that authors have felt that it's easier to write for television, which pays well for quality scripts but is much less demanding. There's also the feeling that, for the time it takes to pen a film script, a man's better off trying a book.

Once in a while, a novelist will "save money" by writing his own script. Budd Schulberg did this on his "Wind Across the Everglades," which he coproduced with his brother Stuart.

Louis Phillips, v.p.-general counsel of Paramount, who has been the continuing target of Allied States' blasts, stated in New York that Allied leaders have done nothing but "call me names." And these, he added, have had no meaning.

Attorney asserted he can back up with documented proof everything he has charged against Allied. His charges include one that Allied has pursued an inconsistent policy so far as antitrust matters are concerned, as evidenced in part by the exhibition organization's demand at first that theatres be split from production-distribution and subsequently its pitch for the right of previously-affiliated circuits to segue back into production.

Allied has accused Phillips of being the author of various unfair distribution practices. Singled out was the Par method of licensing "Ten Commandments" on a per-admission royalty basis. Both the Department of Justice and the courts have ruled in favor of the "Commandments royalty procedure, commented Phillips.

Station WCCO, Minneapolis, once owned by the Columbia network but now a local entity, has acquired the largest film theatre in the northwest, the 4,100-seat Radio City. Cinema cost $2,000,000 to erect 30 years ago, when that was a truly impressive sum, and has until recently been flagship to the regional successor circuit to the old Publix adjunct of Paramount Pictures. The sad immediate fate of the house is to be razed for a parking lot. WCCO's television studios are in the theatre building but its radio plant is located elsewhere.

The rumors persist about Republic—and along with them the denials. Latest "intelligence" heard on both Coasts was that Rep president Herbert J. Yates was about to sell off the Consolidated laboratory subsidiary to William Zeckendorf. Also heard was that Yates was to peddle his controlling stock in Rep. Acknowledging the circulation of such reports, a Rep director asked Yates about them at a New York board meeting last week. No deal of any kind, said Yates in effect.

In the light of the laborious dickerings of the Motion Picture Assn. of America with the Soviet Union, under prod from the U.S. State Dept., it is provocative to read the following opening paragraph by Father Richard Ginder in the Catholic periodical, "Our Sunday Visitor." Quote:

"During the last 25 years, the United States has had 3,400 meetings with the Communists, including Teheran, Yalta, Potsdam, Panmunjon and Geneva. The negotiators spoke 106 million words (700 volumes). All this talk led to 52 major agreements, and Soviet Russia has broken 50 of them."

Austin, Forest Hills, To 'Answer' in 45 Days Or Face a Dismissal

N. Y. Federal Judge Archie Dawson last week refused to dismiss a suit brought against the principal distributors and other defendants by the Austin Theatre, Forest Hills, N. Y. Dismissal of the complaint, which asked $1,080,000 in damages, had been asked on grounds that the plaintiff had failed to provide the necessary information. Austin's charge is based on antitrust grounds, the specifics concerning availability of product.

However, there's still the possibility of the case being thrown out. Jurist gave Austin an additional 45 days in which to supply answers to defendants' pre-trial questions. This amounts to the info which Austin has yet to provide.

U PREEMPTS CURTIS, STALLS KRASNA'S PIC

Hollywood, Oct. 7.

Norman Krasna, set to start "Who Was That Lady?" for Columbia Pictures next month, has been forced to postpone takeoff due to Universal pre-empting services of Tony Curtis who is the star.

U has cast Curtis with Jeff Chandler in "Operation Petticoat." "Lady" now has a February starting date.

A TOURING SHOWMAN LANDS

Albany, Oct. 7.

Wesley Teeple, one-time assistant manager of the Rivoli in Schenectady, manager of the no-longer Albany in Schenectady, and active in theatre promotion from Jamaica, West Indies, to Hawaii and Hong Kong, has been appointed manager of Lamont's Riverview Drive-in at Rotterdam Junction.

He succeeded Mearl Rose, of Poughkeepsie, who resigned.

Drive-In

Continued from page 1

lich declared, could go hand-in-hand with drive-ins on the sites. While Ehrlich, whose New York firm specializes in construction of shopping centres and housing developments, says he conceived the idea of incorporating open air theatres on rooftop parking areas, exhibitor Reade appears to have had a simultaneous thought.

"Opening of the Dover Drive-in," Reade argues, "proves my point that a non-productive area in off-hours can be utilized for income-producting purposes. Five years ago I sent a brochure to builders, developers and real estate investors suggesting use of parking areas in shopping centres for drive-ins. Out of Mr. Ehrlich's response came the Theatre in the Sky."

Reade, who revealed that he's negotiating with another shopping centre developer for a similar drive-in in the metropolitan, N. Y. area, cited the Belmont Park, L. I., racing plant as an instance of wasted space. "There," he observed, "it's necessary to have a huge parking area or people wouldn't come. What do they do with the rest of the year? (Reference is to the non-racetrack season.) Why, it's idle. There's no reason why a drive-in couldn't be built there."

Cite Technical Problems

Development of the world's first "second-story drive-in," Reade added, wasn't without its technical problems. While declining to pinpoint the cost of the operation, he conceded that the expense was "enormous." Ozoner, which originally was slated to open a month ago, was delayed primarily due to difficulties experienced with a new wireless speaker known as WISP.

As explained by Reade executive v.p. Edwin ("Pete") Gage most of the sound waves from the booth amplifier were being absorbed by the steel structure holding up the deck's concrete surface. Solution, which wasn't immediately hit upon, utilizes the steel framework itself as a partial grid, along with a wire "loop" buried just below the ramp surface. The speakers pick up the sound by an induction method.

With no speaker posts, obviously portable in-car heaters are required too. These are of the propane type, costing about $30 per unit. Both speaker and heater must be turned in to an attendant at the exit. While the portable nature of such equipment would seem to contribute to thefts and vandalism, Reade officials discounted this.

Opening bill, "The Hunters" (20th) and "Kathy-O" (U), was clearly visible not only to the car patrons but to passersby on adjacent streets. It's a wonderful trailer. Sound, of course, can't be heard by the cuffo viewers. Admish is 85c per adult with children free.

Mrs. Roosevelt Chides Irene Dunne For Not Knowing 'Human Rights'

Washington, Oct. 7.

Two lady peacemakers are at war today over the right-to-work laws.

Eleanor Roosevelt issued a public attack, via the National Council for Industrial Peace, in which she said: (1) Irene Dunne has a warm heart, (2) Irene Dunne is a renowned actress, (3) Irene Dunne is a champion of human rights, BUT, (4) Irene Dunne doesn't know anything about the right-to-work laws.

Both Mrs. Roosevelt and Miss Dunne have sat in the United Nations as U.S. delegates, and Mrs. Roosevelt had a key role in drafting the Universal Declaration on Human Rights in 1948.

She reminded Miss Dunne of this in her statement today.

"The right-to-work proposal has as its aim the destruction of human rights," Mrs. Roosevelt said. "Its sole purpose is to enact into law a compulsory open shop that would destroy the democratic rights of management and a majority of workers to bargain collectively for wages, working hours, and other conditions of employment."

The former First Lady continued with the hope that Miss Dunne "will acquaint herself with the real aims of this fraudulent proposal, and in so doing, will come to realize that she perhaps unwittingly has allied herself with those who seek to enslave the American worker instead of providing him with the freedoms of the United Nations Declaration on Human Rights."

Miss Dunne is chairman of a committee which is working to put across a right-to-work proposal in the California November election. She previously was scolded for her activities in a public statement issued by George Meaney, AFL-CIO president.

Progress Footnote

Dover, Oct. 7.

Opening of the Walter Reade Drive-In Saturday (4) in the new Dover Shopping Center stirred memories of local residents. For razed by the development was the Ulmer Iron Works, a landmark in the centre of town that dated back to Revolutionary times. Many of the cannonballs used by Washington's Continental Army, historians say, came from the Ulmer foundry.

Ulmer works flourished for centuries, but closed about 10 years ago. Where filmgoers watched "The Hunters" (20th) and "Kathy-O" (U) on the ozoner's king-sized screen over the weekend, there also was some mighty good fishing as recent as five years ago. Nostalgically inclined patrons recalled that a pond and a small creek once occupied the site where the open air theatre stands. Stream was diverted to make the development possible.

CALL IN 'THE STICKS' FOR HYMAN ADDRESS

Sioux Falls, S. D., Oct. 7.

In the hope that small-town exhibitors will be dissuaded from any belief they're the "forgotten men" and to try to make them believe that their welfare is at heart, too, and considered essential if the industry is to enjoy complete health, United Paramount Theatres for the first time is holding one of its big hoopla sessions in the grass roots.

Exhibitors from all the surrounding small towns have been invited to attend the meetings here today and tomorrow (7-8) presided over by E. L. Hyman, head of United Paramount, and Bernard Levy, his assistant.

It's designated as a boxoffice boosting meeting and the participants include United Paramount's western affiliates' toppers.

Among those present are all of the officials of the Minnesota Amusement Co. (Minneapolis) and the Tri-State (Des Moines) circuits and their theatre managers; and affiliated circuit toppers, Earl Long, San Francisco; George Aeurilius, Arizona, accompanied by Robert McCracken, his assistant; John Kreir, Salt Lake City and Woodrow Praught and E. Don Allen, Tri-State circuit co-directors. Representatives from the Minneapolis and Sioux Falls film exchanges also are present.

'Good Nite Irene'

Ralph Bellamy, president of Actors Equity, sent a wire yesterday (Tues.) to Irene Dunne requesting that she "reconsider" her stand in support of the right-to-work laws. The wire, which was endorsed unanimously by the union's council, stated, "Equity is fighting to defeat the right-to-work movement, which would negate the benefits it has acquired over the past 40 years.

"The greatest figures in the theatre have given of their time and effort to preserve these benefits, which are in the form of basic minimum salaries and working conditions. If right-to-work laws prevail all the principles for which the great historic names of the theatre risked their careers in 1919 will be handed back to the union-busters. Equity and its 10,000 members have everything at stake. Even (Nelson) Rockefeller, the present Republican candidate for Governor of New York, has strongly opposed this undemocratic proposal. We implore you to reconsider."

Washington Documentary Producers, Rolling $200,000 Whodunit Feature

Washington, Oct. 7.

A Washington motion picture company is making a try for the big time. National Film Studios, who have spent six years filming documentaries and television episodes in their studios here, will undertake its first feature-length theatrical motion picture, shooting, as of next Monday (13). By the end of the year, they hope to have the film in the can and ready for distribution.

"Dead to the World" is the title of the mystery thriller, adapted from the novel, "The State Department Murders" by Edward Ronns. It revolves around adventure and violence in a Capital milieu where a State Department security officer has been accused of treason.

Coproducers of the $200,000 production are Harold A. Keats of Washington, National's president, and F. William Hart, its vice president and managing director.

"We've got a Grade B budget, but we think we've got a Grade A sleeper," Stan Allen, promotion director, told VARIETY.

Director will be Nicholas Webster on leave from Filmways Inc., New York commercial producer. He's completing casting of the 35 speaking roles.

Most of the filming will be in the old Carolina Theatre in Lincoln Square which has been converted into National's sound studio. Locations shooting is scheduled during October and November at nearby Chesapeake Bay beaches, the U.S. Capitol, and the former Sumner Welles mansion at Oxon Hill, Md.

The shooting script was prepared by John Roeburg of New York, who has written "Inner Sanctum," "The Vise," and some of the William Gargan mystery series.

Memphis Tent's Child Care

Memphis, Oct. 7.

Variety Club Tent No. 20, which recently completed its building for Convalescent Children has renamed the home and also added other equipment and a remodeling program. The home is now known as the Variety Club Children's Heart Institute.

The name was changed because institute's program has expanded in also caring for youngsters with rheumatic heart diease and providing convalescent care for youngsters.

Wall Streeters

Continued from page 7

or the potentials of "Ben Hur" or any admittedly improved Metro film product, but on the investors' gamble that the Green-Newman pattern will prevail.

Vogel opposes any liquidation, and particularly can't see the economics of a film company without a film production studio. Green-Newman point to the United Artists pattern of engaging independent production facilities, when and if, and not being burdened with a heavy loss millstone like the Culver City studio.

Newman has left for Europe for a month—and expects a detailed report from the committee in November, when he gets back, to further the separation of the film end from the real estate company. They argue that the divorcement is "long overdue anyway," by court order, and that "years have gone by without anything being done," meantime pointing to the heavy insurance debt.

FACTUAL REPORT FROM

TODD-AO 70 MM ROAD SHOW CIRCUIT

...The new and most modern outlet for important pictures

TODD-AO

LET'S LOOK AT THE RECORD:

"SOUTH PACIFIC" NOW PLAYING IN THE FOLLOWING CITIES

(as of September 24th)

CITY	THEATRE	WEEKS	CITY	THEATRE	WEEKS
Asbury Park	St. James	*11	Minneapolis	Academy	*13
Atlanta	Roxy	*9	Montreal	Alouette	*22
Atlantic City	Virginia	*18	New York	Criterion - Rivoli	*26
Baltimore	New	*26	New Orleans	Panorama	*21
Boston	Saxon	*24	Oklahoma City	State	*13
Buffalo	Century	*18	Philadelphia	Midtown	*26
Chicago	McVickers	*26	Pittsburgh	Nixon	*24
Cincinnati	Valley	*22	Portland	Broadway	*17
Cleveland	Loew's Ohio	*25	Providence	Elmwood	*10
Columbus	Hunts CineStage	*13	Richmond	Willow Lawn	*7
Dallas	Wynnewood	*23	Rochester	Monroe	*10
Dayton	McCook	*8	St. Louis	Pageant	*23
Denver	Tabor	*22	Salt Lake City	Villa	*8
Detroit	United Artist	*24	San Diego	Capri	*12
Houston	Uptown	*13	San Francisco	Alexandria	*12
Honolulu	Kuhio	*13	Seattle	Blue Mouse	*17
Indianapolis	Lyric	*22	Syracuse	Shoppingtown	*10
Los Angeles	Egyptian	*18	Tulsa	Ritz	*13
Louisville	Brown	*20	Toronto	Tivoli	*11
Miami Beach	Sheridan	*26	Washington	Uptown	*25
Milwaukee	Strand	*13	Youngstown	State	*7

**and still playing!* **and still playing!*

in 2 years

"AROUND THE WORLD IN 80 DAYS"

grossed $21,000,000 in 45 installations!

●●●

"SOUTH PACIFIC" NOW PLAYING IN ENGLAND

(as of September 24th)

CITY	THEATRE	WKS
London	Dominion	*23
Manchester	Gaumont	*22
Brighton	Astoria	*8
Plymouth	Drake	*9

**and still playing!*

NO OTHER PICTURE, USING ANY OTHER METHOD OF PRESENTATION IN THE LAST 2 YEARS, CAN COMPARE WITH THESE RECORDS!

Future Openings:

Little Rock ..... Capitol
Ft. Wayne ..... Clyde
Jacksonville ..... Five Points
Beaumont ..... Liberty
Shreveport ..... Saenger
Vancouver ..... Stanley
Corpus Christi ..... Tower
Omaha ..... Cooper
Sacramento ..... Alhambra
San Antonio ..... Broadway
Hartford ..... Strand
Syosset, L. I. ..... Syosset

NUMBER OF TODD-AO INSTALLATIONS AVAILABLE AT TIME OF RELEASE

	DOMESTIC	FOREIGN
"OKLAHOMA"	32	8
"AROUND THE WORLD IN 80 DAYS"	45	8
"SOUTH PACIFIC"	64	55

...and watch the installations increase!

The Next Big One... *SAMUEL GOLDWYN'S* **"PORGY AND BESS"**

Picture Grosses

'Country' Rich $15,000, Cleve.; 'Defiant' Wham 26G, 'Yankees' 12G, 2d

Cleveland, Oct. 7.

"Defiant Ones" is proving so strong at the Hipp this stanza, where it's getting the biggest take of its season, that it is hurting other newcomers. However, "Big Country" still is nice for initial round at the State and "Damn Yankees" looms solid in second session at the Allen. "Cat on Hot Tin Roof" shapes excellent on moveover to the Stillman and sixth week downtown. Both "South Pacific" and "Search For Paradise" are improving over the preceding weeks, the latter boasting a sharp spurt in its seventh frame at the Palace.

Estimates for This Week

Allen (S-W) (3,800; 75-$1.25)—"Damn Yankees" (WB) (2d wk). Fine $12,000. Last week, $18,000.

Continental Art (Art Theatre Guild) (850; $1.25)—"Poor But Beautiful" (Indie). Average $2,200. Last week, "Light Across Street" (Indie), $2,100.

Heights Art (Art Theatre Guild) (925; $1.25)—"Case of Dr. Laurent" (Indie) (2d wk). Oke $2,300. Last week. $3,700.

Hippodrome (Telem't) (3,700; 90-$1.50) — "Defiant Ones" (UA). Great $26,000. Last week, "Harry Black Tiger" (20th), $8,000.

Lower Mall (Community) (500; 70-90)—"Time of Desire" (Indie) and "Miss Julie" (Indie). Oke $2,600. Last week, "Diary Bad Girl" (Indie) and "Slaves" (Indie), $2,400.

Ohio (Loew) (1,244; $1.25-$2.50) —"South Pacific" (20th) (25th wk). Pushing to hep $9,000. Last week, $8,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Search For Paradise" (Cinerama) (7th wk). Improving to big $16,000 after $11,800 in sixth week.

State (Loew) (3,500; 70-90)—"Big Country" (UA). Extra-nice $15,000. Last week, "La Parisienne" (UA), $7,500.

Stillman (Loew) (2,700; 70-90)—"Cat on Hot Tin Roof" (M-G) (m.o.) Excellent $9,000 for sixth week downtown after $9,500 last week.

'Adam' Dandy $12,000 In Buff; 'Country' 10G, 2d

Buffalo, Oct. 7.

The boxoffice shapes uneven here this stanza with weakness developing in some of holdovers. In fact, many locations fail to reflect any fall upbeat thus far. "Adam and Eve" shapes as top newcomer, being dandy at Lafayette. "Big Country" looms okay at the Buffalo in second round but "Damn Yankees" is tapering to a modest figure in second Center week. "Me and Colonel" is only fair opening week at Paramount. "Cat on Hot Tin Roof" still is nice in sixth stanza at Teck.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"Big Country" (UA) (2d wk). Okay $10,000. Last week, $14,000.

Center (AB-PT) (3,000; 70-90)—"Damn Yankees" (WB) (2d wk). Modest $6,500. Last week, $9,500.

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (20th) (20th). Sturdy $7,000. Last week, ditto.

Lafayette (Basil) (3,000; 70-90)—"Adam and Eve" (Indie) and "Night Ambush" (Indie). Dandy $12,000. Last week, "Raw Wind in Eden" (U) and "Saga of Hemp Brown" (U), $7,500.

Paramount (AB-PT) (3,000; 70-90)—"Me and Colonel" (Col) and "Ghost of China Sea" (Col). Fair $9,000. Last week, "Camp on Blood Island" (Col), $11,000.

Teck (Loew) (1,200; 70-$1.25)—"Cat on Hot Tin Roof" (M-G) (6th wk). Nice $6,500. Last week, $7,000.

MINNEAPOLIS

(Continued from page 9)

"Fiend Without Faith" (M-G). Soft $4,000. Last week, "Female Animal" (U) and "Last of Fast Guns" (U), $4,500.

State (Par) (2,200; 90-$1.50)—"Big Country" (UA). Sharply upped admissions for this, and raves all around. Shapes socko $15,000. Last week, "Harry Black and Tiger" (20th), $4,000, at 85c-90c scale.

Suburban World (Mann) (800; 85)—"Flesh and Woman" (Indie). Fair $1,500. Last week, "Tides of Passion" (Indie), $1,800.

World (Mann) (400; 85-$1.25)—"Defiant Ones" (UA) (2d wk). Big $6,000. Last week, $7,500.

LOS ANGELES

(Continued from page 8)

geles, Loyola, "Harry Black Tiger" (20th), "Showdown at Boot Hill" (20th), $13,900.

Downtown, New Fox, El Rey (SW-FWC) (1,757; 765; 861; 90-$1.50) — "Matchmaker" (Par) and "Desire Under Elms" (Par) (1st multiple run). Handy $9,700. Last week, Downtown, "Don't Go Near Water" (M-G), "Operation Mad Ball" (Col) (reissues), $2,700. New Fox, "Night Heaven Fell" (Kings) (2d wk), "Mlle. Striptease" (Indie) (reissue), $3,000. El Rey, "Indiscreet" (Par), "Vertigo" (Par) (6th wk), $1,700.

Hollywood, Ritz, Loyola, Rialto (FWC-Metropolitan) (756; 1,320; 1,298; 839; 90-$1.50)—"La Parisienne" (UA) (1st mutiple run) and "Lost Lagoon" (UA) (Holly, Loy, Rialt), "Mlle. Striptease" (Indie) (reissue) (Ritz). Fair $12,500.

State (UATC) (2,404; 90-$1.50)—"Light Across Street" (Indie) and "Only the French Can" (Indie) (reissues). Dull $3,600.

Four Star, Los Angeles, Iris (UATC-FWC) (868; 2,097; 825; 90-$1.50)—"Streetcar Named Desire" (20th) (reissue) (3d wk, Four Star; 1st wk, others). Okay $9,500. Last week, Four Star, $5,300. Iris, "Mating Urge" (Indie), "Wind Across Everglades" (WB) (2d wk) $2,400.

Pantages (RKO) (2,815; 90-$1.50) —"Harry Black and Tiger" (20th) and "Showdown at Boot Hill" (20th) (2d wk). Slim $2,900.

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 2,344; 885; 90-$1.50)—"Damn Yankees" (WB) and "Hondo" (WB) (reissue) (D'twn Par) (2d wk), "Prince and Showgirl" (WB) (reissue) (Vogue). Soft $11,800. Last week, $16,900.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Cat on Hot Tin Roof" (M-G) (6th wk). Snappy $11,000. Last week, $12,400.

Warner Beverly (SW) (1,612; $1.25-$2)—"Big Country" (UA) (7th wk). Hearty $7,000. Last week, ditto.

Fine Arts (FWC) (631; 90-$1.50) —"White Wilderness" (BV) (7th wk). Perky $2,700. Last week, $2,900.

Hollywood Paramount (F&M) (1,468; $1.65-$3) — "Gigi" (M-G) (13th wk). Lush $15,700. Last week, $15,000.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (20th) (18th wk). Warm $15,000. Last week, $16,100.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (26th wk). Sturdy $15,000. Last week, $17,200.

Carthay (FWC) (1,135; $1.75-$3.50) — "Around World in 80 Days" (UA) (94th wk). Tall $14,200. Last week, $13,600.

PHILADELPHIA

(Continued from page 8)

wk). Wow $32,000 or over. Last week, $45,000.

Stanton (SW) (1,483; 99-$1.80)—"Defiant Ones" (UA) (2d wk). Proud $18,000. Last week, $29,000.

Studio (Goldberg) (385; 94-$1.49) —"Angelika" (Indie) and "Witch" (Indie). Fair $3,400. Last week, "Fire Under Her Skin" (Indie), $3,600.

Trans-Lux (T-L) (500; 99-$1.80) —"Reluctant Debutante" (M-G) (2d wk). Trim $8,500. Last week, $12,000.

Viking (Sley) (1,000; 75-$1.49)—"Streetcar Named Desire" (20th) (reissue). Trim $7,000. Last week, "Harry Black and Tiger" (20th) (2d wk), $5,600.

World (Pathe) (604; 95-$1.80) — "Night Heaven Fell" (Kings) (6th wk). Good $3,000. Last week, $4,000.

WASHINGTON

(Continued from page 9)

die) and "Inspector General" (Indie) (reissues), $4,900.

Palace (Loew) (2,390; 90-$1.25)—"Harry Black and Tiger" (20th). Disappointing $10,000. Last week, "Big Country" (UA) (6th wk), $12,000.

Plaza (T-L) (276; 90-$1.50)—"Time of Desire" (Indie). Neat $2,700. Last week, "God Created Woman" (Kings) (47th wk), $2,300.

Trans-Lux (T-L) (600; 90-$1.25)—"Whole Truth" (Col). NSH $3,500. Last week, "Kwai" (Col) (29th wk), $2,800.

Uptown (SW) (1,100; $1.25-$2.50) —"South Pacific" (20th) (27th wk). Fancy $8,000. Last week, ditto.

Warner (SW-Cinerama) (1,300; $1.25-$2.40)—"Search for Paradise" (Cinerama) (39th wk). Hefty $12,500 after $10,700. Last week. Leaving Oct. 15.

'GIGI' GUSTY $7,000, OMAHA; 'HOBO' OK 4G

Omaha, Oct. 7.

Biz is spotty at downtown first-runs this session with summerish weather hurting the weekend. However, "Gigi" is great at State. "Attila" looks mild at Orpheum. Brandeis reopened satisfactorily with "Littlest Hobo." Second stanza of "Damn Yankees" is sluggish at the Omaha.

Estimates for This Week

Brandeis (Cooper) (1,100; 90)—"Littlest Hobo" (AA). Okay $4,000. Last week, shuttered for remodeling.

Omaha (Tristates) (2,066; 90-$1.25)—"Damn Yankees" (WB) (2d wk). Striking out at $4,000. Last week, $6,500.

Orpheum (Tristates) (2,980; 90-$1.25)—"Attila" (Indie). Mild $7,000 or near. Last week, "Wind Across Everglades" (WB), $4,000 for days at 75c-90c scale.

State (Cooper) (850; 90)—"Gigi" (M-G). Great $7,000. Last week, "Cat on Hot Tin Roof" (M-G) (3d wk), $4,000.

'Yankees' So-so $10,000, Frisco; 'Days' 13G, 93d

San Francisco, Oct. 7.

Frisco first-runs are weak currently, with reissues in two important houses. Best of these is "Streetcar Named Desire," an oldie playing the Fox, where only a fair take is in prospect. "Cat on Hot Tin Roof" looms good in sixth week at Warfield but "Damn Yankees" is only so-so at Paramount in first holdover round. "Big Country" shapes okay in sixth stanza at the United Artists. "Around World in 80 Days" still is great in 93d session at the Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25) —"Bend Of River" (U) and "World In His Arms" (U) (reissues). Slow $9,000. Last week, "War of Satellites" (AA) and "Attack 50-Foot Woman" (AA), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Streetcar Named Desire" (20th) and "Seven Year Itch" (20th) (reissues). Fair $9,000. Last week, "Harry Black Tiger" (20th) and "Sierra Baron" (20th), $9,000.

Warfield (Loew) (2,656; 90-$1.25) —"Cat On Hot Tin Roof" (M-G) (6th wk). Good $9,500. Last week, $8,700.

Paramount (Par) (2,646; 90-$1.25) — "Damn Yankees" (WB) and "Space Children" (WB) (2d wk). So-so $10,000. Last week, $15,000.

St. Francis (Par) (1,400; $1.25-$1.50)—"Whole Truth" (Col) and "She Played With Fire" (Col). Slim $6,500. Last week, "Me And Colonel" (Col) (2d wk), $9,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (30th wk). Okay $13,000. Last week, $10,000.

United Artists (No. Coast) (1,207; 90-$1.25) — "Big Country" (UA) (6th wk). Good $7,000. Last week, $7,200.

Stagedoor (A-R) (440; $1.25-$3.00) — "Gigi" (M-G) (13th wk). Fine $9,500. Last week, $10,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Law And Disorder" (Indie) (2d wk). Oke $2,800. Last week, $3,000.

Vogue (S. F. Theatres) (364; $1.25) — "Deadlier Than Male" (Indie) (2d wk). Fair $2,200. Last week, $3,000.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (93d wk). Great $13,000. Last week, $12,000.

Alexandria (United California) (1,170; $1.50-$3.50) — "South Pacific" (20th) (14th wk). Nice $17,000. Last week, $16,000.

ST. LOUIS

(Continued from page 8)

"Ride a Crooked Trail" (U), $15,000.

Loew's (Loew) (3,200; 60-90)—"Cat on Hot Tin Roof" (M-G) (6th wk). Trim $9,000. Last week, $10,500.

Orpheum (Loew) (1,900; 60-90)—"White Wilderness" (BV) and "High Flight" (Col). Okay $6,000. Last week, "Dunkirk" (M-G) and "Andy Hardy Comes Home" (M-G), $7,000.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (25th wk). Fine $6,000. Last week, $7,000.

Richmond (Arthur) (1,000; 90)—"The Matchmaker" (Par) (2d wk). Big $2,000. Last week, ditto.

St. Louis (Arthur) (3,600; 60-75) —"Me and Colonel" (Col) and "The Lineup" (Col). Lean $8,000. Last week, "Harry Black Tiger" (20th) and "Flaming Frontiers" (20th), $12,000.

Shady Oak (Arthur) (560; 90)—"Matchmaker" (Par) (2d wk). Big $2,500. Last week, $3,000.

CHICAGO

(Continued from page 9)

000. Last week, "Defiant Ones" (UA) (7th wk), $14,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Big Country" (UA) (7th wk). Fair $11,000. Last week, $13,500.

Surf (H&E Balaban) (685; $1.50) — "Law and Disorder" (Cont). Brisk $6,000. Last week "Your Past is Showing" (Rank) (3d wk), $3,300.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (79th wk). Sockeroo $13,100. Last week, $13,600.

United Artists (B&K) (1,700; 90-$1.80)—"Damn Yankees" (WB) (2d wk). Peppy $15,000. Last week, $19,000.

Woods (Essaness) (1,200; 90-$1.50) — "Liane, Jungle Goddess" (DCA). Boff $26,000. Last week, "Harry Black Tiger" (20th) (2d wk), $10,000.

World (Teitel) (606; 90) — "La Strada" (T-L) (reissue). Mild $2,500. Last week, "Man in Raincoat" (Union) (2d wk), $3,200.

Subsidy for Films? May Come to It!

Mark Robson, Noting British Precedent, Feels U.S. Should Keep Picture Industry Healthy

Hollywood, Oct. 7.

Study of the British subsidy plan for motion picture producers, while he was in England recently for direction of 20th-Fox "Inn of the Sixth Happiness," convinced him of the particularly valuable merits of such a program, declared Mark Robson, just returned from London. Subsidy, via the British system, is paid in a percentage base on pic's success after release.

Consequently, director points out, it's time that American producers start thinking in terms of Government subsidies for their own industry. In addition to being a means of self-preservation, he says, it would also insure that a strategic industry—films—is maintained at peak strength and efficiency.

The British have established film subsidies, Robson reports, because they recognize, from their own wartime experience, the vital importance of keeping motion pictures at top of capacity. Producers do not come under governmental supervision under plan, which rewards the successful rather than underwriting the chronically unsuccessful, according to director.

"American motion pictures are a strategic part of our American industry, our culture and our economic life and well-being," Robson stresses. "We subsidize the farmers, the shipowners, the airlines, oil and gas and other services. It is not illogical to think in these terms for motion pictures."

Robson returned to Hollywood from almost a year abroad, preparing or shooting "Inn of the Sixth Happiness," Buddy Adler production for 20th-Fox. Robson has had considerable experience filming abroad, "Inn" being his fourth foreign-based film. It is his second pic under his current Fox contract, which has two and one-half years to go. "Peyton Place" having been his first.

Robson says Fox executives who screened "Inn" in New York gave it the best score of any pic since "The King and I," the previous champ." It will be a Christmas release from Fox, together with Darryl F. Zanuck's "The Roots of Heaven," and George Stevens' "Diary of Anne Frank."

Pic, starring Ingrid Bergman and Curt Jurgens, is now being scored in London and when finally edited will run around two and one-half hours, Robson says.

Briefs From The Lots

Hollywood, Oct. 7.

Stuart Millar and writer James Poe have joined forces to produce **Mark Twain's** "Huckleberry Finn," now in public domain, latter also to script . . . **Jim Backus** takes over a top role in Universal's "The Buckskin Kid and the Calico Gal," **Sy Gomberg** production to pair **Audie Murphy** and **Sandra Dee** . . . **Charles McGraw** into MPL's "The Wonderful Country," UA release to costar **Robert Mitchum** and **Julie London** . . . producer **Ed Finney** and director **Dave Bradley** are partnered in indie production of "London After Dark," mystery screenplay by **J. P. McCarthy** . . . **Danny Fuchs** will script **Jack Cummings'** "The Blue Angel" at 20th-Fox . . . producer **Bruce Newbery** inked **Gina Romand** to two-pix pact, following Cuban actress' American film bow in producer's "Mr. Pharoah and the Cleopatra," lensed in Havana.

Walter Shenson, who swings between publicity and indie production, will produce "The Mouse That Roared" for **Carl Foreman's** Highroad Films as a Columbia Pictures release . . . **Red Doff**, who produced "Andy Hardy Comes Home" for Metro release, dickering with studio to back and release another **Mickey Rooney** starrer, "Go Home, Ulysses" . . . **James Warner Bellah** will do treatment and screenplay of "Baton Rouge" for 20th-Fox producer **David Weisbart** . . . **John Bentley** copped second American International star role in "Submarine X2." **Alex Gordon** production directed by **Spencer Gordon Bennett**.

'Barkerettes' Auxiliary To Albany Variety Tent

Albany, Oct. 7.

Organization of an Albany Variety Club Barkerettes unit is on the agenda of Tent 9. So Chief Barker Samuel E. Rosenblatt stated in a letter to members on the first fall meeting in the new quarters, 326 State Street, Monday night (6).

Rosenblatt urged full attendance and the voicing of "Objections, criticisms, recommendations, ideas . . . this is your Right and Privilege. Exercise That Right."

Other items on the agenda for the coming months are: nomination and elections of Crew and Officers; dedication of the new clubrooms; an anniversary affair; bingo.

The formation of a woman's auxiliary was discussed by Chief Barker Samuel E. Rosenblatt and crew members, with International Chief Barker George Eby, during the latter's recent official visit. Eby reported that such groups had been of substantial aid to the male barkers, in Variety Club charitable projects of several cities.

Rosenblatt pointed out that the launching of such a local unit had been under way for sometime. He added that the new rooms, in location and appointment, were ideal for the use of members' wives, in the afternoon.

Rosenblatt also mentioned to Eby that the Club had plans for weekly bingo. This was listed in the former's letter, last week, as another item on the agenda.

Govt. 'Protectors'

Continued from page 3

American cultural exchange deal. The industry was virtually pushed into selling films to the Russians, and the Government is expected to urge on American exhibitors to play the Soviet features that will become available if Eric Johnston signs a deal in Moscow. As a matter of fact, Johnston is talking to the Russians not as president of the Motion Picture Export Assn., but as a special State Dept. representative.

In another area, the International Media Guarantee Program, films are going into Poland, Yugoslavia and several other countries because Washington is pickiing up most of the tab. However, the Government has a very specific say-so in what films can or cannot be sent. It's this aspect of government which has some in the industry worried.

"You take something from the government and, immediately, government wants to be in on running the show," was one comment in N. Y. last week.

Those who weigh "protection" against the possible consequences (with an eye on the effects of divorcement and other consent decree dicta in the States) tend to counsel caution. They note that governmental subsidies abroad have not necessarily resulted in either greater volume of production or more prominent quality. Instead, the government partnership, while beneficial in some areas, has robbed the industries of their vitality.

The crutch, however generously offered, or even ardently sought, generally turns out to be a bit stick.

Crimp in Cabled Football Patronage; Politician's Harassment Tactics

Detroit, Oct. 7.

Legalistic wrangling all but killed a cable-television presentation of the Michigan-Michigan State football game (4) in five Michigan cities and one in Ohio. Attendance was approximately 7,000 fans, while total capacity of the theatres and arenas was about 43,000. Gross was approximately $17,000 of a possible $105,000. Tickets ranged from $3 in the Detroit area to $2 outstate. Picture quality was good, but there was some difficulty with the sound for the first 10 minutes in the Detroit area.

Just four days before the game, a Circuit Court judge dissolved a temporary restraining order which had blocked the sale of tickets. Judge Theodore R. Bohn also refused to grant a permanent injunction against the telecast which had been demanded by State Representative John J. Fitzpatrick, a long-time foe of pay-as-you-see-tv.

Judge Bohn ruled against Fitzpatrick on the basis that the legislator had failed to show he would "suffer damage" if the telecast was allowed. "It is a principle of equity," Judge Bohn said, "that an injunction should be dissolved if it is shown greater injury will result from its continuation than from its dissolution."

Sponsoring organizations — including the GiantView Closed-Circuit Television Network and C. W. Smith Enterprises—had advised Judge Bohn that they had spent about $30,000 promoting and arranging for the telecast.

Judge Bohn suggested that the case should be heard later for arguments on the jurisdictional and constitutional questions which Fitzpatrick raised. In 1951, Fitzpatrick was instrumental in getting the State Legislature to pass a law prohibiting state institutions (both Michigan State and the U. of M., are) from telecasting events on a closed circuit unless they also are made available on home receivers.

"I am in sympathy with the principles of open tv," Judge Bohn said. "And, I would like to see the game made available to the home viewer. However, the National Collegiate Athletic Association has ruled against that. It was only after that denial that arrangements were made for the closed circuit telecast. While I am not in accord with NCAA policy, I do not believe the game should be denied those who want to see it in theatres."

Lawyers representing the universities and the theatres argued that Fitzpatrick had no right to bring a citizen's suit on the constitutional powers granted the university's governing boards which had approved the closed-circuit telecast. However, Fitzpatrick's attorney said, "We must assume the 1951 statue covering tv by state institutions is legal until ruled otherwise." It was at this point that Judge Bohn suggested that the merits of the case be argued in court later.

Ezell's 38 Drive-Ins

Dallas, Oct. 7.

The drive-in operation by Claude Ezell and Associates has grown to 38 theatres, making the company the largest operator of ozoners in Texas and one of the largest in the nation.

Al Reynolds, veepee in charge of theatre operations for the company, confirmed acquisition of six of the seven drive-ins operated by (C. D.) Leon Theatres of Abilene.

Two of the ozoners are here, the Denton Road and the Hampton Road. The others are in Fort Worth, Abilene, El Paso and Sherman.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"CAT ON A HOT TIN ROOF"
ELIZABETH TAYLOR • PAUL NEWMAN • BURL IVES
JACK CARSON • JUDITH ANDERSON
FROM M-G-M IN METROCOLOR
and GALA NEW STAGE SPECTACLE

STEP-UP FOR O. W. MURRAY

Heads Pathe Labs—Melamed As Exec Veep

O. W. Murray has been elected president and David J. Melamed executive vice-president of Pathe Laboratories. Outfit recently acquired Columbia Pictures' Lab facilities and will process for Columbia and Screen Gems.

Murray succeeds Kenneth M. Young who retired because of ill health. The new Pathe prexy joined the company in 1954 as vice-president in charge of Coast operations. He became executive v.p. two years ago.

'Adam and Eve' (As Was) Just Naked Indecency, Catholic Sheet Decries

Albany Oct. 7.

"Adam and Eve," whose "sex-angle" advertising was editorially denounced by The Evangelist, official weekly of the Albany Catholic Diocese, produced for the Stanley Warner Strand one of that first-run's best business weeks in the past 10 months. Industry circles credited the promotion with playing an important part in the patronage attracted. The picture, based on the biblical account of the origin of man in the Book of Genesis, was moved to the Ritz for a second week.

The Evangelist, which also criticized the two local newspapers for accepting the copy, asserted, "Whatever the picture has to offer in reverence was squashed by the use of posters and ads that accentuate naked bodies and carry just the 'right' touch of spicy phraseology, in an attempt to fire the imagination."

Cincy May Clip B.O. Tax

Cincinnati, Oct. 7.

City Council is considering an appeal to waive tax on admissions up to $1.05 in conformity with Federal reduction effective Jan. 1. Since 1953 the Cincy tax on admissions started at 91c.

Request for the cut was made by spokesmen for theatres, Cincinnati Garden and the Reds' ball club. It was referred to the city finance director to learn how much the reduction would nip from present revenue.

Amusement representatives contended that Cincy should eliminate amusement taxes as are other large Ohio cities.

EXHIBITOR PRAISES A DISTRIBUTOR (PAR)

Hollywood, Oct. 7.

Not all exhibs have a hate-complex when it comes to distribs. Take the case of Bill Forman, of Pacific Drive-In Theatres, who unexpected offered thanks for George Weltner's message at luncheon tossed for theatremen at Ambassador Hotel by Paramount global sales vp.

Weltner had been carrying Par's 'Enthusiasm in the Pix Biz Future Drive" to local exhibs with a two-pronged message: (1) Barney Balaban's unequivocated faith in the film industry in general and Par in particular, and (2) Par's expected big-star, big-budget releases in 1959.

Unusual in these days of general name-calling between exhibs and distribs, Forman rose as Sidney G. Deneau, Par western division manager, was adjourning meet, and lavishly praised Par's production plans.

Attended by 100 exhibs, trade and lay pressmen and Par studio execs, session was the third in a global series in which Weltner is relaying the message of Par's confidence in continued and big production plans to exhibs and filmbuyers.

'Insider' Stock Transactions

Washington, Oct. 7.

Spyros P. Skouras more than doubled his common stock holdings in 20th Century-Fox Film Corp. during August, the new Securities and Exchange Commission report on security transactions between Aug. 11 and Sept. 10, reveals.

Prexy Skouras exercised an option and bought 12,800 shares, making his common stock holdings total 22,800, the SEC said. In a delayed report, SEC said James A. Van Fleet, a company director, disposed of 1,500 common shares in June, leaving him holding 500 shares.

Decca's U Buy

Decca Records Inc., also in June, but disclosed in the new report for the first time, added 1,800 shares of common stock in Universal Pictures Co. for a total ownership of 763,785 shares.

Matthew Fox Activity

Other information contained in the SEC report:

Matthew Fox acquired 75,140 shares of $1 common stock in Television Industries Inc., during June and July. Earlier, Fox had disposed of his ten-cent common stock, which went out in a 10-for-one reverse split. During May, Fox had purchased 32,900 shares of this cheaper Television Industries stock and in June sold his entire holdings of it, 648,400 shares.

Trans-Lux Shares

Considerable buying activity was reported in Trans-Lux Corp. common stock, as follows: Harry Brandt raised his ownership to 161,600 shares, adding 17,200 new shares; Marathon Pictures bought 200 shares; the G. Brandt and H. Brandt Foundations purchased 1,200; and "associates" of Harry Brandt acquired 700 shares.

Re National Telefilm

E. Johnny Graff purchased 2,000 shares and sold 700 shares of common stock in National Telefilm Associates, leaving his ownership at 3,200 shares.

Omens In Loew's

Benjamin Thau sold 11,300 shares of common stock in Loew's Inc., and Jerome A. Newman and Graham-Newman Co. bought 300 shares in the company.

Abrams' Emerson Buy

Benjamin Abrams added 100 capital shares of Emerson Radio and Phonograph Co., making his personal holdings total 261,766 shares, while the ownership of stock of his trusts and foundations amount to 94,230 capital shares. Percy M. Steward sold 900 shares of common stock in Allen B. DuMont Laboratories Inc. (now Emerson-owned) leaving him owning 100 shares. Frederick H. Guterman divested himself of all his DuMont common, 500 shares.

Cinerama Echo

The Stanley Warner Cinerama Corp. disposed of 169,370 common shares of Cinerama Inc., exchanging them on a share-for-share basis for shares of Cinerama Production Corp. SW-Cinerama continues to own 605,836 shares of Cinerama Inc., common.

William Zeckendorf increased his collection of Webb and Knapp Inc., common stock with 4,100 additional shares. His total now is 4,901,615 shares.

Pending This Fall Before Top Court

By JAY LEWIS

Washington, Oct. 7

Amusement media has a lot at stake during the fall season tryouts at the U. S. Supreme Court. Some cases are big money deals, others have limited economic import. But all bear watching, because High Court rulings have a way of creating lasting impact.

While some are already dated for argument, most are waiting for hearing. In any event, the Supreme Court has to look them over and take some kind of stand, even if it's a simple rejection of an appeal.

A sampling shows that predominating are Federal Communications Commission rulings and follow-ups of the classic Paramount Pictures' anti-trust decision. In the FCC category, the de-intermixture row stands out.

Sangamon Valley Television Corp. is taking exception to an FCC proposal (in line with its de-intermixture policy) stripping Springfield, Ill., of its only VHF outlet and giving it to St. Louis. Sangamon sees this as a violation of a section of the Communications Act requiring FCC to make a "fair" allocation of radio frequencies among the states. It seems that Missouri, according to Sangamon, already had 17 VHF's, and depriving Illinois of the Springfield outlet would leave more populous Illinois with ten. A High Court decision in favor of Sangamon could upset FCC's de-intermixture policy—limited as it is.

Another de-intermixture tangle—perhaps with a more interesting twist—involves WIRL, Peoria, Ill., which has brought suit to get Channel 8 in that city. WIRL spent four years and about $50,000 before FCC finally awarded it a construction permit. Hitch was that three days before the final FCC decision, (which came Nov. 13, 1955), some Commission rule-making took place which took Channel 8 from Peoria and switched it to Davenport, Iowa. WIRL was given a UHF outlet instead, but found this hardly satisfactory. Again, FCC's action was challenged as doing violence to the Communications Act. But, as lawyers will, some other issues were tossed in.

One of the more intriguing was whether Sen. Robert S. Kerr (D., Okla.) "through his influence, power and prestige" was instrumental in removing from Peoria his only VHF competition. Kerr happens to be principal owner of WEEK-TV (a UHF channel). *This case could be a real hot potato.*

Eagle Lion

A top motion picture case (already slated for argument this October) is the suit by Eagle Lion Films against Loew's and RKO theatres. Here, the Justice Dept. has already stepped in. Eagle claims that the lower courts were mistaken in tossing out its anti-trust claim, which was based on the allegation that independent distributors didn't have access to first neighborhood run houses in the New York area controlled by the two defendant outfits.

Eagle cited the Paramount decision in support of its charge of conspiracy. The lower courts ruled this case didn't apply. Justice thinks it does. And, in its "friend of the court" filing, the Department wants some kind of overall determination of exactly what issues were decided in the Paramount case, or—in other words—some kind of guide for future litigation based on the all-important Paramount dictum. Eagle, incidentally, is after 15 million dollars damages plus attorney fees for injunctive relief and treble damages for allegedly being discriminated against by Loew's and RKO circuits.

The Lady Not Lewd

"Lady Chatterley's Lover"—the film version—may have its day in the Supreme Court, in a test case involving New York state's censorship provisions. The feature was banned from that state because of purported representation of adultery as "something desirable." Not so, claims Kingsley International Pictures Corp., the distributor, which states that the relations between Lady Chatterley and Mellors not only reflects "true" (if not legal) marriage, but the screening—and subsequent banning—by the state Education Department violates freedom of speech and expression, under the First Amendment.

Another Paramount offshoot centers around the long-dark Grove Theatre in Elgin, Ill. American Broadcasting-Paramount Theatres believes it has a right to reopen the house because one of its other properties in Elgin—the Rialto—burned down. Circuit is appealing from Southern New York Court order as a result of the Paramount case, to get rid of Grove and not buy it back without prior court approval. AB-PT court approval is not necessary. The Supreme Court, if it wants to, can decide this one.

Blue Law Appeal

"Blue" laws of hoary vintage are under challenge by a drive-in theatre of Antrim Township, Pa., which asks a review of the state's local option plan which forbids film showing on Sunday—if the local residents are of such an inclination. Antrim decisively went on record against Sunday exhibition, but a fellow named Grochowiak, manager of the State Line Drive-In Theatre defied the ban, partly because one of the films he projected that Sunday night was also being shown at the same hour over local tv.

Since no cops were intruding themselves into people's homes to see that no films were being fracturing the Sabbath, Grochowiak, thinks there's discrimination involved. But, more important, Grochowiak's attorneys reason that it's high time the Supreme Court review a Sunday law case, which—according to them—has not been argued before the Justices in an instance involving state encroachment on private freedom of expression. The High Court in the past has been chary of interfering with Sunday laws, normally viewed as within the province of states' police powers and thus not in the purview of the federal bench.

'As Yet' No Toll Terms in Frisco

San Francisco, Oct. 7.

Up to now, no agreement exists between Skiatron and the Pacific Telephone & Telegraph Co., says C. Lyn Fox, president of the California Public Utilities Commission.

Fox delivered this assurance last week to State Assemblyman Louis Francis, chairman of an Assembly subcommittee which last year investigated toll-TV. Francis has asked the Public Utilities Commission to deny approval of a reported Skiatron-PT&T agreement until the State Legislature has a chance to pass what Francis believes is necessary legislation.

But Fox told Francis that "when and if any petitions are filed with the commission, we will not only give your request the most careful consideration, but we will advise you of all developments as well."

The phone company already has said that if it comes to agreement with Skiatron on engineering studies now being discussed, it will seek commission approval before going ahead with the work.

LEW WAID'S OWN SHOP

Republic Salesman States Righting From Dallas

Dallas, Oct. 7

Cameo Pictures Distributing Co. has opened offices here headed by Lew Waid, as prez. The firm has franchises on some 260 feature pix including product from RKO, Lippert and IFE.

Waid has been with Republic for the past 15 years as salesman, booker and office manager. Frankie Weatherford is secretary, Tilly Kelly, inspector, and Jimmy Ezell, shipper.

Meantime, Robert Hartgrove and L. N. Crim Jrr. have discontinued distribution of motion pictures and have closed their Exhibitor Pictures Co., distribution service here. Will devote their time to exhibition alone.

NO MORE SPECULATION IN SPEC

The Magic Number—40

The general assumption is that for a new tv show to open as a big Trendex hit requires a 40% share of audience, thus giving it a comfortable more-than-third of the total viewing public. That being the case, there are only half a dozen or so new programs that have turned the trick since the season was launched.

Garry Moore did it on his last week's CBS-TV preem. Others in the 40% share bracket included "Wanted—Dead or Alive" (CBS); "The Rifleman" (ABC); the new Ann Sothern Show (CBS); the Lucille Ball-Desi Arnez premiere Monday (5) on "Desilu Playhouse" (CBS) and Jackie Gleason (CBS).

NBC has still to come up with a premiere in the charmed circle; has more than a good chance of cracking it with tonight's (Wed.) Milton Berle bow.

Advertisers Doing Their TV Yule Shopping Early With Participation Deals on Networks Pouring In

National advertisers are currently hanging up their stockings in preparation for Christmas and, just to make sure the stockings are full by the time the Yule season arrives they are investing heavily in network television. The Christmas advertising drive is on with orders pouring into the webs daily for participation, spectaculars and even one-shot appearances on regularly sponsored network programs.

Most of the business has been placed on a bits and pieces basis but one agency, Grey, has lined up five clients for the Xmas push. Repped by the agency, Ideal Toy, Westinghouse, Van Heusen, Samsonite and Necchi have inked for participations in the Shirley Temple pix to be telecast over the NTA Film Network starting this month and winding up with the Yule season.

Most of the network time bought for the holiday season has been purchased by the gift companies. There is nothing new in this television approach by advertisers who gear their network tv approach to their sales drives. Some of the smaller advertisers, who can't afford network tv on a year-around basis, shoot the whole of their advertising budget at this time.

A partial list of the Christmas buying by national advertisers would see Polaroid buying five one-half hours on Steve Allen on NBC-TV Sundays, from Oct. 19 through Dec. 14. Zenith has bought into the Allen show for three half hours on Sept. 28, Oct. 19, and Nov. 2. North American Phillips Co., makers of Norelco shavers, has also inked into the Allen program taking three half-hours on Nov. 16, Nov. 30 and Dec. 14.

Bulova has bought into the NBC-TV News, 6:45 p.m. to 7, from Nov. 3-Dec. 15. Bell & Howell will also pick up part of the tab on the News Nov. 7-Nov. 21. Bulova has also signed to sponsor NBC-TV's "Dragnet" on alternate weeks starting this month and running

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Stanislavsky Method

Mel Blanc, who does voice imitations, flew in from the coast for a "guest shot" on the Garry Moore CBS-TV show next Tuesday (14). Principal reason for the 3,000 mile flight is because Blanc's talents are vital for a takeoff of westerns which Moore and Andy Devine will be doing.

Blanc's chore will be to neigh and ninny like a horse!

When Is a Guest 'Special'? Poses A TV Problem

Hollywood, Oct. 7.

What ever happened to the good old practice of star and feature billing, with the only disputes the type size and position?

The "special" billing trend in tv is now reaching rampage proportions, and there'll undoubtedly be more disputes and cancelled appearances because of it than ever before. Jane Powell dropped out of the opening Eddie Fisher show because of a billing hassle over the similar billing accorded Jerry Lewis. There was a flurry at ABC when the web's advertising staff had to do some last-minute corrections to fulfill a "special guest star" billing clause in Dean Martin's pact for the Bing Crosby special, even though Martin himself didn't raise any fuss.

Glance at some of last week's shows tell the story. On the Dinah Shore preem, Art Carney was billed as "special guest star," so Gwen Verdon got "extra-special guest star" billing. On "Wagon Train," William Bendix got "guest star" billing, so Ernest Borgnine got the "special guest star" bit. "Playhouse 90" as a standard practice goes in for oddball billings; last week's stanza had Charles Bickford with the "guest star" label.

'20th Century's' 2-Part 'Red Sell'

Soviet propaganda will form basis of two-parter for the opening of CBS-TV's "Twentieth Century" series which bows in for the second season on Sunday, Oct. 26. Series, as in past, will be sponsored by Prudential Insurance.

Two-part report will be tagged "The Red Sell: The Propaganda Mill" on Oct. 26 and "The Red-Sell: Report from the Targets" on Nov. 22. Special film footage, obtained for this report, will be seen.

Part II, in addition to Walter Cronkite as narrator, will have five newsmen participating: Peter Kalischer, Austin Goodrich, Arthur Bonner, Richard Hottelet and Frank Kearns.

Later in the season, program will concern itself with studies of Knute Rockne, Peron and Evita, the super-secret X-15, Woodrow Wilson, Hungarian revolt and Russo-Finnish War.

Bigtime Payoff For CBS-TV's 'Perry Mason' On Piecemeal Sales

Life in the CBS-TV sales office appears to be brighter as result of the recent idea of piecemeal sponsorships in the web's "Perry Mason" series.

This week CBS-TV firmed up alternate weeks, one-third sponsorship deals with Gulf Oil and Hamm Brewing Co., effective Nov. 1.

Other clients on the show now include Sterling Drug, Parliament Cigarets, Van Heusen Shirts, Colgate-Palmolive plus a batch of short term deals (Elgin, Prestone, Ford Trucks, etc). This places the Raymond Burr. "Perry Mason" series in the virtually SRO category.

CAN'T GO WRONG WITH 'SPECIAL'

By GEORGE ROSEN

The tv spec has come a long way since the days (back in '50) when it was just a gleam in Pat Weaver's eye. By '54-'55 it had already become a dirty word, so troublesome, so cost-per-thousand headachy had it become. Today they're no longer called specs but "specials"—and they're the hottest items on any network agenda, a surefire invitation to a Top 10 rating.

In the brief three-week span since the new season started, only one thing has been established—the emergence of the "special" (but under cirmumstances differing radically from the days when they were even calling it "Pat's Folly") as the only sure and certain trend to develop. On the week-to-week bread & butter programming fare, nothing yet has come up to electrify the audience (although no fair evaluation can be forthcoming for at least another three weeks, when all the program chips are down). But this much is certain—a lot has happened since those early spec days and the pattern has now been evolved to preguarantee a surefire rating on today's "specials."

Nearly half a dozen "specials" have been exposed to the public since the '58-59 season got under way, and in each instance champ ratings were delivered. The "Miss America Pageant" on CBS-TV was No. 1 on both the Trendex and Nielsen charts. Du Pont's Show of the Month "Harvey" presentation on CBS-TV, with a fat 28.9, smashed the opposition. Big Crosby's ABC-TV "special" last week walked away with all the laurels, copping a 27.4 Trendex. Bob Hope's "special" for Buick blasted the competition. This week's premiere of "Desilu Playhouse" on CBS (a Lucy-Desi "special" with Maurice Chevalier) hit the Trendex jackpot: 29.0. Meriting the "special" tag was the premiere of "Playhouse 90" ("The Plot to Kill Stalin" with its all-star cast) and it went to the top of the Thursday night Trendex class.

Not that today's "specials" are more distinguished than the product of the Weaver era. The difference lies in the fact that the networks have since learned how to schedule them; have studied and restudied the difference in audience composition with result that a CBS today knows precisely where to slot its upcoming "Wonderful Town" "special" with the payoff already in the bag—Top 10.

With what the networks have since learned, those early-day $150,000-$200,000 specs that could do no better than a 10 or 11 on the Trendex would be crashing the Top 10 barrier today. Same show—but hardly the same time.

Today a network knows better than to slot a "Producers Showcase", with such adult entries as "Darkness At Noon", "The Women" and "Yellow Jack," in an 8 p.m. segment when kids are yammering for a "Restless Gun." "Audience composition" is the guide to '58-'59 scheduling so that a "Harvey" will show up late in the evening; ditto for a Bing Crosby "special" with its non-juve

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Stations in South Adopt 'Hands Off' Policy on Negro Integration Issue; Too Much Sponsor Moola at Stake

Radio and television stations across the country are on an editorial kick, feeling that local coloration of the news will build audiences and hypo ratings. The one exception to the on-the-air editorials is the area below the Mason-Dixon line where southern broadcasters, with but few exceptions, do not wish to tangle with the touchy Negro integration problem. The reason for the most part doesn't get into the moral question, although this is true in some cases. Rather it is one of simple economics. Broadcasters do not wish to arouse the ire of the hefty Negro market which accounts for between 40 and 60% of the buying done in the southland.

Local newscasters have been warned to "write it straight and to present the facts only" without benefit of personal feeling. In other instances, on the hot integration question, tv reporters are limited to reading the wire services only and are banned from expanding on touchy issues.

Typical of the law laid down to local announcers is that of stations WAVY and WAVY-TV, Portsmouth, Va. Tidewater Teleradio, owner of a group of stations including WAVY, gave the announcers the "word" in a four-page declaration dealing with how to handle news reporting of the present integration problem. The document states that "Tidewater Teleradio and its news representatives will not editorialize, give an opinion, or predict any future development relative to the integration issue."

The memo goes on to say that the newsman will report factually the news as it occurs and sources of this news will be from the AP wire service, and in the form of direct factual reporting, as the story is covered by our station representatives. Tidewater memo states further that in interviews of school officials and members of local and state government, "they will be handled so that no side or definite stand will appear to result from the questions asked by our newsmen."

A fear on the part of stations in the Dixie belt that national advertisers will yank their money out of any station whose editorial policy will reflect on the product, is one of the factors keeping the stations on a "hands off" policy. The second consideration is the station

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ABC to NBC: 'Thanks'

In a telegram to advertisers, NBC special program sales plugged the "tremendous result" achieved on rival ABC by the Bing Crosby special of last week in which Dean Martin appeared rather prominently as guest star. Telegram was sent to attract advertisers to NBC's Nov. 22 Dean Martin show on which Crosby will be reciprocal guest.

NBC, pointing out that the ABC show "was a smash success" despite an allegedly poor time period, asked advertisers to "imagine what this Crosby-Martin combination can do for you . . . immediately following and inheriting the great Perry Como audience."

ABC execs thanked NBC.

NBC-TV Resolves Residual Fee On Foreign Repeats

NBC-TV agreed to pay members of American Federation of Television & Radio Artists a maximum of 45% of original live television fees for any program that is repeated, either by kinescope or tape, on foreign television. Settlement was expected yesterday (Tues.), after months of difficult negotiation.

It remains for ABC-TV and CBS-TV to come to agreement with AFTRA on the foreign payments for shows made in the U.S. The two networks have not yet issued word whether they'll make these replay payment discussions part of the bi-annual contract talks which began Sept. 22. NBC agreed to a two-year deal expiring in September, 1960, or at the expiration date of the regular 1958-60 contract, depending on which terminates later. Once the three webs are signed, the returns for actors —due to tape enabling wide replay —are expected to be several millions each year.

In addition to the pact, which divides world television in five regions (not counting the U.S.), NBC agreed to pay these new fees retroactive to June, 1957. Considering the fact that NBC has already sold kinescopes of such shows as Perry Como, "Festival of Magic," Dinah Shore, the General Motors 50th anniversary special and Steve Allen outside the U.S. and Canada, it has been estimated the network will have to pay close to $1,000,000 in retroactive residuals to the actors of those shows.

However, the replay pact contains a proviso, which enables high-priced talent to "waive" extra foreign payments. Idea is if the performer was paid enough over AFTRA scale in the first place, the network could possibly escape additional payments. In the future,

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CBS-TV in Clean Mon. Nite Sweep

With all the new Monday night entries now accounted for, CBS-TV this week accomplished one of those "hey, look at us" feats which was a throwback to a half-dozen years ago when Columbia on Mondays was supreme. In short CBS swept the whole evening, 7:30 to 11, on the overnight Trendex tallies.

Here's the scorecard:

At 7:30 ::Name That Tune" registered 13.7 as against NBC's 8.7 for "Tic Tac Dough"; at 8 "Texan" got 19.6 as against 19.5 for "Restless Gun"; at 8:30 "Father Knows Best" copped at 23.3 as against 21.9 for "Wells Fargo"; at 9 Danny Thomas got a whopping 29.3 against 17.1 for NBC's "Peter Gunn"; at 9:30 the new Ann Sothern Show snared a 28.6 against 18.3 for NBC's "Alcoa Playhouse," from 10 to 11 "Desilu Playhouse" Desi Arnaz & Lucille Ball, with Maurice Chevalier as guestar) walked off with a 29.0 average for the full hour as against Arthur Murray's 15.3.

ABC-TV's 'Gee Whiz'

If ABC-TV is doing some fancy crowing since the start of the new season, it's because the Trendex ratings on the network's commercial nighttime entries indicate a shift in viewing habit. Even though the new semester is still in its infancy, those Trendex figures for the Sept. 30 to Oct. 5 period cross-the-board (ABC excludes Monday where it is admittedly weak) suggest that a definite trend could be in the making. Or so ABC would like to believe at this stage of the game.

Based on the 27 half-hours of commercial periods tallied in the the 7:30 to 10 p.m. area (and up to 10:30 on Wednesday) ABC says the cumulative scorecard reads: ABC, 17.8; CBS, 17.2; NBC, 15.5. That would be quite an upset based on last year's figures this time for the same 27 segments: ABC, 12.7; CBS, 18.8; NBC, 16.6. Says prexy Ollie Treyz: "This is the year we make it."

WHAT HAPPENS TO OREN HARRIS & CO. AFTER JAN. 5 A BIG QUESTION MARK

Washington, Oct. 7.

The final decision hasn't been made yet on whether Rep. Oren Harris' subcommittee inyestigating Federal regulatory agencies (including the Federal Communications Commission) will function after January.

But, Rep. Harris (D. Ark.) told VARIETY in an exclusive interview that the future life of the subcommittee, as such, is beside the point.

The House Committee, which he also heads as Chairman, will keep a closer eye than ever on the operations of FCC and all other federal regulatory agencies in the future whether the subcommittee continues or not. The Commerce Committee has authority to probe any regulatory agency anytime.

Important, however, is the fact that if the subcommittee (technically known by the misleading name of the House Legislative Oversight Subcommittee) dies, its staff of investigators goes with it. These gents have, in their 1958 tenure, been interviewing people, going over company books and—in one abortive incident, disclaimed by the subcommittee—inserted a bug under a rug. It was Bernard Goldfine's rug.

The decision on the life of the subcommittee, which has rocketed into herculean political significance (collecting the heads of Sherman Adams and Richard A. Mack), is obviously not for Harris to determine.

It belongs to the Democratic and Republican leaders of the House. House Speaker Sam Rayburn, in other words, will decide when Congress reconvenes whether a Democratic fight should be made for it, and House Minority (GOP) Leader Joseph W. Martin Jr. (R, Mass.) will decide if a Republican fight should be made against it.

Harris, a lawyer who likes to be careful with facts, has instructed his staff that the subcommittee's legal life now ex[illegible] only to Jan. 3. He has not said an effort won't be made to con[illegible] it longer. Neither has he said an effort will.

"I am certain," Harris told VARIETY, "that much closer attention will be paid by the Commerce Committee in the future than has been in the past to all regulatory agencies. And, I am equally certain that the Commerce Committee will have closer cooperation from these agencies."

In other words—investigating subcommittees or no investigating subcommittee, watch out!

Competitive Threat Cues Major NBC-TV Daytime Promotion

Facing tough daytime competition from rival networks and particularly alerted to ABC-TV's "Operation Daybreak," NBC-TV is launching a high-powered promotion contest among station promotion-publicity managers and station managers for the 12 best local campaigns promoting NBC-TV's daytime program lineup. Winners will garner $25,000 in cash and 12-late model RCA-Victor color tv sets.

For the purpose of the contest, which starts next Monday (13) and runs until Nov. 7, stations will be grouped into two categories and identical lists of prizes will be awarded in each category. Categories are all NBC-TV basic affiliates and all NBC-TV optional affiliates. NBC-TV's o&o stations are not eligible.

First prize will be $5,000; second, $3,000; third, $2,000; fourth, $1,500; fifth, $750,and sixth, $500. Managers of the winning outlets will get the color tv receivers.

To hypo interest in NBC's daytime schedule, the network also will cooperate with extensive promotion for the 12 shows in question: "Dough Re Mi," Gene Rayburn; "Treasure Hunt," Jan Murray; "Price Is Right," Bill Cullen; "Concentration," Hugh Downs; "Tic Tac Dough," Jack Barry; "It

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GODFREY DAYTIME LURES U.S. STEEL

Arthur Godfrey's daytime CBS-TV stanzas which drew a wide assortment of clients during its year on the air came up this week with a real titan as United States Steel signed for Friday quarter-hour sponsorship.

Steel, of course, is no stranger to the web's nighttime schedule with its full-hour "U.S. Steel Hour" for several seasons and last season it also had an airing on Richard Hottelet's ayem newscasts.

But Steel's buy of the Godfrey show is definitely in the category of off-beat sponsorship for the big-time client.

British ABC-TV's 700G Studio Buy

London, Oct. 7.

British ABC-TV is planning a large migration to Teddington Studios. The web has reportedly clinched a deal with Warner Bros. for the purchase of the studios at a price believed to be in the region of $700,000.

It is understood that most of the company's administration staff will be moved to Teddington and the operation is being handled by Ron Dickenson, the recently appointed controller. Initially it was understood that the studios would be used as a live program outlet, but there is now rumor that it will also be used for vidpix production. Howard Thomas, ABC-TV's topper, is prepping talks with industry union officials.

For several years past, Teddington has been leased to the Hawker Aircraft firm. The programmers already have tv studios in Birmingham and Manchester.

CBS RADIO AFFILS TO MEET IN N.Y.

Frank Stanton, prexy of CBS Inc., is slated to address a luncheon meeting af CBS Radio Affiliates Assn. gathering at Waldof Astoria on Thursday, Oct. 30. Fifth annual convention of group will be held Wednesday and Thursday, Oct. 29 and 30. Charles C. Caley, WMBD, Peoria, Ill., is chairman of the association's board.

Arthur Hull Hayes, prexy of CBS Radio, will greet the convening association's members during the session's first day, wth Sig Mickelson, veep of CBS Inc. and general manager of CBS, scheduled to speak during the first afternoon session.

Presentations will be made by Louis Hausman, veep in charge of advertising and promotion for CBS Radio; John Karol, veep in charge of network sales for CBS Radio and Howard Barnes, veep in charge of network programs for CBS Radio.

Luncheon speaker at the first day's gathering will be Henry Cabot Lodge, U.S. Representative to the UN.

$1,750,000 Bonanza On CBS Radio Sales

CBS Radio snared more than $1,750,000 worth of biz in the past 10 days including some hefty purchases by Delco Batteries and Mentholatum.

Delco-Remy Division of General Motors renewed "Lowell Thomas With the News" and Mentholatum bought into the network's daytime dramatic series.

Other recent biz came from Studebaker - Packard, Scientific Products and Mennen. Clairol renewed a segment of the "Galen Drake Show."

THE HONEY DREAMERS
Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

Studebaker News Buy on MBS Net

Studebaker, via D'Arcy, has bought a shortterm campaign on Mutual for 109 participations in net's five-minute news shows. Campaign for the automaker's new car will stretch from Nov. 8 to No. 23, with heavy emphasis on weekends. Buy involves about $45,000.

On the organizational level, publisher David W. Hearst and MBS exec v.p. Blair A. Walliser have been named directors of MBS. This raises the number of board members to 11.

Hearst is publisher of the Los Angeles Herald Express and is a director of Hearst Consolidated Publications and Hearst publishing Co. Walliser joined Mutual earlier this year as administrative v.p. and was named exec v.p. and general manager on Sept. 11, the day Hal Roach Studios bought out the Armond Hammer group. Alexander L. Guterma, new prez of Mutual, also is a member of the board.

Other MBS board members include former Michigan Governor and Detroit banker Murray D. Van Waggoner; Joseph Gordon of Minneapolis; Jack Rapoport, Garland L. Culpepper, Jr., Robert J. Eveleigh and Hammer, all of N. Y., and Robert F. Hurleigh, of Washington.

Chrysler Seeks Own Rating on Astaire Via Ntl. Audience Board

Leo Burnett, in an effort to get an evaluation deeper than mere rating returns, has requested the National Audience Board and the several hundred laymen who review for it to once-over the Chrysler sponsored Fred Astaire spec on CBS-TV Friday (18).

Request is the first from an agency or sponsor to NAB to catch a program on the air. Chrysler is interested in Astaire and his hoofing sidekick on the show, Barrie Chase, for further specs.

Questionnaire NAB is distributing to its participating organizations (including women's clubs, legion auxiliary groups, scout council executives, et al.) asks if the viewers would care to see Miss Barrie on further programs, whether the production work is of high calibre, whether the show is offensive in any way and if it is on the whole, entertaining.

Sandy Cummings Upped

Hollywood, Oct. 7.

Sandy Cummings has been upped from program manager of ABC-TV's western division to director of department.

Under new arrangement, exec producer Robert Adams reports to Cummings instead of to Thomas W. Moore, net's program and talent vp, as heretofore.

TV Network Premieres

(Oct. 8 - Oct. 18)

Wednesday, Oct. 8

High Adventure with Lowell Thomas, (Color film), Documentary, CBS, 8 to 9 p.m. Delco-Remy via D. P. Brother.

Milton Berle Show, (Color), Comedy, NBC, 9 to 9:30 p.m. Kraft via J. Walter Thompson.

Bat Masterson, (film), Western, NBC, 9:30 to 10 p.m. Kraft and Sealtest via Thompson.

Thursday, Oct. 9

Zorro, (film), Western, ABC, 8 to 8:30 p.m. AC Spark Plug via D. P. Brother and Seven-Up via Thompson.

Friday, Oct. 10

Your Hit Parade, Music, CBS, 7:30 to 8 p.m. American Tobacco via BBDO.

Man With a Camera, (film), Adventure, ABC, 9 to 9:30 p.m. General Electric via Grey.

77 Sunset Strip, (film), Adventure, ABC, 9:30 to 11 p.m. (9:30 to 10:30 after premiere). American Chicle, Carter and Whitehall, all via Bates, and Harold F. Ritchie via Kenyon & Eckhardt.

Saturday, Oct. 11

All-Star Golf, Sports, ABC, 5 to 6 p.m. Miller Brewing via Mathisson. Reynolds Metal via Buchannan div. of Lennen & Newell.

Sunday, Oct 12

Roller Derby, Sports, ABC, 3:30 to 4:30 p.m. Sustaining.

Small World, News-interview, CBS, 6 to 6:30 p.m. Renault via D'Arcy and Olin Mathieson via Needham, Louis & Brorby.

Paul Winchell Show, Variety, ABC, 5 to 5:30 p.m. Hartz Mountain Products via George Hartman and General Mills via Dancer-Fitzgerald-Sample.

Monday, Oct. 13

Day In Court, Drama, ABC, 11 to 11:30 a.m. Participating.

Peter Lind Hayes, Variety, ABC, 11:30 a.m. to 12:30 p.m. Participating.

Mother's Day, Audience participation, ABC, 12:30 to 1 p.m. Participating.

Liberace, Music, ABC, 1 to 1:30 p.m. Participating.

Chance for Romance, Audience participation, ABC, 2 to 2:30 p.m. Participating.

Beat the Clock, Audience Participation, ABC, 3 to 3:30 p.m. Participating.

Saturday, Oct. 18

Professional Hockey, Sports, CBS, 2 to 4:30 p.m. Participating.

SPECIALS

Swiss Family Robinson, Adventure, NBC, 6:30 to 7:30 p.m. Sunday, Oct. 12. Rexall via BBDO.

Hallmark Hall of Fame—Johnny Belinda (Color), Drama, NBC, 9:30 to 11 p.m. Monday, Oct. 13. Hallmark Cards via Foote, Cone & Belding.

Bob Hope Show, Comedy, NBC, 9 to 10 p.m. Tuesday, Oct. 14. Buick via McCann-Erickson.

Little Women, Drama, CBS, 8:30 to 9:30 p.m. Thursday, Oct. 16. W. A. Sheaffer Pen via Russell Seeds.

An Evening with Fred Astaire, (Color), Variety, NBC, 9 to 10 p.m. Friday, Oct. 17. Chrysler via Leo Burnett.

Jerry Lewis Show, (Color), Comedy, NBC, 9 to 10 p.m. Saturday Oct. 18. Timex via Peck.

Barry and Enright Relinquish Production Reins on TV Quizzers

The tv quiz hanky panky goings-on are continuing to occupy the attention of the New York County grand jury and District Attorney Hogan's office but a spokesman for the latter said they had no intention of quizzing Orson Welles who had reportedly been approached by a quiz show with assurance that he could make $150,000 in nine weeks and perhaps as much as $200,000 "if the show's good."

Meanwhile NBC had taken over direct production responsibilities of "Twenty-One" in order that Jack Barry and Dan Enright would have more time to devote "to disproving the unfounded charges against the integrity" of their programs.

In addition to "Twenty-One" the other Barry & Enright shows are "Tic Tac Dough," "Concentration" and "Dough-Re-Mi." NBC bought the shows from the packagers last year for a sum said to be from $2,500,000 to $4,500,000.

Roger Gimbel, exec producer of NBC daytime shows, will take over all responsibility of "Tic Tac Dough," "Concentration" and "Dough-Re-Me." The nighttime shows, including the hot-potato "Twenty-One" will be handled by Joe Cates, who was the original producer of "The $64,000 Question" and "The $64,000 Challenge." Barry, it was understood, would continue as emcee of "Twenty-One" but would relinquish his emceeing of the daily "Tic Tac Dough."

Hogan this week also revealed that his office was getting a good deal of mail criticizing the video quizzers. He observed that the mail was running higher than on any case in his 17 years in office. Approximately 75% of the communiques lambasted the quizzers, he added.

Slim Pickin's On Election Coin

Washington, Oct. 7.

The tv-radio networks needn't look to the political parties for anything more than piddling purchases this Congressional election year.

It's strictly a local show in the election sweepstakes of 1958 when 435 Congressional seats and 34 Senators are chosen.

So far, Republican campaign official Robert Humphreys has only scheduled to buy time on four regional networks when President Eisenhower urges the U. S. to give him a Republican Congress. Plans could change, but haven't yet.

Democratic pressman Sam Brightman says no national tv purchases are anticipated.

This is a far cry from the $2,000,000 budgets of both parties in the 1952 and 1956 presidential campaigns.

Despite the lack of interest in national tv time for Congressional years, reports to Waashington indicate that tv is being used extensively on the local level.

Ex-New Yorkers File For Virgin Is. Channel

Washington, Oct. 7.

The Virgin Islands are at long last being wooed by television entrepreneurs. The first application for a tv outlet in the U.S. Caribean possession was announced Monday (6) by the Federal Communications Commission.

The Island Broadcasting Corp., made up of two former New York broadcasting men, filed papers for channel 10 at Charlotte Amalie, St. Thomas. Fifty-fifty stockholders are Robert Moss, once a radio supervisor and freelance producer, and Robert E. Noble Jr., ex-sales manager for WABC Radio in New York.

TV SPARKS A NEW CHI FIRE

Fun With a Trendex

With the return of "Real McCoys" to the Thursday night 8:30 period, NBC-TV's "Twenty-One" is really getting it, but good, on the Trendex returns. "McCoys" more than doubled the quizzer, with CBS-TV's "Derringer" winding up in the middle. In the preceding 8 to 8:30 slot, Ed Wynn, with a lowly 12.4, took a beating from CBS' "December Bride" (15.9), with ABC's "Zorro" out in front (17.4). From 7:30 to 8, the big noise is "Lucy" (reruns), topping NBC's "Tic Tac Dough" and "Leave It To Beaver." At 9 o'clock, Pat Boone (ABC) runs off with the laurels, with NBC's "Behind Closed Doors" taking a drubbing (8.6). CBS' "Zane Grey" was only slightly behind Boone's 20.8. Thursday up to 10 o'clock is ABC's night—averaging out 17.4, with CBS at 17.1 and NBC at 12.4.

Jackie Gleason on his preem show Friday (3) just managed to get past ABC's "Walt Disney Presents," 23.1 to 21.6, with NBC's "Ellery Queen" a poor third (8.8).

Dinah Shore in her season's preem Sunday (5) found it rough going over the 9 to 9:30 Trendex course with "GE Theatre" topping her, 25.0 to 20.3, with ABC's "Colt .45" settling for a 12.1. In the 9:30 segment Dinah bounced back, topping the Hitchcock preem, 23.6 to 22.8, with ABC's Canadian-emanating "Encounter" live dramatic show trailing with a lowly 4.2.

"Maverick" edged out Ed Sullivan 8 to 8:30 by a score of 23.3 to 22.0 with Shirley Temple's "Hiawatha" getting a 14.8. In the previous 7:30 segment, Jack Benny was the big noise, his 25.4 trouncing "Maverick's" 17.1 and NBC's "Northwest Passage" (9.0). The 8:30 to 9 score: Sullivan, 29.4; Shirley Temple, 17.3; ABC's "The Lawman," 15.9.

It continues virtually neck-and-neck on the two Perrys (Mason and Como) with CBS' "Perry Mason" on Saturday copping 23.8 in their 8 to 8:30 overlap and Como coming out slightly ahead, 27.7. In the preceding 7:30 segment, "Mason" had it pretty much to itself with a 19.6 as against Dick Clark's (ABC) 13.6 and NBC's "People Are Funny" 13.4.

WPAT Waited at the Altar Long Time But the 'Wright Way' Has Paid Off

By JO RANSON

The radiantly clean, highly antiseptic WPAT, 5,000-watter in Paterson, N. J., isn't standing pat or resting on its constant laurels as one of the leading indie outlets in the country dedicated to the principle that one doesn't have to louse up a station in order to make a buck.

Operating on the extraordinary theory that one can make fervent friends of both listeners as well as Madison Ave.'s time buyers by offering good music sans song identifications, phoney disk jockey seminars or other crudely spoken interference and limiting the number of commercials, WPAT under the tutelage of Dickens J. Wright, appears to be heading toward a lotus land rich in listenable music and clean commercials.

Wright, who came up the hard way in broadcasting from a time salesman for old WHN and sales exec at CBS and ABC, to present prexy and general manager of WPAT, puts it thusly: "Madison Ave. has finally discovered us. It took six years of sweating before they decided to buy us in bulk, so to speak. Since last year, particularly, the sailing has been easier but believe us, we waited at the

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WPAT's $3,000,000 Nix

Dickens J. Wright and four others paid $300,000 for WPAT in 1954. It was a nondescript minor-league commercial bag when Wright and his backers took over the Paterson, N. J. operation.

Last week, WPAT's owners reportedly were approached by a group and offered $3,000,000 for the license with a request that Wright stay with the company at a fixed compensation plus a hefty share of stock. The offer was turned down.

Catholic Church Blasts Italo TV

Rome, Oct. 7.

The Catholic Church has taken another sharp blast at Italian television, accusing it of too often betraying the "sanctity" of the home in both content and costuming. Criticism is contained in a long front-paged editorial in the official Vatican daily, Osservatore Romano.

After outlining the "family" aspects of television viewing in the home and the inability of Italian audiences to "choose" their tv fare, the Catholic organ went on to criticise the large number of local shows which had to be preceded by an announcement that they were "suitable for adults only"—which in itself, the editorial said, created a bad situation in home circles by forcing certain members of each family group to leave the room.

Blast also centered around increased local televising of musical shows and other variety programs

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Bar Stand-Ins When Politicos Get Equal Time

Washington, Oct. 7.

A man must speak for himself when he gets equal time on political broadcasts.

The Federal Communications Commission has ruled that no candidate can use a stand-in or spokesman as a substitute when he is getting equal time under the provisions of Section 315 of the FCC Act.

In taking this position, the FCC reversed its own staff which has previously held that a candidate could use his "equal opportunities" in any manner that he chose. Worried about the bedlam which would ensue, the National Association of Broadcasters protested the staff ruling and asked the Commission to reconsider.

NAB feared that the broad interpretation of the staff would multiply demands for equal time.

The issue arose when J. E. Garner, a news-broadcaster for station KFPW in Fort Smith, Ark., declared himself for reelection to the state legislature.

His opponent, D. L. Grace,

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CBS-TV's Hockey Coin

CBS-TV's hockey season coverage starting Oct. 18 will be sponsored by Carlings Beer & Ale, Stroh Brewing, Hamm Brewing, Marlboro Cigarets and Standard Oil Co.

Bud Palmer will do play-by-play and Fred Cusick will handle color and interviews.

WEBS ACCUSED IN SHOW AXINGS

Chicago, Oct. 7.

The rampant raids on live tv programs here in recent weeks, cutting them down in favor of celluloid or network feed, has precipitated rash action by the local chapter of American Federation of Radio and Television Artists in the form of a complaint to the Federal Communications Commission. Borrowing ammunition from the fearful Barrow report, the AFTRA petition asked for an investigation of network string-pulling at the o&o stations.

Complaint was sent also to the Interstate Commerce Commissions of both the House and Senate.

Forthwith, politics got into the act, the first voice aligning itself with the talent union. Illinois Sen. Paul H. Douglas last Friday (3) dispatched a telegram to Gen. David Sarnoff protesting the alleged network-inspired deletions at WNBQ and thumping for expression of the midwest point of view on the networks.

In the background, too, are the two technicians unions, NABET and IBEW, hovering as storm clouds over the controversy, their concern being, of course, that engineers and technicians get the axe along with talent everytime a live show is deleted.

A brief rundown of the lately cancelled shows on the o&o stations: "Bingo At Home," "Commander Five," and the shows of Clifton and Frayn Utley, Norm Barry, Dorsey Connors and Jack Angell at WNBQ; "Jazz In the Round" and the strips of Irv Kupcinet, Jerry Dunphy and John Harrington at WBBM-TV; and several daytimers at WBKB to make room for the new ABC-TV daylight lineup. A number of the shows were sponsored, and all of them were erased in favor of filmed shows or optional or mandatory network entries.

Cite Other Webs, Too

Back to the AFTRA complaint, while it specifically fingerpoints

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TV Bingo Roars Up Aurora (Ill.) Borealis

Chicago, Oct. 7.

Bizarre happenings in the town of Aurora, Ill. (pop. 60,000)—to wit, the firing of a police chief, suspension of the entire police force, and the contested appointment of a shapely female pressagent as the new chief—all concatenated as the result of Mayor Paul Egan's objection to "National Bingo," a show beamed out of Chicago on WNBQ.

It all started when the quixotic mayor, who has made the headlines several times before for similar deeds, ordered his police chief, Donald Curran, to arrest execs of two Aurora gazettes for accepting advertisements of the Bingo show placed by its sponsor, National Tea Co. When Curran refused to obey the order, Egan fired him. Egan, by the way, deems bingo, even the video version, a form of gambling, and since he is powerless to black out the telecast from Chi he endeavored to put the clamps on the local press for plugging it.)

Next development was that the Aurora City Council refused to recognize the firing of Chief Curran, so Egan suspended the entire 26-man police force for continuing to obey their top officer. In place of Curran, Egan "appointed" Patti Counts, a pressagent for several Chicago niteries, whose qualifications are that she had several courses in sociology at school. Actually the appointment of Miss Counts is only nominal for two reasons: (1) she was never a resident of the town, and the law requires that she must be, and (2) the Council still doesn't recognize the eviction of Chief Curran.

Anyway, "National Bingo" continues on WNBQ as if nothing had happened.

ABC-TV Wrests Control of Daytime Schedule from Young & Rubicam

A battle for control of daytime programming at ABC-TV occurred between the network and Young & Rubicam, with ABC coming off the winner. Result is that Y&R, agency responsible for the largest single block of the web's new daytime advertising, no longer has authority over "Operation Daybreak" programming. This is a complete turnabout, since, at the outset of the program plan (which came from the agency in the first place), Y&R was clearly in the driver's seat.

Y&R is only permitted to play a "consultancy" role in the daytime picture, even though the agency was deadset against two of the six new programs that ABC launches next Monday (13). When Jerry Chester, ABC daytime program veepee, submitted his proposed schedule for okay during the second week of September, Y&R posed objections to one of the programs in particular and, to a lesser degree, to another of the new packages. It's understood the agency also objected to the competitive scheduling of the six shows; Y&R wanted to reshuffle the time of some of the programs they liked.

Four days after the Chester plan was sent upstairs for sanction, it came through over Y&R objections with Chester's points intact. It was learned that both Oliver Treyz, web topper, and program chieftain Tom Moore backed Chester to the hilt.

One of the reasons for the stroke recapturing control of daytime from Y&R was the fear that other ad agencies resented the idea that a competitor was so handily controlling shows on which they had bought or intended to buy advertising.

Struggle for control began three weeks before Chester submitted his sked. He asked the network for time to work out his format, without interference by Y&R. Web toppers—in what appears to be the first time ABC has ever offered massive resistance to a major agency—instructed Y&R that Ches-

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Terpsicookery

Apparently hotter than curry as a guest-shotter is the chef of the recently-opened mid-Fifties eatery, "A Bit of Bali." His name is I Made Menderra and, in addition to serving up exotic dishes, he's a Balinese dancer of some import.

As a result of his recent appearance on NBC's "Today" where he demonstrated both his cooking and dancing routines, Menderra has upcoming guest shots on the Jack Paar Show, Johnny Carson Show and Bill Leonard's program.

The chef-terp does everything but bake a cherry pie.

'Plot Thickens' As FCC Turns To Two More Fla. Stations

Washington, Oct. 7.

Communications Commission is scheduling some new tv thrillers for the industry.

FCC, already looking into possible mistakes in its Miami tv channel 10 decision and planning to do the same soon concerning Boston channel 5, has announced it will also investigate who tried to influence whom in the grants of Miami channel 7 and Orlando, Fla., channel 9.

And while this was going on, a Federal Grand Jury here apparently still had the Pittsburgh channel 4 case before it. In addition, there was a development toward getting the first case into court which grew out of the House Harris TV Investigating Subcommittee's probe of FCC and its tv decisions.

Thurman A. Whiteside, indicted with former FCC Commissioner Richard A. Mack on charges of bribery and conspiracy to influence and obstrtuct the administration of law in connection with the Miami channel 10 case, was arraigned Friday (3) before U. S. District Judge Burnita S. Matthews, who set bail at $1;000 at the suggestion of the government attorney.

Mack's arraignment was delayed

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WABC-TV in 53% Earnings Hike For First Nine Months

From the weak, weak sister of two years ago, WABC-TV, N. Y., has become No. 1 money earner, ahead of Chicago, in the ABC owned and operated chain. Report that WABC, for the first time, is in the lead at ABC is unofficial, but official is the fact that the Gotham tv outlet has in the first three quarters of 1958 made 49% more profit than it did in all '57, which was a banner year for the outlet.

In comparing these nine months against the nine months of last year, WABC-TV increased earnings by 53%. Outlet will not translate the percentages into dollars, because the o&o's are not permitted by the corporation to release individual profit figures.

Network's "Operation Daybreak" program pattern was held responsible in large part for the latest earnings upswing. Station says that it has been able to sell these new daytime adjacencies to network programming "at a very high return." Station is now practically SRO daytime, according to Robert Stone, v.p. in charge of the key.

Web source disclosed that N. Y., Chicago and Detroit rank one, two and three, respectively, among ABC o&o money earners.

Odorizzi Upped In RCA Shuffle

In a reshuffle of RCA's echelon, Charles M. Odorizzi has been promoted to group executive vice prexy over consumer products and services. Odorizzi, who had been serving as exec v.p. over sales and services since 1955, thus also takes over the duties in the spot vacated by Robert A. Siedel, exec v.p. who will be assigned duties as assistant to RCA prexy John L. Burns.

In other executive assignments, P. J. Casella, prexy of RCA Victor Co. Ltd. of Canada, has been upped to exec v.p. of consumer products. He'll be in charge of the radio, television and disk divisions, reporting to Odorizzi. He'll continue to head RCA's Canadian subsid. At the same time, W. Walter (Wally) Watts, exec v.p. over electronic components, has been given the added assignment of directing the RCA International division, formerly under Odorizzi. Also reporting to the latter. Martin F. Bennett, formerly v.p. over merchandising, was named v.p. over distribution.

Odorizzi joined RCA in 1949 after 12 years with Montgomery Ward & Co., the mail order house which has provided a large part of RCA's exec cadre over recent years. RCA's former prexy Frank M. Folsom, now chairman of the RCA executive committee, was from Montgomery Ward and brought many of his associates in that company into RCA. Casella is another RCA exec who got his merchandising experience in Montgomery Ward.

Screen Gems, CNP to Get Moving On Tape; CBS Film Still Holds Out

Screen Gems and California National Productions, two of the larger telefilm houses, expect momentarily to jump into the syndication of tape programming.

Even as the final steps are being taken to line up tape shows, both companies recognize that it will be a year or more before tape will realize its full syndication potential. SC, a subsidiary of Columbia Pictures, figures the first program they do on tape will be a "stopgap." CNP, the NBC subsid, wants to go into tape immediately, despite the fact that only 26 markets are geared for tape prejection, in order to experiment with the market.

Plans were revealed by high officials of both companies. The inevitability of the moves gives four telefilm companies a declared stake in tape production. Guild Filmis has scheduled immediate entry into tape with the announcement of several shows for sale. Although National Telefilm Associates has not indicated a similar shortrange plan to syndicate tape, it recently bought into Telestudios, a N.Y. tape production house.

SG is working on the acquisition of a property now. Only a few days ago, it was explained by the SG official, his company was on the verge of taping for syndication a tv program that is now being done live in the N.Y. market, but the pending deal fell through. He stated that the company still plans to do a show, although he would not specify which one.

CNP, which just had a board meeting on tape, is eyeing a drama show presently on network as its first taped offering. The name of the program was not provided, but it is assumed, because there are no live dramas of half-hour length on coaxials now, that it will be a revamped telefilm series.

CNP says immediate entry will allow it to examine realistically pricing and conditions in tape syndication.

SG hopes to overcome the dearth of markets installed with tape by jointly producing for tape and kinescope replay. The non-tape tv areas will be sold 16m kinescope prints of the stanza.

On the other hand, NBC's Cal Nat is still investigating the method of getting into the non-tape markets, although the company was bullish about an early decision.

Meantime, CBS Film Sales flatly declared that it was not going into tape syndication at this time. Company was unmindful that jurisdictional problems have not been ironed out, at least to its satisfaction, also that the restricted market and high cost of tape prints made it unfeasible.

KTTV Heavy Sked Of Vidpix Preems

Hollywood, Oct. 7.

Eleven first-run vidpix series have been scheduled by KTTV to premiere within a one-week period beginning today (Tues.), as the Times-Mirror-Metro station gears for a major push of syndicated product this fall. Well over 50% of its total programming is to be devoted to syndicated entries, with 27 out of 36 class AA program time devoted to that type of show.

Leading off Oct. 7, station will preem "This Is Alice," NTA skein starring moppet Patty Ann Gerrity; "Col. Humphrey J. Flack," Jody-Pam Productions item currently lensing at Metro; "New York Confidential," TPA series toplining Lee Tracy; and "Dial 999," Ziv-produced string featuring Robert Batty.

Kicking off Oct. 10 are TPA's "Tugboat Annie"; "Citizen Soldier"; Ziv's Richard Carlson starrer, "Mackenzie's Raiders"; and NTA's "How to Marry A Millionaire." Pair of NTA oater entries, "U.S. Marshal" and "Man Without A Gun," will occupy back-to-back slots beginning Oct. 11. Final stanza of the long push will be MCA's syndicated "Parole" series, debuting Oct. 13.

'HIGH NOON'S' TALL PAYOFF ON CHI TV

Chicago, Oct. 7.

"High Noon," feature with which WGN-TV debuted its new program of Thursday night blockbusters, scored a sizzling average rating of 37.8 and an average share of 76% according to the latest ARB. Film was shown Sept. 11.

Audience was one of the largest ever to view a feature film on Windy City channels. "High Noon" hit a high quarter hour rating of 43.6, and ARB estimates it played to 1,024,000 Chi area homes. WGN-TV has decided to rerun the film later this month on a Saturday evening, still not specified.

Understood the station paid around $16,000 per film for the features in the "Champagne Package" of National Telefilm Associates, highest amount shelled out by a Chi station for cinematics. It's the films from that package that are getting the Thursday night slotting.

20th-Fox TV Dickers Swope

Hollywood, Oct. 7.

Twentieth-Fox is negotiating with Herbert Bayard Swope Jr., whose producer pact at the studio winds at the end of this month, to move over to its tv subsid, TCF-TV, as exec producer-director. As such, Swope would function as the right-hand man of production chief with Herbert Bayard Swope Jr., was associated in television years ago in N. Y.

Swope, whose last 20th pix were "The Bravados" and "The Fiend Who Walked the West," is understood agreeable to moving to the tv subsid. A participation deal is being discussed.

Before Swope joined 20th, he was under contract to NBC-TV (from 1949 to 1955), as a producer-director, and prior to that was with CBS-TV from 1946 to 1949.

'SEA HUNT' SHOWS IT CAN BE DONE

Ziv's "Sea Hunt" is kicking up some rating capers.

According to Arbitron, the Lloyd Bridges starrer ranked as the No. 1 show in the seven-station N.Y. market for the week of Sept. 21. It scored a big 39.3 in its 10:30-11 p.m. WCBS-TV time slot. The program that ranked second was "Gunsmoke," the 10 p.m. Saturday lead-in on the same station. The western hit 37.7

It's one of the few times that a syndication show has outranked all the network entries for a given week. It happened at a time, though, when many of the top-network entries, including "Gunsmoke," were playing off summer reruns. "Sea Hunt" won't go into its 13-week rerun cycle for another week or so. Moral of the rating tale appears to be a hot syndication entry can top all the network offerings, if rerunitis has set in on the webs.

Oliver Unger Abroad

Oliver Unger, National Telefilm Associates prez, left for Europe on a combination business-pleasure trip.

It's expected while abroad that he'll give the once over to foreign pix for both theatrical distribution by NTA and more importantly to possible tv distribution. Recently, NTA acquired distribution rights to features produced by French filmmaker Paul Graets. Pix include "Devil in the Flesh," "Rome, 11 O'clock," and "God Needs Men." They're being issued to tv with English dubbing.

Edwin Smith Heads Up ABC Films Int'l Setup

ABC Films, which has been on the prowl for a foreign manager, has inked Edwin J. Smith as director of international operations.

For the past two years, Smith was v.p. and general manager of Allied Artists International Co. and Interstate Television, a subsid of Allied Artists. Headquartering in London, he supervised sales and operations for continental Europe. Prior to that, Smith was assistant foreign manager for RKO Radio Pictures.

AT ABC Films, he will report to prez George T. Shupert. Raul Conangla, Latin American sales coordinator at ABC Films, will continue in his present post, reporting to Smith.

Wrather Buys Gale Storm Show For $2,000,000

In a $2,000,000 deal, the fast-moving Jack Wrather-sparked ITC-TPA bought "The Gale Storm Show" from Hal Roach studios.

Involved are 111 half-hour episodes, including the current series being shown over CBS-TV and 38 future episodes now in production at Hal Roach Studios. Program is sponsored by Nestle Co.

Since ITC-TPA is affiliated with Associated Television Ltd. (ATV) of England, a berth in Britain virtually is assured. Buyout of the Roach property brings the ITC-TPA roster of network and syndicated programs to a total of 16.

Carlson Advocates 'Stock Company' Of Scripters for Series

Triple-threat man Richard Carlson feels that producers of action-adventure skeins should follow the policy on writers adopted for comedy projects. Action-adventure series should have a "stock company" of writers working on the particular skeins, rather than farming out the scripting to a large group of freelancers.

Carlson, who stars in Ziv's "MacKenzie's Raiders," sounded off on what is commonly recognized as one of telefilms' major problems—how to come up with a good, distinctive script in a beltline setup?

More money alone, according to Carlson, isn't the answer. "The financial inducements are already more than satisfactory to attract good writers. In recent years, a hard core of several hundred tv writers has been developed. They get as many assignments as they can handle—from the standpoint of overall quality, almost too many. With residuals on top of initial payments, it's hard for a writer to turn down an offer no matter how busy he is."

"The answer lies in getting a small group of script writers to concentrate on one series." Carlson claimed that such a system works in favor of getting a distinctive consistent quality to the series, with the writers then well-acquainted with the characters and the motif of the project. He contended that "Raiders," which operated on the "stock company of writers" principal, shows the fruits of such a system.

Carlton, in addition to starring in the series, has written three scripts for the skein and plans another three. He also directs some segments.

UA's 75% AAP Stock

United Artists has received enough Associated Artists stock to give UA approximately 75% of the shares outstanding.

UA, in the wake of buying controlling interest in AAP from the Lou Chesler group, made a stock tender offer to other AAP holders on Sept. 12.

UA board chairman Robert S. Benjamin indicated that shares sufficient to give UA 80% of the stock will be tendered within the coming week and that it will not be necessary to extend the UA invitation beyond the scheduled termination date of Oct. 16.

'Don't Shuffle Your Sequence'

Hollywood, Oct. 7.

Growing source of irritation to Hollywood telefilm producers is the ad agency habit of shuffling the sequence of episodes in a given series. Practice has now reached the point where some producers are inclined to feel it damaging to the success of the series.

Most frequently, the shuffle takes the form of shelving the pilot film for a few weeks and premiering a new series with a subsequent episode. Producers feel this tends to bring the series on cold, without establishing the premise or introducing the characters in their proper background. In other instances, agencies will reverse the sequence of some episodes, and in shows where character is developed progressively from episode to episode, this too is felt to be harmful.

Bert Leonard, producer of "The Naked City," which falls into the latter category, feels there's no reason for the shuffling, particularly in the case of holding back on a pilot. "I can understand their reasoning. They feel that there's too much exposition at the sacrifice of entertainment values in a pilot. But if that's the case, it's just not a good pilot, and they shouldn't have bought it in the first place."

Reason for the switching appears to be the fact that the agencies, as new prints arrive, find shows that they prefer to earlier ones, and in an effort to establish the property, feel they're putting their best feet forward at the start of the series. But, some producers feel, they're actually hurting the show by doing so because it's not given a chance to develop as planned.

Instances of the pattern so far this season include "Northwest Passage," "Naked City," "Peter Gunn," "Dragnet," "Rin Tin Tin," to name a few. In the case of "Dragnet" and "Rin Tin Tin," it doesn't matter since both properties are well enough established, but in the other cases there may be a direct bearing on the success of the show.

Leonard Sees 'Realism' Inviting Newest Trend in TV Programming

Hollywood, Oct. 7.

Next major trend in television programming will be toward highly realistic programs, almost documentary in their approach, in the opinion of Herbert B. (Bert) Leonard, producer of "Naked City," which bowed last week on ABC-TV.

Leonard believes that the mood of the American audience is toward realism, and that it has become satiated with straight dramatic fare. The documentary approach satisfies the yearning for realism, he points out, and is fresh and offbeat enough to arouse new audience interest. Beyond this, documentary style lends itself to television's sense of immediacy.

If Leonard sets the trend with "Naked City," he's ready to follow it up with a television of "Brute Force," feature which he bought in the same package with "City." He's also dickering for other properties in the same milieu, figuring that if "City" clicks, there'll be a strong demand for others of the same type. Leonard, who's production-distribution pact with Screen Gems expires at the end of May, isn't sure whether he'll put "Brute Force" into work for next season, but will definitely develop it for the following year.

Currently, producer is repped by three shows, "City," "Rin Tin Tin" and the SG-syndicated "Rescue 8" stanza. He's completed this season's 26 stanzas of "Rin Tin Tin" and is now concentrating on production of "City" in New York and "Rescue 8" here, thus being the only telefilm producer working on two shows locallled 3,000 miles apart at the same time.

Leonard's dividing his time equally between the two Coasts, spending two weeks in N. Y., two

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8 DET. CLIENTS FOR CNP 'CAMEO THEATRE'

California National, NBC's film sales arm, has chalked up a sale of 26 skeins of the "Matinee Theatre" currently being peddled as "Cameo Theatre."

Eight days after the sale to WWJ-TV in Detroit, Peter Griffin Woodward, reps for station, had the series sold out to eight participating advertisers. The program was kicked off in Detroit on Oct. 6 and in order to allow for scheduling, station had to preempt network time of 10 to 10:30.

'Big Story' Rights Go to Flamingo

In the first deal of what is hoped to be a longterm commitment, Flamingo Telefilm Sales acquired distribution rights to "The Big Story," produced by Pyramid Productions.

Agreeing to give up distribution rights to "Big Story" was Official Films. Official was distributing "Big Story" and another Pyramid property "Decoy," which it still distributes. Switch took place in the midst of negotiations between Official and Guild on a possible merger. Official recently was taken off the listing of the Over-the-Counter-Exchange in N.Y., when its stock dropped below one point.

Flamingo prez Herman Rush said that the "Big Story" takeover signalizes a longterm liaison with N.Y.-based Pyramid. Latter company has an "Indictment" pilot, a projected series starring Richard Kiley and based on the activities of the N.Y. district attorney's office. No decision has been made as yet on whether to put "Indictment" into syndication, but Flamingo hopes to have at least three properties yearly in the syndication mill from a variety of sources.

Preliminary talks with Buckeye Corp., a farm equipment manufacturing concern, and Flamingo on financing have not gone beyond the exploratory stage.

Banner Expands Staff

In releasing "Night Court" for syndication, Banner Films, boss Charles McGregor bolstered his sales staff by hiring Bill Vidas as midwest district manager and Sam Posner to perform similar duties on the Coast.

KREM, Spokane, Washington; KRGP, Chattanooga, Tenn., and WNEW, N. Y., are the first purchasers of the 78 half-hours in "Night Court," a series which began locally on the Coast last year.

Transfilm Names Operation Heads

Transfilm prexy William Miesegaes picked two men to head his tv operation. Robert Bergmann becomes veepee in charge of the television division of the company, Thomas Whitesell, triper in charge of motion picture production.

The two men were operating heads of their departments for some time, although there has been no official tv or production boss since Robert Klaeger left well over a year ago to form his own company. The titles are somewhat misleading in that Bergmann nominally in charge of the tv division, is actually head of sales, while Whitesell is in charge of motion picture production—including the making of telefilm.

It was explained that the two men are on the same level, with both reporting to Michael Palmer, exec v.p. of Transfilm.

BBC'S 'TOO MUCH YANK FILM'

WGA's 817G in '58 Rerun Coin

Hollywood, Oct. 7.

Writers Guild of America West collected a record figure of $162,000 in vidpix residual coin for its members during September, guild has revealed.

Sum reps a big hike in collections since payments on vidpix reruns began in 1955, indicating there are more and more telefilms being rerun these days.

So far this year guild has collected $817,000 in rerun coin, as compared to $343,000 for the entire year of 1957. Telescripters have received a total of $1,600,000 since 1955.

Current high rate of collections is obviously due to the spur in summer repeat runs. Guild predicts collections will average about $1,000,000 from now on.

Wrather Putting ITC-TPA House In Order; Set New Organization Chart

ITC-TPA, the Jack Wrather-sparked telefilm outfit, moved rapidly on two fronts—integrating and expanding its sales organization and lining up product.

Within a week after the closing of the $11,350,000 deal, ITC-TPA prez Walter Kingsley had a table of organization adopted. All TPA personnel have been retained. New organization, combining the talents of Television Programs of America and the acquiring company Independent Television Corp., has not granted veepee stripes to any exec at this time.

First major property formally inked for ITC-TPA is Sapphire Films' "Four Just Men," to be produced in the U.S. and Britain. Stars will be toplined by Jack Hawkins, Vittorio de Sica, Dan Dailey and a fourth star, an American, yet to be selected. The series of 39 Edgar Wallace thrillers will be produced under the supervision of Hanna Weinstein, who lensed "Robin Hood" and "Sir Lancelot."

Regarding ITC-TPA's table of organization, this is how the division of responsibilities shapes up:

Director of national sales is Hal James, who joined ITC-TPA Monday (6). James formerly was radio-tv head for Ellington & Co. Charles Goit of the TPA staff, who is recovering from surgery, will work closely with James upon his return.

General manager of syndicated sales is William Dubois, who held this position at ITC. Hardi Frieberg has been promoted from eastern sales head of TPA to assistant syndicated sales manager. Alvin E. Unger, who recently resigned from Ziv, has joined ITC-TPA in a general sales exec capacity. Unger had been v.p. of Ziv's Chicago office.

Eastern division manager is Walt Plant, formerly western sales head of TPA. Central division manager is Art Spirit, who retained the post he held under TPA, with the added responsibility of being manager of the Chicago office. Western division manager, is William Andrews,

(Continued on page 46)

Fred Niles Buys Chi Kling Setup

Chicago. Oct. 7.

Fred A. Niles, Chi blurb maker who opened his own film shop less than three years ago on an investment of $5,000 yesterday (Mon.) purchased outright the Windy City film division of Kling Enterprises for a sum believed to be around $500,000. Purchase is effective Oct. 13 and involves all equipment, facilities and active accounts.

Kling has withdrawn from the motion picture biz in this area, although its coast plant continues to operate along with the art-photo enterprise here. Niles had established the Kling film division in 1947, when he was exec veepee and partnered in the company. He left in 1955 to hang out his own shingle.

Kling staff will be absorbed by Niles in the takeover, including Mike Stehney, as veep in charge of tv-film commercials, and Ed Rinker, veep in sales. Niles is now negotiating for a larger studio in Hollywood to augment his present facilities there.

CBS Newsfilm Buys

Six more stations have signed for the CBS Newsfilm service, putting the roster of stations in the CBS Newsfilm coral to over 110.

New subscribers are WWL-TV, New Orleans, WEHT-TV, Evansville, Ind.; KRCA-TV, Sacramento; WLAS-TV, Asheville, N.C.; KPIX-TV, San Francisco; and YVKA-TV, Caracas, Venezuela.

Newsfilm operation under Howard L. Kany is five years old. It started with two stations, KNXT, Los Angeles, and WBBM-TV Chicago. Now the service extends to over 110 stations and networks in the U. S. and 20 foreign countries.

$1,500,000 Amoco 59-Market Spread On 'Border Patrol'

CBS Films Inc. reportedly copped one of the largest regional deals in signing up the American Oil Co. (Amoco) for a 59-market spread on "U. S. Border Patrol," new documentary adventure series based on the law enforcement arm of the Bureau of Immigration and Naturalization.

Deal, understood to cover the entire Atlantic Coast and an extensive area in the east and southeast, will mark Amoco's entrance into the syndication field. Outfit, prior to the "Border" buy had been in spot participations and on network.

Telecasting is slated for spring. "Border" will be produced by Sam Gallu, who did "Navy Log." Starring Richard Webb, the series will get into production in another month, with location shooting being done along the U. S. border and set shooting in Hollywood.

Amoco contract reportedly calls for an investment of about $1,500,000 for program and time charges. Joseph Katz is the agency. Major markets included in the deal are understood to be New York, Philadelphia, Boston, Washington, Baltimore, Atlanta, Cleveland, Pittsburgh, Providence, New Orleans and Houston.

ZIV'S ECONOMEE IN 27% SALES SPURT

Ziv's rerun Economee division, helmed by Pierre Weis, has enjoyed a sales spurt, registering a 27% sales boost for the August-September period, as compared to last year.

Economee now also is handling "Men of Annapolis" and "West Point." Sales activity is heaviest on such shows as "I Led Three Lives," "Dr. Christian," and "Science Fiction Theatre."

Among stations signing for one or more shows are WABC-TV, N.Y., WGN-TV, Chicago; KABC-TV, Los Angeles; WMAR-TV, Baltimore; WCCO-TV, Minneapolis; WRCV-TV, Philadelphia; WAGA-TV, Atlanta, and KSTP-TV, Minneapolis.

BUT NOT MUCH IT CAN DO ABOUT IT

London, Oct. 7.

The BBC is irked because it has to depend on America for its feature films and vidpix series. It regards the position as unsatisfactory and states that it is doing all that it can to stimulate production of British films for tv. In its latest annual report, it is pointed out that during the year, 10% of its programming consisted of material of American origin.

The report notes that over many years the BBC has tried unsuccessfully to buy British films, but none was available at reasonable prices. The web now stocked up with Yank features for some years to come, but is now in the difficult position of not being able to maintain the right proportion of films of British origin.

This difficulty, it points out, has become acute with vidpix series, and the BBC, along with other tv organizations, has to look to America for them because British-made series of this type were "virtually non-existent." The report adds: "It is hoped that during the coming year substantial advances will be made which will increase the flow of British material not only to television screens in this country but also overseas in the form of exports."

Meanwhile, the BBC's audience research department says that viewing continues to be a major evening preoccupation of those who have tv sets. In winter, on the average, it points out, they each view between the hours of 6 p.m. to 11 p.m. for 12½ hours a week, whether their sets can receive both BBC and commercial tv or only BBC. At the end of the year the number of persons, excluding children who would normally be viewing the BBC channel at any moment during the evening was approximately 5,200,000 while the number watching commercial tv was 3,100,000. The reports says that in general the size of BBC-TV's audience during 1957-58 was about the same as in the previous year because the losses to indie tv were just about offset by increases due to the rise in the number of receivers.

Its top programs during the period January to March this year were "Panorama," a weekly news magazine with an audience claimed to be 10,000,000; "What's My Line" —9,000,000; "Sportsview"—8,000,000; and "Press Conference" —4,000,000.

But although television is capturing large audiences, sound radio too has an audience which remains "very substantial," and it is estimated that an average of 22,000,000 people listen to one or more radio programs each day, and there is no indication of the usage of sound radio diminishing. There has however been a decline in the number of listeners to individual programs, but research shows that the amount of listening put in by those without tv has increased over the past year. The popular radio shows still pull in very sizeable audiences. Top program is "Family Favorites," a deejay offering which attracts 13,000,000 followed by another disk program, "Housewives Choice," and a five night a week family series, "The Archers," both of which have over 6,500,000 listeners.

Mort Abrahams to Coast

Mort Abrahams, director of creative programming for National Telefilm Associates, left for the Coast for production confabs.

NTA plans two series "High Noon" and "The Third Man," for which leads are being sought. Plans to star James Mason in "Third Man" collapsed. Trevor Howard is now being sought for that series.

More TV Film News On Page 45

Smooth-Running Syndication Biz Can Now Rely on 40 New 1st Run Properties a Year; Ziv Pacesetter

'Variety'-Pulse Chart

The VARIETY-Pulse Feature Chart, beginning with this issue, will tab the first-run and rerun pix making the Top 10 listing in each market.

The chart has a "Run" column, under which each pic making the Top 10 is tabbed either "1st-run" or "Repeat." As an expanded service, VARIETY and Pulse in subsequent weeks will list the "run" information on competitive pictures which failed to win the rating race against the Top 10. This information will be listed with the "Top Competition" section of the page.

VARIETY is introducing this added service at a time when the well of pre-'48's is running dry, when distributors, stations, and advertisers want to be apprised of the rerun strength of pix. It may well be, time and again, that a strong repeat will outrate a first-run weaker pic of more recent vintage. Conversely, overexposure of a pic is bound to show its rating toll. The chart will tell the story.

NTA Film Network Snares Six Clients For Virtual SRO

Six national advertisers fell in line with the NTA Film Network, which had its debut this week (6).

The net offering six-and-a-half-hours a week of programming is virtually sold out. Only remaining spot is about a minute-and-a-half of commercial time on "Man Without a Gun," one of the three new net series.

Topping the sponsor list is the American Tobacco Co., which signed for full sponsorship of "How to Marry a Millionaire" on the web's lineup of 115 stations. Agency is SSC&B. Sponsor will advertise its Pall Mall cig brand on the half-hour show.

The participating sponsors include A&P, Perma Starch, Philco Corp., Vick Chemical and White King Soap. The third half-hour series for the net is "This Is Alice." In addition, the net is strip programming five days a week, its "TV Hour of Stars," consisting of reruns of telefilms produced by 20th-Fox and Warner Bros.

The participation breakdown follows: "This Is Alice," A&P, Perma, Vick, White King; "Man Without a Gun," A&P, Perma, Vick; "Stars," A&P, Perma, Philco, Vick, White King.

"Millionaire" and "Gun" were produced by NTA by TCF-TV, telefilm division of 20th-Fox, while "Alice" was produced by Desilu.

A contracted lineup of stations will be utilized for the reruns of the Shirley Temple pix for the holidays. The pix, to be telecast from October through December, will be sponsored by Ideal Toy, Necchi-Elna Sales, Phillips-Van Heusen, Samsonite Luggage and Westinghouse Electric. All the advertiser are clients of Gray Advertising.

SG Preps Traubel Series

Hollywood, Oct. 7.

Screen Gems is prepping a new teleseries, "Mother's The Governor of Texas" as an upcoming vehicle for Helen Traubel.

Doug Morrow will be producer-director.

Syndication biz in its relative short history has matured so that for the first time most syndicators have a planned yearly production schedule—with some 40 fresh first-run properties assured yearly to feed the market.

The figure of 40 properties yearly may fluctuate somewhat year-by-year, according to the times and according to the fortunes of individual companies. But the outlook is good that the sizeable 40 mark will be maintained, if not surpassed in years to come.

The greater portion of the first-run product output will come from the relative handful of majors. Ziv, the bellwether in the biz, set an annual schedule last year of six first-run releases, one first-runner every two months. Since then, other companies have joined the six-a-year bandwagon, including California National Productions, and CBS Films.

It remains to be seen whether the other companies are equipped to maintain the Ziv pace. An unknown quantity at this point is the new ITC-TPA outfit. Television Programs of America, which was acquired by Jack Wrather's Independent Television Corp., had a first-run output prior to the buyout of about four skeins yearly. In wake of the buyout, the ITC-TPA yearly first-run release output could double to eight, but it surely should be at least six.

Screen Gems has created its own syndication production unit, under the aegis of Tom Gries and Wallace MacDonald, with a yearly production schedule of three first-runners. The rejuvenated Flamingo outfit also plans three first-runners yearly. National Telefilm Associates should account for at least three first-runners, above and beyond that fed to the NTA Film Network.

Guild Films, which is heavily committed to tape, reportedly plans at least three taped shows yearly as a starter. Gross-Krasne can be put down for two, if not more, first-runners. Telestar Films and ABC Film Syndication could be listed for one to three first-runners yearly.

The tally doesn't take into account the off-network properties, first-run in the syndication field. If these were taken into account, the count would swell heavily. But sticking to the 40 figure, representing freshly made properties for the syndication mart, the biz has made some steady strides to reach and maintain that mark.

N.Y. Still Makes All the Decisions

New York, as opposed to Hollywood, remains in the command position on telefilms.

Execs frequently making the N.Y. to L.A. trip report that the telefilm "plant" in Hollywood is bursting at the seams. But virtually all the orders to the film factory come from N.Y.—the decision on what projects to gamble on for pilots, the greenlight for production of a series, etc.

Despite the fact that major agencies and all three network are represented on the Coast, the final say-so on clinching a national deal usually is arrived at in N.Y. Even the indie packagers such as Don Sharpe who headquarter on the Coast recognize this and make frequent trips to N.Y. to sound out the market and make deals.

On the syndication level, the go-ahead signal on a project usually is given after the N.Y. office sounds out its sales force throughout the country on the project's commercial chances.

N.Y., in short, remains the nerve center.

All You Need Is One Giant Client And Your Agency Is in Business —On Other Madison Ave. Fronts

By JACK BERNSTEIN

While the larger Madison Ave. ad agencies have scores of accounts in the house, in most instances it's the three or four major advertisers that account for the hefty tv billings and the accompanying 15% reward.

Benton & Bowles, an agency which has an estimated $70,000,000 in air media billings derives most of this from two major accounts, General Foods and Procter & Gamble. General Foods out of B&B is sponsoring Ann Sothern, Danny Thomas, "December Bride," "Zane Grey," "Person To Person," and part of "Perry Mason." P&G is in the fall nighttime lineup with "This Is Your Life," "Loretta Young Show," and "Tic Tac Dough." While the agency has other clients committed to television it's these two bluechip accounts which make up the bulk of the business.

What is true of Benton & Bowles is true of most other agencies along the avenue. Of the $83,000,000 that Lennen & Newell bills, only one major advertiser has more than one program on the nighttime network schedule. The client, P. Lorillard, accounts for most of the house's tv billings, sponsoring "Rough Riders," "$64,000 Question," "Arthur Murray Show," and "Masquerade Party." Only one other client The American Gas Assn. comes into the nighttime picture picking up part of the tab on "Playhouse 90."

At William Esty it's the R. J. Reynolds business that has the agency in the top 10 circle. The tobacco firm is the bankroller for "Anybody Can Play," Bob Cummings, "I've Got a Secret," "Law Man," and "People Are Funny." Campbell Ewald enters the scene by way of one account, the Chevrolet billings, backer of Pat Boone and Dinah Shore.

The bread and butter accounts at other agencies include Whitehall, American Home Products, Colgate-Palmolive, Brown & Williamson and Carter at Ted Bates. Kaiser, Goodyear, Bristol-Myers and Beechnut for Young & Rubicam. Two accounts General Mills and Liggett & Myers sum up most of Dancer-Fitzgerald-Sample tv billings. At D. P. Brother it's the A.C. Sparkplug and Oldsmobile backers.

Top air media agency, J. Walter Thompson, has nine supporters on its network lineup, but for the most part it's the two or three large spenders in each agency that keep it active in the network television picture.

Switches: David P. Crane, veepee in charge of media at Benton & Bowles, has left the agency and will join Ogilvy, Benson & Mather on Oct. 15 as a veep and account supervisor. Crane, while having the title of media director at the agency, was more active in the account field. Lee Rich, agency v.p. in media steps in to head up the department.

L. C. Barlow, v.p. and director of media and marketing of Brooke, Smith, French & Dorrance, has been transferred to the Detroit office.

Robert J. Gillen Jr., formerly of the J. M. Mathes agency, joins Hazel Bishop as station relations manager and coordinator of advertising and merchandising.

Stephen D. Smoke and Kendall J. Mau have earned senior veepee stripes at Gaynor & Ducas.

Franklin J. Hennessy, financial veepee of Kenyon & Eckhardt, named to head up the agency's corporate services.

Dick Reibold has switched over from BBDO to Lennen & Newell in Bev Hills as commerical producer on "Queen For A Day" and "It Could Be You."

Daniel E. Charnas, formerly with Lennen & Newell, joins P. Lorillard as media director for Kent, Old Gold and Newport cigarets.

The board of directors of Calkins & Holden has accepted the resignation of Merlin E. Carlock, vice-chairman of the board, and one of the major partners of the agency. At the same time the agency upped Walter B. Geohegan to a senior v.p. and William A. Chalmers was given exec veep status.

R. C. Brown has been named manager of the corporate p.r. sector of BBDO. He succeeds Richard M. Detwiler, who has resigned to become director of publicity of the Wool Bureau.

Walbeth Ludwig appointed comptroller, and assistant treasurer of Cohen & Aleshire and Alvin E. Jaderlund joins the agency as offic manager.

Lost and Found: A relationship which has extended over 39 years will terminate on Jan. 1 with the decision by the General Baking Co. to yank its $1,500,000 account out of the BBDO shop. While the agency lost the General Baking account it picked up other billings by being named to handle the Forstmann Woolen Co. division of the J. P. Stevens & Co. Effective immediately, the company will handle the men's fabric line. It currently represents Forstmann's women's wear and retail fabrics.

Compton picks up where BBDO left off by being named to handle the billings of the General Baking Co.

Marschalk & Pratt has been named to handle the account of the Downflake Foods, a division of DCA Food Industries.

Compton Advertising has landed the institutional and service advertising programs of the Guaranty Trust Co. of N.Y. Albert Frank Guenther will continue to handle the bank's financial advertising.

Campaigns: Lysol Pine Scent will embark on a major radio campaign using network radio in addition to a heavy spot schedule. Lysol, a product of Lehn & Fink, has not had a major radio campaign in several years.

United States Pool Corp. has set aside an estimated $100,000 budget for its Gertrude Ederle Swimming Pools. All media is to be used.

Lever Bros. is mapping a spot tv drive in behalf of its Handy Andy detergent in the top markets. The schedule set via Fuller & Smith & Ross kicks off in Nov. and is ticketed to run for 52 weeks.

Cunningham & Walsh starts a drive for Coldene cold medicine this month using a 12-week spot tv schedule.

Chi Agencies

By LES BROWN

Chicago, Oct. 7.

Geoffrey Wade agency, chalking it up to burgeoning biz, has leased two floors of the Kemper Insurance Bldg., increasing its previous office space twofold.

Herb Grayson, onetime publicity chief at CBS Chicago, caught in personnel cutbacks at Mohr & Eicoff agency along with Herb Ross. Both had been account execs.

Ernest W. Eversz rejoined Foote, Cone & Belding from Leo Burnett agency as veepee and copy director.

Jack Holden left WLS after 27 years to become radio-tv field rep at Geoffrey Wade agency.

Gourfain-Loeff plucked Continental Manufacturing Co. account, makers of men's slacks and blue jeans.

National Restaurant Assn. has named Reach, McClinton & Co. for its advertising.

William A. Moore and Peter A. Nelson upped to asst. account execs at Needham, Louis & Brorby.

Erratumed here several weeks ago that Maryland agency will reap the monetary rewards of the Oklahoma Oil ballcasts on WGN-TV next season, although Needham, Louis & Brorby now has the account. That was the case in 1958 (NL&B got the account in July, when the baseball season was well under way) but won't be the case in 1959. NL&B said Oklahoma Oil will continue to sponsor baseball next year.

London Agencies

By BARRY BARNETT

London, Oct. 7.

The Clifford Bloxham & Partners agency is handling a tv ad campaign centred on the North of England to promote retail sales of Swish Products Ltd., a firm of plastic drape runner manufacturers. Theme of the drive is the product's silent action. Promotion will use a large number of 15-second spots on both ABC-TV and Granada-TV until Oct. 26.

The same agency is also working on a 12 weeks campaign for Ultra Electric Ltd., makers of radio and television sets, which, it's claimed is its biggest fall drive to date. Products to be spotlighted are a "Vertical Precision" tv set, a portable tv and a new portable radio. Campaign will use eight mid-week advertising magazine programs on Associated-Rediffusion and large spaces in five national newspapers, plus the three London evenings.

A tv commercial, based on motivational research carried out by the W. S. Crawford agency and developed by the outfits tv division, to promote the habit of wet shaving, won first prize in its category at the Advertising Film Festival in Venice. It was the first Gillette tv commercial of a current series on the theme of "water, lather and Gillette." The sole Gillette identification appears at the very end of the commercial.

David Plumb has been appointed a producer for TV Advertising Ltd. He joined the firm two years ago from the Films Division of the British Transport Commission and since that date has been one of TV Advertising's assistant producers.

Farmers Union, KFGO Slander Suit Settled

Bismark, N. D., Oct. 7.

Radio station KFGO, Fargo, N.D., has settled out of court for $10,000 a $2,400,000 slander suit brought against it and A. C. Townley, an unsuccessful candidate for the U.S. Senate in the last election, by the National Farmers Union.

The case now is under consideration by the U.S. Supreme Court to determine for the first time at that level if a radio station is liable for slanderous statements made by a political candidate in a campaign.

KFGO contended that it was obligated to permit Townley to give his political address and could not control his statements. The decision in the North Dakota district and supreme court favored it, and the Union, the plaintiff, appealed to the U.S. Supreme Court where the case recently was argued, but where no decision has been forthcoming yet.

The Union claimed that inasmuch as it was not a candidate in the election a radio station would be liable for slanderous statements against it even though made by a political candidate in a campaign.

Des Moines—Richard Covey, program director of KRNT radio and KRNT-TV, Des Moines, since 1950, has resigned and is succeeded by Joe Hudgens, who has been promotion manager of the stations. Covey's plans have not been announced but he intends to remain in radio and television in another section of the country.

Nielsen's Top 10 in Britain

(Week Ending Sept. 21)

The Army Game	(GRANADA)	74%
Great Movies of Our Time— "In This Our Life"	(ABCTV)	72%
Wagon Train	(GRANADA)	71%
Jack Hylton Presents—"The Crazy Gang"	(ABC)	70%
Take Your Pick	(AR)	69%
Sunday Night at the London Palladium	(ATV)	
Keep It In the Family	(ATV)	
Twenty One	(GRANADA)	
Great Movies of Our Time—"Elephant Boy"	(ATV)	
Dotto	(ATV)	
The Invisible Man	(ATV)	68%

TV-Radio Production Centres

IN NEW YORK CITY . . .

Nick Kenny, N.Y. Mirror's radio-tv pundit and poet, has had 365 of his best poems featured in a new tv film series produced by Maurice Zouary . . . **Jack Sterling's** book, "So Early in the Morning" will be published by Crowell Nov. 4 . . . Fortune magazine prowling the networks once again for an in-depth piece on status of tv programming and reportedly prepping a hatchet analysis . . . **Larry Daniels** guesting on the **Steve Allen** show Oct. 12 . . . **Robert F. Lewine**, veep of NBC-TV Network Programs, will be major speaker at Ithaca College Fall Convocation and dedication of its tv and radio studios on Saturday (11) . . . **Jimmy Nelson**, ventriloquist, set to appear on ABC-TV **Paul Winchell** show Nov. 2 . . . **Rover Boys** set for ABC-TV Dick Clark Bandstand Oct. 27 . . . WCBS Radio's **Jim Lowe** on two-week holiday starting Oct. 11. **Nelson Olmsted** substituting.

Sue Salter back on her job as entertainment editor of NBC Radio's "Monitor" after three-week holiday in France and Switzerland . . . Gotham Recording this week cut the Christmas Show for the Office of Civil and Defense Mobilization with **Dennis Day** as the lead. Show will be aired on Christmas Day over many AM outlets via the "Stars For Defense" series. Also recorded by Gotham this week was a 15-minute show for the governmental agency with **Rise Stevens, Ray Block's Orch** and **Jay Jackson** . . . **Doris Ann**, NBC Public Affairs Dept. producer, was named "outstanding professional woman of the year" by Business and Professional Women's Clubs of metropolitan N.Y. . . . **Bob (CBS-TV Captain Kangaroo) Keeshan** was the feature attraction at National Press Club's annual Father-Daughter banquet Friday (3) in Washington . . . **Ed Sullivan** to address the 12th annual Southern Industrial Editors Institute at the Univ. of Georgia on Wednesday, Oct. 29 . . . **Izzy Siegal**, manager of CBS's Photo Division, racks up 25 years with the web Nov. 6 . . . **Bernard Flaum**, film editor in WCBS tv film dept. is directing "Out of the Frying Pan" for PTA group of George W. Miller School, Nanuet, N.Y. to be produced Oct. 16.

ABC-TV prexy **Oliver Treyz** addressing the Kansas City Advertising & Sales Executive Club tomorrow . . . **Bert Briller**, ABC's director of sales development, addressing Assn. of Ad Men & Women in New York today (Wed.) . . . **Jo Stafford, Gordon MacRae**, the **Paul Weston** orch into "Voice of Firestone" Oct. 20 . . . **Ira Marion**, producer-writer for "This Is the Challenge" winged to Rhode Island to interview Gov. Dennis Roberts, who is appearing on the ABCast in two weeks: subject of show will be R. I. Supreme Court Justice William B. Powers, blind since he was 19 . . . **Joe O'Brien** began new platter strips (at 7 and 10:30 nightly) for WMCA . . . Look mag running yarn on tv musical director-nightclub owner **Paul Taubman** . . . WOR-TV presented special "Channel 9 Preview" on Friday (3) from 9:15 to 10 p.m., featuring highlights from the station's fall and winter schedule . . . **Gene Fitts** has been appointed director of station service for the Paul Roberts helmed World Travelers' Club. Roberts is former prez of Mutual. Fitts had been director of station services for MBS.

William Clemens just completed filming a "Naked City" show and starts rehearsals for his featured role in "Gazebo" next week . . . **Joyce Randolph** will appear as "Julia" in the "U.S. Steel Hour" version of "Midsummer" today (Wed.) . . . **George Charles** has joined Mills-Park-Milford Inc., tv producers and packagers, in an exec capacity . . . **Oscar Brand** has returned from Paris to do some concerts and tv appearances as well as a film for Gulf Oil . . . **Ronald Dawson** set for "Back Stage Wife" on CBS Radio as well as three more shots on the recorded "Objective" series . . . **John C. Becher** returned from Hollywood where he did "Wyatt Earp" and "Line Up." He's scheduled to appear on "U.S. Steel Hour" Oct. 22 . . . **Clarence Worden**, WCBS-TV's director of public affairs, will serve as "authority" on radio-tv during public relations workshop at the sixth annual chapter conference of Nat'l Multiple Schlerosis Society, Saturday (11) . . . **Ruth Lawrence**, formerly assistant to choreographer **Ernest Flatt** on "Hit Parade" is doing similar assignment for **Matt Mattox** on "Patti Page" show. Miss Lawrence is also one of the dancers on the program . . . **Richard Heffner's** "Open Mind" show on WRCA-TV is also being aired over the Voice of America's "University of the Air" program as daily feature. His former "Man of the Year" program also getting airing on V of A schedule . . . **Nat Asch**, former WMGM sports director, joined special events department of NBC-TV "County Fair" staff . . . **Sid DuBroff**, tv merchandising specialist and prexy of Prize Merchandising Inc., formed a new firm, "Sid DuBroff Associates," which will handle merchandising for "Haggis Baggis," "Lucky Partners" and "Spino." . . . **Jackie Gleason** invited the CBS press information staff to dine-drink to dawn on his tab recently but forgot to invite the CBS on-air promotion writers under **Charles S. Monroe** who have since been giving the comic private wisecracks, relayed via **Bob Weitman**. Monroe and his promotionists claim only star who ever saluted their labors was **Ed Sullivan** who included their names in a recent full-page in VARIETY. Meantime the pressures put on top CBS management by all the stars eager for those cross-reference (and free) air plugs has created a real headache . . . **Howard Barnes**, veep in charge of network programs for CBS Radio, this week became engaged to Miss Mary Ellen Mock. They plan marriage in January.

Frank Gifford of New York Giants pro football team takes over CBS Radio's "Sports Time" program Monday through Saturday at 7 p.m. starting Monday (13). He replaces **Phil Rizzuto** who returns on Jan. 5. Camel Cigarets sponsoring "Sports Time." . . . **Betty Ann Grove** back from Easthampton holiday for more "Miss Sunshine" commercials . . . **Bill Downs**, CBS News Washington correspondent, addressed N.Y. Advertising Club luncheon yesterday (Tues.) on "Brinksville on the Potomac." . . . **Parker Fennelly** into cast of CBS Radio's "Second Mrs. Burton." . . . **Phil Sterling** into cast of CBS Radio's "Road to Life." . . . **Marshall Flaum**, senior researcher on CBS TV's "Twentieth Century" series upped to story editor . . . TV version of **Vina Delmar's** "Mid-Summer" on "U.S Steel Hour" tonight (Wed.) is being directed by **Grey Delmar**, author's son. He's been a CBS-TV associate director for five years.

Phil Bernstein, assistant director of press information at ABC, recovering from surgery at the Hospital for Joint Diseases . . . **Jerome K. McCauley** becomes assistant sales director of WMGM . . . Writers Guild lawyer **Dick Jablow** to wed golf champion **Judy Frank** . . . Chuck Tranum's talent agency had a hot week in tobacco, placing **Norman Kihl** with Newport cigs, to do the live blurbs on "Arthur Murray Party," and **Harry K. Smith** to make with the mouth for Viceroy on the Wednesday night fights.

IN HOLLYWOOD . . .

Jimmy Durante has no fears of overexposure on tv. He has taken only two guest shots so far and will spend the rest of his time in niteries . . . **Paul Cunningham**, ASCAP prexy, and **Joe Rines**, ex-band leader now with the Ayer agency, fell to reminiscing over their collaboration and they rattled off more than a dozen numbers . . . **J. Andrew White**, first prexy of CBS, broke into the sheets last week by attacking the questionable morality of theatrical films. He's now a practicing psychologist in L. A. . . . **Dick Reibold** switched from BBD&O in N.Y. to Lennen & Mitchell in Bevhills. He'll produce the agency's commercials for two tv shows . . . **Paul Gumbinner** is here from N.Y.

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$50,000,000 GOING THATAWAY

Westerns Boon to Firearms Sales

Washington, Oct. 7.

Westerns on tv not only sell soap, cereals, aluminum and the like, but they also sell the oldfashioned "equalizers."

Firearms Manufacturer Fred A. Roff Jr. revealed in a Mutual Broadcasting System interview on "Capital Assignment" here that tv oaters have greatly stepped up the demand for Western-type guns, now being produced at a modern record rate of 10,000 per month.

"Westerns have had a decided affect on firearms production," Roff, vice president of Colt's Patent Firearms Manufacturing Co., told his interviewer, Ken Scheibel, on the program.

Roff dismissed the contention that Westerns and their liberal use of gun play have a bad effect on children.

"The use of guns has no basic effect on the development of our youth," Roff contended. "Western tv shows, as Western movies, should be judged not on the fact that guns are employed, but on whether the basic plot is one that brings the Golden Rule out convincingly to the youngsters who are watching it."

Roff estimated the average male youngster, by the time he has reached teen age, has played with 15 or 20 toy gun replicas. He said that cave children probably played good men against bad men with their big cave men clubs.

TV Exploitation Made 'Honorable' Profession, With Big NBC Assist

No longer is the word "exploitation" linked with the sundry illgraced practices of promotion manipulators, thanks largely to the code of ethics followed by Al Rylander, now in his third year as head of the NBC exploitation department.

Despite occasional downward glances from supermoralists in the fifth estate, NBC's exploitation force has turned a once-murky vocation into a highly-regarded, nay, demanded procedure on the part of major national clients.

It's now standard routine for an ad agency upon signing for a network show to place exploitation on par with publicity but NBC, however, is the only network to date with a regularly constituted exploitation department. It's true other network press departments engage in exploitation but are not organized on a scale as extensive as Rylander's department.

The successful NBC "stay tuned" technique is a direct result of his exploitation department and the current campaign to increase the number of star walk-ons is beginning to pay off, Rylander asserts, and before the season is over, NBC viewers will be seeing far more promotional "marriages"—that is, tie-ins in which headliners appear as guests on adjacent shows.

Also, the exploitation department is filming name talent in open-end interviews for use on local shows and thus getting far more name exposures than in the past.

With name talent bobbing up in virtually every other media including the covers of record albums, school bulletin boards, supermarket displays, dustjackets of paperbacks — everything, in fact, from Bat Masterson walking sticks to scholastic fact sheets for "Omnibus"—the exploitation department has been as busy as a circus billposter but certainly nowhere near as blatant-in spreading NBC's per-

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Anglo-Russ TV Exchange Dead

London, Oct. 7.

The deal between Associated-Rediffusion and Russian TV for a regular exchange of material has collapsed. The pact was to have provided for several minutes of filmed program each week from both sources, but after a couple of swaps the scheme petered out.

John McMillan, A-R's program controller, said he had no plans at the moment for trying to renew the arrangement. Idea originated when the programmers were granted permission to film a feature program in Russia entitled "USSR Now." Michael Ingrams and a production team were allowed to move freely behind the Iron Curtain, and a Russian TV team were granted similar facilities in Britain.

Westbrook Pegler Set For Ben Hecht's TV'er

Westbrook Pegler, Hearst columnist and seldom, if ever, seen on radio or tv, has agreed to appear on Ben Hecht's program over ABC-TV. He was originally set for Oct. 2 but sought a week's extension in order to prepare something extra special for his powwow with Hecht.

Pegler reportedly will do something of a "fairly antic" nature when he makes what could easily be described as his "maiden appearance" tomorrow (9).

NE Britain's Indie TV Bows Jan. 15 With Theatre Coin

Newcastle, Eng., Oct. 7.

Indie tv in northeast England is set to teeoff here Jan. 15. George & Alfred Black, leading theatre impresarios, have a stake in the operation, which will serve a population of 2,600,000 in primary service area from Burnhope to Alnwick, and from Whitby south to Ripon.

It's estimated that 180,000 homes will have tv before opening night, and that the operation will extend by some 25,000 homes per month. By April, 1959, it's expected there will be 250,000 sets tuned to the new channel.

Tyne-Tees Television will be headed by Anthony Jelly as managing-director. Bill Lyon-Shaw is executive producer. Programs skedded include a lunchtime show, a talent show "At the Golden Disk," a comedy serial with Glenn Melvyn and Danny Ross, a sports desk program, and a Passing Week magazine. Local station will provide eight-and-a-half hours per week, with remainder from national network.

Coast TV Doing Giant Spec to Drum Up Nix On Right-to-Work Vote

Hollywood, Oct. 7.

A two-hour, eight-city telecast is to be held Sunday, Nov. 2—two days before California's general election—with all elements of show biz involved in the show, which will be held for one purpose—to convince voters to nix the so-called right-to-work measure, Proposition 18.

Dore Schary will function as exec producer of the event, which will have talent and entertainment as well as its pitch against the

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PRODUCTION TAB ON TV OATERS

Hollywood, Oct. 7.

If television westerns have been a bane to the critics, they've been a $50,000,000 bonanza to Hollywood's filmmakers. That's the extent of production spending that will go into this season's thataway lineup, comprising 28 shows and some 570 hours of new footage over the seasonal span. That accumulation of production, incidentally, is equal to 450 western features—figuring the average running time of a feature oater at 75 minutes—more annually than Hollywood ever produced in the heyday of the "B" picture.

Production costs on individual series range from $30,000 a show for the lower-budgeted half-hour syndicated entries all the way up to $100,000 or more for the big hourlong productions. Some of the hour series run to only 26 weeks, however; if they were contracted on a 39-show basis as are virtually all the half-hours, the production bill would run considerably higher.

Nor does the western production binge stop at straight-oaters series. Many anthology shows include westerns within their lineup. "Walt Disney Presents" will have at least a half-dozen oaters in its 26 hours this year; new "Desilu Playhouse" will have a few; "General Electric Theatre," "Alcoa-Goodyear Theatre," "Schlitz Playhouse" all turn out a sizeable chunk of oater fare within their anthology frameworks.

On a company-by-company basis, three outfits turn out the bulk of television sagers, Warner Bros., Revue Productions and Four Star Films. Together they will account for a total of 14 series, 305 hours of footage and $28,000,000 in production outlay. Warners and Revue are nearly even in terms of expenditures and programming—each have five series, Warners will film about 117 hours, Revue 110, and Warners will spend about $11,000,000 to $10,000,000 for Revue. Four Star, with four half-hour series, will film about 78 hours at a cost of about $7,000,000.

Italy's Puzzler: Why Was 18G Drama Show Cancelled Off RAI-TV?

Rome, Oct. 7.

This week's sudden last-minute cancellation of RAI-TV's usual Friday night dramatic telecast, and the substitution of an old kinescope of a previously performed play, has Italian video observers—and set-owners—wondering as to the true reason for the switch. Added to this are reports that the cancelled show cost some $18,000 to stage, and that it was run off anyway for an invited theatre audience. Topper is that actors themselves didn't know play was not being televised until after first act ended.

Show was Luigi Chiarelli's "La Maschera e il Volto," (The Mask and the Face) considered by now somewhat of a classic in Italian Theatre, and previously televised in another staging some two years back. Thesps were Gianni Santuccio, Flora Lillo, Sergio Tofano and Armando Francioli.

Conjecture as to true sudden shutoff of show (they notified director by phone one-half hour before curtain) centers around two possibilities: (1) the recent Catholic blast at Italian television and its inappropriate content, with reference to the play's treatment of an adulterous situation; or (2) a consequence of the long-standing rivalry between Rome and Milan's tv setups.

RAI-TV itself has refused comment other than ascribing cancellation to "technical reasons." Observers on the other hand point out that censor angle appears invalid as play was previously televised and had been pre-censored (with such dialog changes as "lover" becoming "friend," etc.).

SAG Execs Explain Why a 1-Big Umbrella Pattern Won't Work Out

By ART WOODSTONE

Screen Actors Guild leaders reaffirmed for VARIETY their refusal to merge with American Federation of Television & Radio Artists, since video tape is the only area in which they saw any genuine mutuality of interest between the unions. They said, however, that they are willing to negotiate mutually with AFTRA wages and working conditions in tape, just so long as the two unions separately administered the contracts.

To SAG's prexy Leon Ames, national executive secretary John Dales, a brace of its lawyers and to Florence Marsten of the guild's N. Y. shop, tape is now only a relatively small part of each union's overall function, and this they could not visualize making the basis of a permanent alliance with AFTRA. They were skeptical that tape would completely abolish the older technical processes, but Dales said that, it should become broad enough to undermine film and should likewise eliminate the many differences in techniques and atmosphere he now finds between filmmaking and live tv, SAG would reconsider merger.

At the moment, according to Dales and Ames, the "simple solution" to the high-keyed squabble between SAG and AFTRA is to jointly negotiate a tape contract with employer groups in video. As for AFTRA's counterproposal that joint negotiation should also include joint administration of a tape code, Dales said: "That means only one thing—merger."

Ames said SAG "wants very much" to establish a joint negotiating committee. He explained that SAG has a "standing committee" to explore joint negotiations, and he pointed out that two members of AFTRA's national board, Art Gilmore and Vern Smith, are on the committee. He said, however, that he cannot get any response from AFTRA officials since AFTRA will not accept the limitations SAG wishes to impose.

AFTRA has maintained that merger of the unions would prevent employer groups from playing one of the warring groups against the other, thereby gaining for

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Beechnut Changes Mind On 2d Dick Clark Show

Beechnut Gum has cooled off on the idea of taking a second Dick Clark show. At the last minute the bankroller backed out of paneller "Take a Good Look," which was to have been fronted by Clark and presented on ABC-TV.

Young & Rubicam, agency for Beechnut, is once again searching for a second show for the Peppermint division.

National Council Of SAG Holds Key To AFTRA Merger

A resolution calling for a national referendum of Screen Actors Guild on the question of merger with American Federation of Television & Radio Artists could be blocked by the SAG national council, top SAG officials explained.

Resolution, passed in a special membership meeting in N. Y. last week, must first go to the national board in Hollywood. Although the resolution accepted by between 200 and 300 SAG rank-and-file members, many of them part of the dissident Caucus of Performers in Television Commercials, says that if the board does not accept the concept of merger the issue must automatically go to the membership-at-large, SAG executives said that the union's constitution permit a prevention of the national vote.

William Berger, a lawyer for SAG, said that before a merger should be voted on, the membership of SAG must be informed of the details of a proposed merger. It was admitted that a majority of the national membership could override a council veto and vote a merger with AFTRA, but that a second referendum would be required once both sides worked out the mechanics of merger.

Three resolutions were passed in N. Y.: To vote on the AFTRA merger, to get SAG's N. Y. branch "proportional representation" to the national board of directors and to hold quarterly meetings of the N. Y. local.

The Caucus, formed last year to contest SAG negotiators on several points in the proposed codified code for tv film commercials, said that it is going to run its own slate in November local elections. It will be the Caucus' first.

ABC-TV Gets NABET Out of Its Hair On Hairstylists' Pay Pact

Hollywood, Oct. 7.

NABET's Hollywood makeup and hairstylists union has approved ABC-TV's latest wage proposal on a three-year pact retroactive to Feb. 1, 1958. New proposal averted a strike by the group last week. Although agreement has been reached on new scales, unionists and network are still apart in the areas of seniority and scheduling, according to NABET regional director Syd Rose.

Under the new agreement, entire unit receives a blanket 7% wage boost Feb. 1, 1959 for two years. In addition, makeup group wins a pay raise from $120 to $145 a week retroactive to Feb. 1, 1958, while hairstylists have been upped to $136.40 a week, also retroactive to last Feb. 1 and subject to the 7% boost come next Feb. 1. Makeup supervisors have been boosted $46 a week from $132 to $178.

NABET, NBC In New Tape Hassle

Hollywood, Oct. 7.

NBC and NABET have become embroiled in a jurisdictional dispute over installation of modifications on the web's Ampex videotape equipment, with NABET claiming that under its pact with the network, all such installation is required to be performed by its union technicians. Dispute arose when web notified the union that service would be provided free of charge by Ampex Corp. engineers, which met with stiff resistance from labor toppers, who are currently discussing the issue with network heads in New York.

Union toppers attending the Gotham sessions are NABET prexy George W. Smith, exec veepee G. Tyler Bryne, and local union prexy Henry Ball.

Immediate cause of the mushrooming situation is the matter of installation and assembly of a new modification recently accomplished by Ampex engineers, a coupling measuring only an inch in diameter plus two small rods to be screwed into the unit. Although installation would require only two or three hours, NABET, looking to major future modifications, claims the right of all such installation under its new web pact. NBC, apparently, feels that since the videotape units and all modifications are being engineered by Ampex, the electronic outfit should also be permitted to install.

GARRY MOORE SHOW
With Gordon MacRae, Janis Paige, Red Skelton, Durward Kirby; Howard Smith orch; others
Producer: Ralph Levy
Directors: Frank Bunetta, Lewis Freedman
Writers: Vincent Bogert, Will Glickman, Herb Finn, John Tackaberry (special material by Arnold Horwitt, Irvin Graham)
60 Mins., Tues., 10 p.m.
REVLON, KELLOGG
CBS-TV, from N.Y.
(LaRoche, Leo Burnett)

There's nothing wrong with having a new hour variety show on television—providing the material is there. For that matter, it's long been the contention of CBS that, "if you give it to them good" there's a place for any type format, be it variety, situation comedy, drama or panel show. Unfortunately, the new Garry Moore 60-minute nighttime entry fell far short of the mark on its initial outing last Tuesday.

Let it be said at once that Moore has come a long way since he went solo and broke away from Jimmy Durante back in the days when radio was still a bigtime thing. His years in daytime tv gave ample evidence of his talents. He's a good, natural consistent performer, easy to take to, always affable in his manner. But few of these plusses were in evidence on the premiere of the new "Garry Moore Show," which seemed to flounder as it tried to be all things to all people but wound up as a contrived hour of entertainment.

Despite some formidable name credits, with head writer Vincent Bogert having an assist from such pros as Will Glickman, John Tackaberry, Herb Finn, and with Arnold Horwitt contributing some special material, there was a sad lack of good solid material. Try as they might to conceal this lack by overproduction and overstaging and gimmicking things up, the unoriginality and pretentiousness of the show stuck out like a sore thumb. Even the pretentiousness was cliche. But primarily it all goes back to the inadequate scripting, with result that Moore and his guests, Janis Paige, Gordon MacRae (the latter substituting for Johnny Mathis, who bowed out), and Red Skelton, seguing in from own show on the Coast, never really got off the ground. The only time they did (literally) was when as a finale a troupe of Eskimos was brought on to toss Moore from a walrus hide blanket. A lot of what went on previously should have been tossed right out of the studio.

In contrast to the overstaging of the production (some of the sets were even too big for the screen to take in), Moore is more at home within the confines of a simple, freewheeling format to best accent his distinctive talents. Here he was lost. So was Miss Paige, as the two engaged in a bedroom liturgy about moving to the country which wasn't particularly clever or witty. Producer Ralph Levy (who generally knows his way around in the video orbit) seemed to be trying desperately to achieve an offbeat quality with overtones of a fading type of Broadway musicomedy, as in the Horwitt-contributed "How Do You Build A Show" production number, and again in MacRae's street scene paen. Back in the early Max Liebman tv days both numbers would have been called imaginative staging.

The regular longterm sponsors are Revlon and Kellogg, but by the time everybody including Moore, Durward Kirby, Nelson Case and Barbara Britton—got through with these and an assortment of throwins such as Esquire Shoe Polish and Pittsburgh Plate Glass, not to mention the station break plugs, it looked like a compounding of the "Playhouse 90" commercial evils all over again. *Rose.*

Bing Nearly Bumped

Hollywood, Oct. 7.

Bing Crosby's ABC-TV premiere was nearly cancelled last week by the threat of a strike against the web by its NABET hairdressers and makeup men employees. Only a last-minute offer of new contract terms by the web kept the NABET group from walking off their jobs. Probability is that had the hairdressers and makeup men struck, all other NABET personnel would have respected picket lines.

The ABC-TV proposal was accepted by a vote of the employees concerned. Final contract is now being worked out.

DANNY THOMAS SHOW
With Marjorie Lord, Sherry Jackson, Rusty Hamer, Angela Cartwright; Jack Benny, guest star
Executive Producer: Louis F. Edelman
Producer-Director: Sheldon Leonard
Writer: Arthur Stander
30 Mins.; Mon., 9 p.m.
GENERAL FOODS
CBS-TV (film)
(Benton & Bowles)

Jack Benny, as guest star, helped Danny Thomas' CBS return to a resounding kickoff which augurs well for another season of topratings for this well-integrated situation comedy.

This was a comedy tour-de-force by two seasoned experts whose supporting cast was equally professional in everything they did. The timing, the basic script, the longest delayed "takes" (by Thomas) this side of Jack Benny and Edgar Kennedy, combined into a solo comedy total. The guffaws clocked in this half-hour must be any comedian's delight. The laughs pyramided naturally and the audience reflexes seemed to work like a charm.

Opening quietly in the Gotham domestic scene, his boy scout-son announces the troop had decided, after three years of "imposing" on Danny Williams (Thomas), not to bother him again and had, instead, gotten another star for the annual shindig. When Thomas learns it's Jack Benny he calls on the latter at his Hotel St. Moritz suite; there is a great comedy scene with some slow "burns" which carries over into a subsequent "apology" when Benny magnanimously calls at his colleague's apartment to make amends. The climax is "a 24-carat gold plaque of appreciation' which, in turn, sparks Benny's cupidity and concern whether his Beverly Hills Beavers mightn't be similarly "inspired" to do him honor.

The script plays legitimately and the laughs are honest, hence robust. Even the well-integrated commercial for Post Toasties by Rusty Hamer, an expert little trouper by now, signs off on a high comedy note.

It was dominantly Thomas & Benny's show although Marjorie Lord's foiling as the patient mom and the children combine into strong assist to a basically convincing framework. Fundamentally it's sound because Thomas plays what he is—a professional comedian whose domestic patience is frequently tried by an unpredictable and betimes demanding brood. If the little girl wants to play cowboy it's a natural for Thomas to express thanks she isn't wearing spurs. If he thinks the boy scout of the family is giving him the brushoff he acts righteously indignant, not to mention the blow to his professional pride.

Incidentally, Thomas has come a long way from a standup comic given to saloon hecklers, one-liners and "jack" stories. He's a polished comedian who knows how to troupe in the best thespian tradition. He is constantly in character, handles lines with the eclat of a lammister from Equity, and withal sustains his role of the sufferingly patient father all the way.

Producer-director Sheldon Leonard's pacing is excellent, under the executive production supervision of Louis F. Edelman and the story assist braintrusted by Arthur Stander's staff. Robert DeGrasse's lensing is likewise authoritative as are all the other credits. *Abel.*

DECEMBER BRIDE
With Spring Byington, Harry Morgan, Verna Felton, Dean Miller, Frances Rafferty, Edgar Bergen, Frances Bergen, others
Exec Producer: Parke Levy
Producer-Director: Fred De Cordova
Writers: Lou Derman, Arthur Julian, Bill Davenport
30 Mins., Thurs., 8 p.m.
GENERAL FOODS
CBS-TV (film)
(Benton & Bowles)

Spring Byington took a back seat to her guestar Edgar Bergen in the opening stanza of "December Bride" for the 1958 fall season. It was Bergen and not Miss Byington who got into the middle of floundering romance and straightened everything out by the half-hour finale via his voice-throwing.

"December Bride" has been a tv mainstay for the past several years primarily through the efforts of scatter-brained Miss Byington. Keeping her work at a minimum may seem like a good change-of-pace idea on paper but it doesn't work out too well on camera.

Perhaps it would have if story line and humor had a bit more body to it than the opener but the Bergen visit turned out to be nothing more than a routine situation enveloped in average dialog.

Guesting along with Bergen were his wife, Frances Bergen, and his dummies. Also in, but briefly, were the show's Dean Miller, Ruth Henshaw, Pete Porter and Hilda Crocker. It's Miss Byington and her permanent party that have brought the viewing crowd to the series and the writers ought to spend more time with them. *Gros.*

LAWMAN
With John Russell, Peter Brown, Edward Byrnes, Jack Elam, Lee Van Cleef, Bek Nelson, others
Producer: Jules Schermer
Director: Montgomery Pittman
Writer: Dean Riesner
30 Mins., Sun., 8:30 p.m.
R. J. REYNOLDS, GENERAL MILLS
ABC-TV (film)
(Esty; D-F-S)

As for distinguishing marks on "Lawman," the new half-hour western series, which premiered on ABC-TV Sunday (5), there are none, at least none of any importance. Yet the initialer was competent, even if the competence was partly in capturing the stylized terseness of the stock tv western.

Mainly John Russell was the high-paid professional peace officer called in to clean up a town run by bullies, Edward Byrnes, Jack Elam and Lee Van Cleef. Russell, hiring the youthful Peter Brown as his assistant, does the traditional job of humiliating the toughs before he gunned them down in a familiar empty main street climax.

It is fairly obvious that R. J. Reynolds and General Mills bought this Warner Bros. series not only because it can benefit from the preceding high ratings of "Maverick," but because it expected Warners to repeat the quality of the hourlong leadin. There is, however, more cleverness in the handling of the "Maverick" storyline.

Possibly "Lawman" is just another case of not being able to overcome the severe limitations time places on the script of a half-hour program. *Art.*

THE PAT BOONE CHEVY SHOWROOM
With McGuire Sisters, Bert Wheeler, Cozy Cole, Ray Bauduc, George Wettling, Don Lamond, Jo Jones
Producer-Director: Bill Hobin
Writers: Jerry Seelen, Bill Gammie, Tony Webster
30 Mins., Thurs., 9 p.m.
CHEVROLET
ABC-TV, from N.Y.
(Campbell-Ewald)

Pat Boone eased back into tv harness for second season of musicalities without disturbing the general format that proved successful last year. His easygoing and pleasant demeanor registers well and his handling of the intros for guestars and commercials are competent. Acceptable with rhythm numbers, Boone is in top form with a ballad and wisely relies on the romantic genre for the bulk of his solo vocalistic efforts. Both "For You" and "Ebb Tide" on preem (2) registered well.

Bert Wheeler was season's first guest and did an ok comedy dialog bit with Boone anent keeping up with new showbiz developments. He then went into a softshoe patter routine while giving instructions to the camera crew that came off in acceptable fashion.

Boone next went into "Sweet Georgia Brown" abetted by five guest drummers (Cozy Cole, Ray Bauduc, George Wettling, Don Lamond, and Jo Jones) for one of the show's highlights. Number was imaginatively staged with each drummer on a raised circular dais spotted around the stage and later lined up for a restrained solo by each pounder. Boone rejoined the group for windup chorus that made for pleasant viewing as well as listening.

McGuire Sisters were next up and after a somewhat draggy intro provided another highpoint with a specialty number, "Jefferson Davis Tyler's General Store." Group was joined by Boone for "Tip Toe Through the Tulips" that was spritely and well done. McGuires have proved their effectiveness as an attraction on the nitery circuit and should enjoy more tv guesting chores before the season is over.

Show was generally well paced throughout, although Boone's verbalistics became draggy in the second half. Staging was simple and effective and served as an unobtrusive compliment to the singer and guests. Choreography of the show's one production number was strictly routine.

Commericals plugging the '59 Chevy were forcibly restrained since the new model doesn't debut until the 16th; however, Boone handled the pitchman's chores well and delivered the spiels with simplicity and sincerity. *Syd.*

THE RIFLEMAN
With Chuck Connors, Johnny Crawford, Dennis Hopper, Leif Erickson, Sidney Blackmer, Charles Arnt, R. G. Armstrong, Mickey Simpson.
Producers: Jules Levy, Arthur Gardner
Director: Arthur Laven
Writer: Sam Peckinpah
30 Mins., Tues., 9 p.m.
PROCTOR & GAMBLE, MILES LABS, RALSTON PURINA
ABC-TV (film)
(B&B, Geoffrey Wade, Gardner)

Looks as if Jules Levy, Arthur Gardner and Four Star have a winner in "The Rifleman." It's a western, all right, but it combines an offbeat type of character with a plausible and delicately handled family relationship and crisp, well-defined action in a pattern that arrests and retains attention.

With Chuck Connors cast as a gent who can handle a rifle with more agility (and fast accuracy) than anyone can equal with a pistol, the offbeat premise is established. And with Connors doubling as a widower father to young Johnny Crawford, an unusual family is set up. Connors registers strongly in the parental aspects of his role, and young Crawford is appealing without the stereotyped good looks and is exceptionally convincing in his adoration of Connors.

As for the action, scripter Sam Peckinpah accomplishes a remarkable job of introducing his characters and locales and setting up his premises, yet filling the first script with a fastmoving story line culminating in some fine action sequences.

Story has Connors & Crawford spotting an attractive ranch as they move west, and entering the local town's turkey shoot in order to get enough prize money for a down payment. Connor's presence is a threat to the local strongman, who's had his bets placed on a touring pistol expert he's quietly brought in for the occasion. When the strongman threatens Crawford's life, Connors blows the match, but when he then backtracks on his agreement with the pistol expert and kills his uncle-manager, Connors moves in and cleans out the heavy and his entire gang in an unusual action windup.

Connors is perfect for his role, and Crawford, as aforestated, is fine as the youngster. Dennis Hopper, as the amiable pistol expert, registers strongly and Leif Erickson is a convincingly menacing heavy. Supporting cast is fine, with Sidney Blackmer as the town judge, Charles Arnt as the uncle and R. G. Armstrong as a weak sheriff.

Director Arnold Laven turns in an expert job of staging the action and directing the cast. He keeps the story moving crisply, and brings off the father-son scenes with restraint but effectiveness. There's a topflight musical background by Herschel Burke Gilbert, recorded in Europe, that ought to rate plenty of attention for the disk market. Other technical credits are fine.

ABC-TV's slotting of the show seems perfect, since it's a natural to follow the "Cheyenne-Sugarfoot" and "Wyatt Earp" Tuesday night sequence. It should prove a strong leadin for "Naked City," and the entire lineup should have the impetus now to make Tuesday an ABC night all the way. In the past, the web has been able to maintain leadership only until 9 p.m. *Chan.*

NAKED CITY
With John McIntire, James Franciscus, Suzanne Storrs, Alison Marshal, others
Producer: Herbert B. Leonard
Director: Jerry Hopper
Writer: Stirling Silliphant
30 Mins., Tues., 9:30 p.m.
BROWN & WILLIAMSON
ABC-TV (film)
(Ted Bates)

Screen Gems' "The Naked City" is banking heavily on its all-New Yorrk location filming as a dialer lure. Such cityscapes cannot hurt, especially in the outlands, but in interest value they must be subordinated to story cast and direction. Judged on the basis of last week's (28) first installment, Red Skelton and NBC's Bob Cummings are not exactly threatened with oblivion.

First of the series was a routine cops & robbers, complete with chase. It was pegged on a couple of underprivileged young Puerto Ricans being brought to bay in the town's Coliseum. What human interest there was revolved around a uniformed man, James Franciscus, breaking in as a plainclothesman under veteran lieutenant John McIntire. Producer Herbert B. Leonard, director Jerry Hopper and writer Stirling Silliphant are capable of better than that for a starter-offer. Succeeding episodes are bound to be an improvement. *Trau.*

YANCY DERRINGER
With Jock Mahoney, X. Brands, Kevin Hagen, Julie Adams, others
Executive Producers: Don Sharpe, Warren Lewis
Producers: Richard Sale, Mary Loos
Director: Richard Sale
Writers: Mary Loos, Richard Sale
30 Mins., Thurs., 8:30 p.m.
JOHNSON'S WAX
CBS-TV (film)
(Needham, Louis & Brorby)

Maybe the second episode of "Yancy Derringer" can help the new series get off the ground, but the prospect isn't too promising judging from the over-contrived and hackneyed writing that went into the preemer. First chapter was downright boring and got the series nowhere except past the exposition of who is Yancy and how did he get that way.

Yancy, it turns out, is a roguish riverboat gambler straight out of 10c pulp fiction who can outsharp anyone and who is watched over at all times by Lady Luck and a stone-faced mute Indian armed with a double-barreled rifle. A former captain in the Confederate army, Yancy is a reconstructed Union man at the end of the first installment, with an aim to help settle down New Orleans to law and order just after the Civil War.

The show's singular difference, among tv's potboilers, is its milieu, but anyway you look at it it remains a western in southern clothing. Derringer doesn't carry six-guns, but he seems to have knives and midget pistols everywhere on his person. He is handy at judo, and when he plays poker he draws, but naturally, four aces.

Premiere episode found Derringer coming back to New Orleans, after a long absence, in response to a telegram from his old flame (Julie Adams). En route he is continually running into three unsavory characters who keep trying to bump him off. Lady friend tells him they are hirelings of a powerful man named Colton (Kevin Hagen), who wants to erase Derringer in order to buy up the old family plantation. But the girl turns out the heavy and Colton the honest john city administrator. In the end he enlists Yancy as his personal agent, working underground, to help him clean up the town.

Jock Mahoney is the right physical type for the role of Yancy, and the performances in general were all right considering the improbableness of the script. Dialog was too crisp and too cute, and the sign-language communication between Yancy and his Indian chum (X. Brands) was plain laughable, but wasn't meant to be. *Les.*

BEHIND CLOSED DOORS
(Cape Canaveral Story)
With Bruce Gordon, host-narrator; Joe Maross, Jacques Aubuchon, Peter Whitney, others
Producer: Sam Gallu
Director: Paul Wendkos
Writer: Paul Monash
30 Mins.; Thurs., 9 p.m.
WHITEHALL, LIGGETT & MYERS
NBC-TV (film)
(Ted Bates, Dancer-Fitzgerald-Sample)

No more authentic-seeming scene of a rocket countdown is recalled than the one launching "Behind Closed Doors," the NBC series produced for Whitehall and L&M by Sam Gallu and Screen Gems. The story itself, while it showed more ingenuity in the telling than the few other weekly tv cloak-and-dagger shows there have been, did not carry even a portion of the bang that the documentary footage had.

"Doors" is to be a series of telefilmed episodes Thursdays at 9 p.m., reportedly based on the counter-espionage files of Rear Admiral Ellis M. Zacharias, former wartime Deputy Director of Naval Intelligence. For one thing, "The Cape Canaveral Story" could only have happened after the war, and, if it is to be assumed that the initialer was based on a similar story of World War II, then it can be criticized for not conveying a sense of reality.

As a meller, the half-hour was okay. Joe Moross was a little too suspicious as the true-blue American fishing boat skipper, although the actor who played the intelligence man was more credible, especially since he carried off with considerable believability his transition from a would-be villain to that of the program's level-headed hero.

The Paul Monash script gave no reason to believe in the truth of the story, but he kept throwing in enough little surprises to make it an interesting enough melodrama. *Art.*

BREAKTHROUGH
(Encounter)
With John Vernon, Don Francks, Lloyd Bochner, Robert Goodier, Charles Palmer, Neil LeRoy, Jack Green, Jay Shannon, Eric Christmas, John Paris, Hedley Mattingly, Larry Reynolds, Sharon Acker, Felicity Pearce, James Edwards, Norm Bornstein, Eric Heath
Supervising Producer: Esse W. Ljungh
Producer-Director: Ronald Weyman
Writer: Donald Jack
60 Mins., Sun., 9:30 p.m.
ABC-TV, via CBC, Toronto

The Good Neighbor policy would call for a great big hurrah in connection with Canada's first dramatic series beamed to the U.S. from Toronto and seen over the ABC-TV network. But candor compels the admission that the CBC's initial full-hour live "Breakthrough," while a fine try, was hardly enough to make it must viewing versus the strong competition. Nevertheless, it will be interesting to see what tv across the border can do with the next three in the 9:30 Sunday night skein.

"Encounter," first title in the four-show series, was a scientifiction space age entry centered around a court-martial charging treason against an RCAF officer for disappearing with his jet plane for five months—translated into that span of "earth time," or five minutes elapsed in "space time." Donald Jack turned in a script that was often suspenseful, but just as often confusing and verbose. And some of the camerawork was slipshod, too.

Canada's foremost contribution in this so-so flying saucer opus was fronting a large cast in which the three principals in the court-martial proceedings seemed to be devoted to the sort of diction and articulation that's a pleasure to hear. Trio consisted of John Vernon, a wing commander speaking for the defense; Don Francks, the flying officer charged with treason; and most of all, Lloyd Bochner, serving as the aggressive prosecutor. Ronald Weyman's direction was about par for the course.

"Breakthrough" is being presented for American audiences by Showcase Productions, via a tieup with the CBC. In Canada it is part of a series underwritten by General Motors' Canadian subsidiary. ABC used the breaks for spot commercials. *Trau.*

THE FORD SHOW
With Tennessee Ernie Ford, George Gobel, Top Twenty, others
Producer-Director: Bob Finkel
Writers: Danny Arnold, Howard Leeds
Music Director: Harry Geller
30 Mins., Thurs., 9:30 p.m.
FORD
NBC-TV, from Hollywood
(J. Walter Thompson)

Put a couple of whole wheat American country boys like George Gobel and Tennessee Ernie Ford together on a show, and the results are bound to be satisfying, even when the grist gives way to chaff. "Li'l Bitty Buddy" guested on "Big Buddy's" eye-opener for the new season last Thursday (2) and, except in song, blended in pure harmony as a kindred spirit.

The boys were not exactly nourished with the cream of gags, but they weathered the famine stoutly, especially an insipid skit about Hawaii. Some good ad libs helped partly, but mainly it was the happy coupling of two amiable soft-pedalers that held the show aloft.

Sharpest material was concentrated in Ford's warmup gambit, capped by a fine demonstration of hula hooping around the neck. Gags were up-to-date and in good taste even when they leaned to the racy side. Ford told of his fan club in Hawaii which called itself "the poi pickers," and that pretty well set up the motif of his sketch with Gobel later in the show. He and Gobel made capital of the latter's error in leaving a key prop in his dressing room.

Ford's singing group, the Top Twenty, contributed a pair of top-notch productions, one of them a parade number choreographed in geometrical patterns. Windup had Gobel and his host in a set of duets, both vocal and instrumental, Ford on trombone and Gobel on guitar.

There's just enough real hayseed in Ford to make him a bona-fide spokesman of the grassroots and just enough caricature in his Tennessee pea picker to warm the palates of Yankee urbanites with no taste for grits and pone. Looked at either way, he's a shrewd showman with real style, and his NBC roots still appear to have a good grasp.

Show goes color again on Oct. 23. *Les.*

WESTINGHOUSE DESILU PLAYHOUSE
(Lucy Goes To Mexico)
With Lucille Ball, Desi Arnaz, Maurice Chevalier, Vivian Vance, William Frawley, Richard Keith, Alan Costello
Exec Producer: Arnaz
Producer: Bert Granet
Director: Jerry Thorpe
60 Mins., Mon., 10 p.m.
WESTINGHOUSE
CBS-TV (film)
(McCann-Erickson)

With the demise of its longrunning "Studio One," Westinghouse is standing pat with its Monday night 10 to 11 CBS-TV franchise, installing the $11,000,000 "Desilu Playhouse" package. Mainstay of the series will be 41 hours of filmed dramas, with seven Lucille Ball-Desi Arnaz comedy shows inserted for the big Trendex-Nielsen push. It was, in fact, a Lucy & Desi wing-ding that kicked off the series Monday night (6), with Maurice Chevalier as guest star.

(Actually a more realistic appraisal of "Desilu Playhouse" will be forthcoming after next week's initial drama segment. For the moment, Westinghouse played it safe in preeming the costly series with one of tv's alltime tried & true formats.)

These hour comedy outings, like their half-hour (now in rerun) predecessors, are tossed off with beltline precision. It's formula stuff, keyed to a new situation each time, but brought off with such skill, polish and unerring awareness of what tickles the risibilities of the average viewer, that the results are frequently explosive. It was Monday night.

In this particular installment, "Lucy Goes to Mexico," the Ricardos and the Mertzes get involved in all sorts of hilarious complications, including a border rap of trying to smuggle in (1) a Mexican kid, who locks himself in the trunk of the Ricardo car; (2) a Frenchman (Chevalier), who inadvertently gets locked in same. Thanks to a situation where Desi and Chevalier are putting on a USO show on a flattop anchored off the coast at San Diego (which is as good and rewarding a way as any to work Chevalier into the format), the Navy comes to the rescue. But not before Lucy gets herself involved in a Tijuana bullring before a jampacked audience with the inevitable zany payoff. It was, of course, all tailored to the Lucy & Desi brand of comedics and it "played" off to good returns, with Chevalier a particular asset.

The 41 regular hour segments will comprise a variety of formats, including drama, melodrama, comedy and even some westerns. If they approximate the professionalism and skill of these Lucy & Desi installments, Westinghouse can credit itself with a good buy. *Rose.*

DICK POWELL'S ZANE GREY THEATRE
With Barbara Stanwyck, David Janssen, Richard Shannon, Guy Wilkerson, Paul Genge, Bill Quinn, Ian MacDonald, Stephen Chase, Martin Carralaga, Allan Pinson, Irene Calvillo
Producer: Hal Hudson
Director: William D. Faralla
Writer: Aaron Spelling
30 Mins., Thurs., 9 p.m.
GENEEAL FOODS, JOHNSON'S WAX
CBS-TV (film)
(Benton & Bowles)

Only an unusual knock-down, dragout fight between Barbara Stanwyck and David Janssen saves this seasonal opener for "Zane Grey Theatre" from being a complete exercise in mediocrity. It has nothing else of distinction, with Aaron Spelling's pedestrian script a mere rehash of a couple of thousand western-whodunit yarns. Even the heavy is telegraphed way ahead of time.

Miss Stanwyck's husband is killed, apparently by angered ranchers to whom he's refused his water, and one of the ranchers disappeared. Miss Stanwyck chases after the rancher down into Mexico, accompanied by Janssen, friend of the family. Chase is fruitless, and she returns, only to find the body of the suspected rancher, and she realizes that Janssen is the murderer. Comes the fight, she shoots Janssen, and that's it.

Director William B. Faralla's staging of the fist, mud and rifle fight was standout, but that's about the only good thing about this show. Miss Stanwyck lent a little fire to her role and was excellent in the fight sequence. Janssen was not very believable as the heavy. Supporting stints, by Richard Shannon, Guy Wilkerson, Paul Genge and Stephen Chase, were brief but adequate.

Not a very promising way to start a season. *Chan.*

DINAH SHORE CHEVY SHOW
With Gwen Verdon, Art Carney, Burl Ives, Louis Jourdan
Producer-Director: William Asher
Writers: Robert Wells, Johnny Bradford, Ray Brenner, Leo Townsend
Music Director: Harry Zimmerman
60 Mins.; Sunday, 9 p.m.
CHEVROLET
NBC-TV, from Hollywood (color)
(Campbell-Ewald)

Dinah Shore got off to a smooth, fast start on her hourlong Sunday night series for Chevrolet. Always an ingratiating performer on her own, Miss Shore was aided and abetted on the preem (5) by a strong guest lineup with turned the stanza into a consistently slick and frequently sparkling entertainment package.

From the opening revivalist number which Miss Shore delivered, to the closing burlesque on the cool bohemian set, the show maintained a breezy pace. Productionwise, it was cleverly dressed up with some of the sets and costuming obviously aimed for maximum impact on the color receivers. That was particularly so in the Miss Shore-Gwen Verdon color-response number, which, however, also registered strongly on the monochrome sets as well.

Instead of the usual one or two shots and then off, the guests on the kickoff earned their fees with substantial assignments. Art Carney, for instance, did one nifty bit with his Ed Norton characterization while watching Miss Shore perform on tv. He also teamed up with Louis Jourdan for a rousing minstrel-styled vocal and then both came back with the rest of the company for the final comedy sketch.

Miss Verdon was tops in her numbers, with her "Occasional Man" song-and-dance sequence a major highlight of the show. Jourdan pleased with his vocal of "Gigi," in an excellent production framework. Burl Ives also contributed a brace of folk songs, including one duet with Miss Shore. The weakest element on the show was some corny banter about Ives' heft. On her own, Miss Shore wrapped up a couple of ballads, "When Day Is Done" and "Something Wonderful," in highly listenable style.

Plugs for the 1959 Chevrolet, due to be unveiled next week, had a smart peg involving subliminal looksees at the cars. It was a bright touch that also sold. *Herm.*

BOWLING STARS
With "Whispering" Joe Wilson, Al Faragalli, Tony Lindemann
Producer: Matt Niesen
30 Mins.; Sun., 4:30 p.m.
AMERICAN MACHINE & FOUNDRY CO.
ABC-TV (film)
(Cunningham & Walsh)

ABC-TV's "Bowling Stars" returned to the air Sunday afternoon (5) after a summer layoff with basically the same format that has kept kegler interest over the previous years. For bowling enthusiasts the filmed series has all the necessary ingredients providing the country's top bowlers, suspense, and added cash prizes to the winner of the three-game matches.

After a shaky start in which commentator "Whispering" Joe Wilson describes everything as the "greatest" (the sport, the participants and the alleys) he swings into high gear with a running elucidation with his sotto voice technique growing to a full voice as the ball heads down the alley for the pins. Wilson goes overboard in presenting the cash awards but otherwise does a good job.

The series to be presented is one of 26 man-to-man matches each of three games, with the winner picking up $1,000 and the loser $1 per pin. The half-hour of tv time only allows for half of the matches with the action being picked up in the middle of the second game. For the record, Al "Lindy" Faragalli easily outpaced his opponent Tony Lindemann by 68 pins and thereby wins the right to appear again next week.

Bowling has become a major fall and winter sport and should attract enough followers to tune in to watch the champions. Slotted late Sunday afternoon, sport fans can take their choice of watching the keglers or the pro football games. Sunday's episode got a break in that the World series tilt ended five minutes before the matches got underway.

American Machine & Foundry, makers of bowling equipment, has a natural on its hands and has no trouble integrating the blurbs. *Bern.*

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BING CROSBY SHOW
With Dean Martin, Patti Page, Mahalia Jackson, Hanson & Tadlock, others
Producers: Bill Colleran, Sammy Cahn
Director: Colleran
Writer: Bill Morrow
60 Mins., Wed. (1), 9:30 p.m.
OLDSMOBILE
ABC-TV, from H'wood
(D. P. Brother)

A couple more like this one and ABC-TV will get a reputation for having put television back in show business. Without equivocation, the Bing Crosby special last Wed. night (1) was a delightful viewing experience from beginning to end; a strictly professional enterprise from which Oldsmobile extracted maximum mileage in a tasteful serving of some of the best song salesmen extant. If the product itself, the '59 Olds, can deliver half the qualitative freewheeling performance that Crosby & Co. achieved last week, then GM's got itself a happy division.

Here was the plot: Crosby, Dean Martin, Patti Page (herself a vet Olds saleslady) and the wonderful Mahalia Jackson in a virtual hour songfest, either in solo, duet, trio or whatever which way. That's all. For background no elaborate, overstuffed production but merely a simple crazy-quilt pattern of lights that made for an ingenious bit of electronic whoop-de-do and a stunning effect in keeping with the imaginative qualities of the show as a whole.

The pleasures were varied and frequent, including one of Crosby's top tv performances to date. In fact the Bingo and Dean Martin were having themselves a merry romp throughout, and even if Bill Morrow's scripting wasn't always at peak form, the ease and naturalness with which the banter was tossed off more than compensated for this deficiency.

The opening "What A Swell Party" set the mood and the tempo and from then on it was pretty much of a breeze for everyone concerned. There was Crosby's "Swanee," a beautiful Mahalia Jackson rendition of "Summertime;" some Bing & Dean nipups, both verbal and vocal spanning a wide and tuneful range; some Patti Page soloing and one of those inevitable Patti, Bing & Dean three-way clambakes in both a serious and satiric vein, reaching a peak of comicality in some ribbing of "We Get Letters" and kidding around with "Life Is Just A Bowl of Cherries" and a rock 'n' roll joust. Then a lively Mahalia Jackson spiritual and a kidding-on-the-square "Wait For The Reviews" finale.

Even the fast-talking "Music Man"-tempoed Olds commercial had a clever offbeat ring. *Rose.*

THE REAL McCOYS
(The New Car)
With Walter Brennan, Kathy Nolan, Richard Crenna, Lydia Reed, Michael Winkelman, Tony Martines, others
Producer: Irving Pincus
Director: Hy Averback
Writer: Jack Elinson, Chuck Stewart
30 Mins., Thurs., 8:30 p.m.
SYLVANIA ELECTRIC PRODUCTS
ABC-TV (film)
(J. Walter Thompson)

"The Real McCoys," that cornfilled, hillbilly situation comedy program is off and running again in its second season.

One of the saving graces of "McCoy" is that it is different. That in itself may account for the success of the program. The initialer carries over from last season the Ozark lines and the "hill" lingo and about all that is lacking is Grandpa petting the hound and mixing up a batch of brew.

Walter Brennan may be the best thing that could have happened to this series for without him the fare would be dull at best. The vet actor is the whole show, receiving little support from the rest of the cast. Brennan milks every line for what it is worth and in some cases even more for the writing of Jack Elinson and Chuck Stewart adds little.

Opener deals with the clan attempts to swap in its vintage jalopy for a newer model. The thin writing and direction is based on Grandpa's sentiment for the heap. Even the canned laughter didn't help in some instances for the material was weak. But there's always Brennan, and that's the "real" thing about "McCoys."

While the program is on the real folksy side, Sylvania's sales messages aren't. Bankroller needs some zip in the plugs to get across the message. *Bern.*

JACKIE GLEASON SHOW
With Buddy Hackett; Ray Bloch orch; Jack Lescoulie, announcer; others
Producer: Stanley Poss
Director: Frank Satenstein
Writers: Marvin Marx, Walter Stone, Howard Tedder
30 Mins., Fri., 8:30 p.m.
LEVER BROS., PHARMACEUTICAL
CBS-TV, from N.Y.
(JWT, Parkson)

CBS can be sued for breach of promise. In weeklong teaser ads in the dailies it promised a "brand new" Jackie Gleason show, but the comic who showed up last Friday night in the kickoff of his "new" live half-hour series on the network took up precisely where he had left off a few season back—even before his "Honeymooners" film series. In short, this was an abbreviated version of the old Jacke Gleason hour-long format that long since had played itself out as a Saturday night entry—even down to such auxiliary details as the beautiful dolls dividing up a sentence among them in breathlessly heralding the second coming of Gleason.

There was Reggie Van Gleason 3d of old, with all the familiar comedic tricks and mannerisms—only this time in a new setting as he's put through the third degree in being investigated by a D.C. committee for business mismanagement. Perhaps under the more inviting circumstances of bristling lines, or had a clever and witty situation prevailed, one could have said "It's nice having Reggie back." But Friday's initial reincarnation was under less rewarding conditions in which the comedian was obliged to put up with a nondescript script. Again in his role of Fenwick, the back-of-the-store schmo who's put through some frantic paces by his boss) it had been done with considerable more finesse and comedy results in the past.

In place of Art Carney, Gleason now has the services of Buddy Hackett, who in his own right is a funny man. But even as second banana, Hackett rated a better shake from the scripting department. There was little enough for him to do.

Gleason, like many another comic who has been through the tv wars, is a man of considerable and genuine talents. It's just unfortunate that there aren't that many new ideas or fresh formats to go around.

This time up Gleason is plugging Stripe toothpaste (for Lever Bros.) and Geritol (for Pharmaceuticals). And who should show up for the Stripe sell but that indestructible they-said-it-couldn't-happen Jack Lescoulie. He certainly gets around. *Rose.*

THE ANN SOTHERN SHOW
With Ernest Truex, Ann Tyrrell, Jack Mullaney, Jacques Scott, Reta Shaw, Connie Stevens, Jimmy Hayes, Harry Chesire, Elvia Allman, Ralph Dumke
Producer: Arthur Hoffee (for Desilu)
Director: Oscar Rudolph
Writers: Robert Weiskopf, Robert Schiller
30 Mins., Mon., 9:30 p.m.
GENERAL FOODS
CBS-TV (film)
(Benton & Bowles)

Smart bet to hold Monday at 9:30 for CBS-TV is the new Ann Sothern situation comedy. She is an actress of charm, and blessed with a superlative sense of timing and a uniformly excellent bunch of loons in support, Miss Sothern's new stanza was a first night click.

Writers Robert Weiskopf and Robert Schiller weren't as interested in plot as they were in giving the actors a chance to mug or make with a punch line. Yet while the story, what there was of one, was a mite on the saccharine side, the actors were provided characterizations that were nicely drawn, with the result that their zaniness was palatable.

Miss Sothern, as Katy O'Conner, assistant manager of a posh metropolitan hotel, was busy in the initialer trying to find a place in the crowded hotel for two sets of newlyleds. She was alternately helped and hindered by Ernest Truex, as a slightly addled but credible hotel manager, and by Ann Tyrrell, who was as funny a roommate as ever a bachelor heroine on television ever had. Jack Mullaney, as an amateur psychologist bellhop, Jacques Scott as a desk clerk, Ralph Dumke as a drunk, Reta Shaw as Truex's battle-ax wife and Connie Stevens, Jimmy Hayes, Harry Chesire and Elvia Allman as various newylds were tops.

An all-round good performance. *Art.*

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

NEW YORK

Stations: WABC, WCBS, WNEW, WNTA, WOR, WPIX, WRCA. TV Homes: 4,150,400. Survey Dates, September 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Miss America Pageant (Sat. 10:00-12:00 Midnight)	WCBS	37.4
2.	Ed Sullivan (Sun. 8:00-9:00)	WCBS	29.2
3.	Have Gun Will Travel (Sat. 9:30-10)	WCBS	27.3
4.	Father Knows Best (Wed. 8:30-9:00)	WRCA	24.3
4.	I've Got A Secret (Wed. 9:30-10:00)	WCBS	24.3
5.	Tales of Wells Fargo (Mon. 8:30-9)	WRCA	23.7
6.	Perry Mason (Sat. 7:30-8:30)	WCBS	22.4
7.	Oh Susanna (Sat. 9:00-9:30)	WCBS	22.3
8.	Alfred Hitchcock (Sun. 9:30-10:00)	WCBS	22.2
8.	Chevy Show (Sun. 9:00-10:00)	WRCA	22.2
8.	Restless Gun (Mon. 8:00-8:30)	WRCA	22.2

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News, Wea., Sports (M-F 11-11:15)	WCBS	19.0
2.	†News & Wea. (M-F 11:00-11:15)	WRCA	12.1
3.	†Late Show (M-F 11:15-Signoff)	WCBS	11.2
4.	*CBS News (M-F 7:15-7:30)	WCBS	9.7
4.	†7 O'Clock Report (M-F 7:00-7:15)	WCBS	9.7
5.	*Price Is Right (M-F 11-11:00 a.m.)	WRCA	8.5
6.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WABC	7.5
7.	*Who Do You Trust (M-F 3:30-4:00)	WABC	7.0
8.	†Early Show (M-F 5:30-7:00)	WCBS	6.7
9.	*Jack Paar Show (M-F 11:15-Signoff)	WRCA	6.6

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Mike Hammer (Tues. 10:30)	WRCA	MCA	16.8	42
2.	Highway Patrol (Mon. 7:00)	WRCA	Ziv	14.8	39
3.	State Trooper (Wed. 10:30)	WRCA	MCA	11.2	24
4.	Our Miss Brooks (Tues. 10:30)	WCBS	CBS	9.2	23
5.	Honeymooners (Tues. 7:00)	WRCA	CBS	8.6	31
6.	Death Valley Days (Wed. 7:00)	WRCA	U. S. Borax	7.6	29
7.	Don Ameche-Play of Week (Sat. 7)	WCBS	TPA	7.1	36
8.	Annie Oakley (Sun. 6:00)	WABC	CBS	6.2	28
9.	My Little Margie (M-F 9:30 a.m.)	WCBS	Official	5.4	51
10.	Amos 'n' Andy (Mon.-Fri. 6:30)	WPIX	CBS	5.3	24
11.	Boots & Saddles (Thurs. 7:00)	WRCA	CNP	5.2	22
11.	Our Miss Brooks (Mon.-Fri. 1:05)	WCBS	CBS	5.2	66
12.	Mr. District Attorney (Wed. 8:00)	WNEW	Ziv	5.1	9
13.	Silent Service (Fri. 7:00)	WRCA	CNP	4.9	21
14.	Popeye (Mon.-Fri. 6:00)	WPIX	AAP	4.7	21
15.	Racket Squad (Fri. 8:30)	WNEW	ABC	4.5	12
15.	Susie (Mon.-Fri. 9:00 a.m.)	WCBS	TPA	4.5	41
16.	Harbor Command (Fri. 10:00)	WABC	Ziv	4.4	9
16.	I Led 3 Lives (Mon.-Sat. 5:00)	WCBS	Ziv	4.4	25
16.	Range Rider (Sun. 6:30)	WNEW	CBS	4.4	22

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Our Miss Brooks	WCBS	9.2
7 O'Clock Report	WCBS	12.3
CBS News	WCBS	11.8
Circle Theatre	WCBS	18.2
Mike Hammer	WRCA	16.8
7 O'Clock Report	WCBS	10.5
CBS News	WCBS	10.3
7 O'Clock Report	WCBS	11.0
CBS News	WCBS	10.5
Movie 4	WRCA	2.9
Range Rider	WNEW	2.9
Baseball	WPIX	5.9
Sandy Becker Show	WNEW	3.1
Early Show	WCBS	7.2
7 O'Clock Report	WCBS	7.3
CBS News	WCBS	8.0
Dr. Joyce Brothers	WRCA	2.1
Wagon Train	WRCA	19.3
7 O'Clock Report	WCBS	7.3
CBS News	WCBS	7.8
Early Show	WCBS	6.9
Destiny	WCBS	14.3
Sandy Becker Show	WNEW	3.1
Undercurrent	WCBS	17.8
Fun At Five	WABC	4.3
Baseball	WPIX	4.4

DALLAS

Stations: KFJZ, KRLD, WBAP, WFAA. TV Homes: 228,000. Survey Dates: August 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KRLD	37.3
2.	Wyatt Earp (Tues. 7:30-8:00)	WFAA	31.3
3.	I Love Lucy (Mon. 8:00-8:30)	KRLD	30.8
4.	Broken Arrow (Tues. 8:00-8:30)	WFAA	29.3
4.	What's My Line (Sun. 9:30-10:00)	KRLD	29.3
5.	Have Gun Will Travel (Sat. 8:30-9)	KRLD	27.8
6.	I've Got A Secret (Wed. 8:30-9:00)	KRLD	26.0
7.	Alfred Hitchcock (Sun. 8:30-9:00)	KRLD	25.3
8.	Maverick (Sun. 6:30-7:30)	WFAA	25.1
9.	Sugarfoot (Tues. 6:30-7:30)	WFAA	25.0

TOP TEN MULTI-WEEKLY SHOWS

1.	†10 P.M. News (M-F 10:00-10:15)	KRLD	13.0
2.	†Command Perf. (M-F 9:30-11:30)	KFJZ	11.6
3.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WFAA	11.4
4.	‡Channel 8 Rpt. (M-F 10:00-10:15)	WFAA	11.2
5.	*Beat The Clock (M-F 1:00-1:30)	KRLD	11.1
5.	†6 O'Clock, News, Wea., Sports (M-F 6:00-6:15)	KRLD	11.1
6.	*As World Turns (M-F 12:30-1:00)	KRLD	11.0
6.	*Verdict Is Yours (M-F 2:30-3:00)	KRLD	11.0
7.	*CBS News (M-F 6:15-6:30)	KRLD	10.9
8.	*Big Payoff (M-F 2:00-2:30)	KRLD	10.7

1.	Death Valley Days (Sat. 9:30)	KRLD	U. S. Borax	30.0	49	Command Performance	KFJZ	11.3
2.	Union Pacific (Sun. 10:15)	KRLD	CNP	18.3	43	Wea., News Final	WBAP	12.0
						Command Performance	KFJZ	8.0
3.	Boots & Saddles (Fri. 7:30)	WFAA	CNP	14.3	26	Destiny	KRLD	16.3
3.	Highway Patrol (Fri. 9:30)	WFAA	Ziv	14.3	25	Personal Appearance	KRLD	16.8
4.	Sheriff of Cochise (Tues. 9:00)	WFAA	NTA	13.3	25	Command Performance	KFJZ	17.3
4.	Target (Wed. 9:30)	WFAA	Ziv	13.3	25	Circle Theatre	KRLD	19.8
5.	Sea Hunt (Tues. 9:30)	KRLD	Ziv	12.8	26	Command Performance	KFJZ	18.3
6.	Amos 'n' Andy (Sat. 3:00)	KFJZ	CBS	12.3	31	Baseball Game of Week	KRLD	14.5
						Sports Highlights	KRLD	14.0
6.	Cruisader (Sun. 8:00)	WFAA	MCA	12.3	21	G. E. Theatre	KRLD	23.8
6.	White Hunter (Sun. 5:00)	WFAA	Telestar	12.3	28	Search	KRLD	11.0
7.	Studio 57 (Tues. 9:30)	WFAA	MCA	11.3	23	Command Performance	KFJZ	18.3
7.	Whirlybirds (Mon. 9:30)	WFAA	CBS	11.3	21	Studio One	KRLD	17.8
8.	Champ. Bowling (Sun. 4:00)	WFAA	Schwimmer	11.1	27	Sunday Matinee	WBAP	14.0
						Cartoons	WBAP	13.0
9.	Gray Ghost (Thurs. 8:30)	KFJZ	CBS	10.8	19	Playhouse 90	KRLD	25.3
9.	Herald Playhouse (Sat. 5:00)	KRLD	ABC	10.8	26	Early Show	KFJZ	12.0
9.	Popeye (Sat. 6:00)	KFJZ	AAP	10.8	26	Col. Tim McCoy	KRLD	11.0
						6:15 News, Police Rpt.	KRLD	11.5
9.	Soldier of Fortune (Fri. 6:00)	KFJZ	MCA	10.8	26	6:00 News-Wea., Spts.	KRLD	12.5
						CBS News	KRLD	12.0
10.	Sheriff of Cochise (Sat. 9:30)	WFAA	NTA	10.5	17	Death Valley Days	KRLD	30.0
11.	Annie Oakley (Sat. 6:00)	WFAA	CBS	10.3	25	Col. Tim McCoy	KRLD	11.0
						6:15 News, Police Rpt.	KRLD	11.5
11.	Medic (Sun. 6:00)	WFAA	CNP	10.3	24	Lassie	KRLD	19.3
11.	Mike Hammer (Thurs. 9:00)	WFAA	MCA	10.3	18	Playhouse 90	KRLD	24.3

SOUTH BEND

Stations: WNDU, WSBT, WSJV. TV Homes: 111,600. Survey Dates: August 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	WSBT	44.9
2.	Alfred Hitchcock (Sun. 8:30-9:00)	WSBT	34.5
3.	Have Gun Will Travel (Sat. 8:30-9)	WSBT	33.5
4.	I've Got A Secret (Wed. 8:30-9:00)	WSBT	33.2
4.	What's My Line (Sun. 9:30-10:00)	WSBT	33.2
5.	$64,000 Challenge (Sun. 9:00-9:30)	WSBT	31.9
6.	G. E. Theatre (Sun. 8:00-8:30)	WSBT	31.5
7.	Ed Sullivan (Sun. 7:00-8:00)	WSBT	29.5
8.	Perry Mason (Sat. 6:30-7:30)	WSBT	27.4
9.	Tales of Wells Fargo (Mon. 7:30-8:00)	WNDU	27.2

TOP TEN MULTI-WEEKLY SHOWS

1.	*News, Wea. Tonight (M-F 10-10:15)	WSBT	20.6
2.	*TV News, Wea. Picture (M-F 6-6:15)	WSBT	16.3
3.	*CBS News (M-F 6:15-6:30)	WSBT	16.0
4.	*Price Is Right, Misc. (M-F 10-10:30)	WNDU	15.6
5.	*Popeye (M-F 5:00-5:45)	WSBT	14.4
6.	*Truth or Conse. (M-F 10:30-11:00)	WNDU	14.3
7.	*Deadline, Wea. (M-F 10:00-10:15)	WNDU	13.5
8.	*Treasure Hunt (M-F 9:30-10:00)	WNDU	13.4
9.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WSJV	13.0
10.	*Charlie Chan (Th-F 9:30-10:00)	WSJV	12.8

1.	Sea Hunt (Sun. 10:00)	WSBT	Ziv	24.5	58	Best of MGM	WNDU	14.5
1.	Silent Service (Sat. 9:30)	WSBT	CNP	24.5	49	Joseph Cotten	WNDU	13.2
2.	Target (Tues. 9:30)	WSBT	Ziv	24.2	48	Honeymooners	WNDU	15.5
3.	Frontier (Sat. 10:00)	WSBT	CNP	22.2	49	Badge 714	WNDU	14.5
4.	Cisco Kid (Thurs. 6:30)	WSBT	Ziv	19.5	54	Tic Tac Dough	WNDU	12.9
5.	Gray Ghost (Wed. 9:30)	WNDU	CBS	17.9	33	U. S. Steel Hour	WSBT	24.5
6.	Honeymooners (Tues. 9:30)	WNDU	CBS	15.5	31	Target	WSBT	24.2
7.	Badge 714 (Sat. 10:00)	WNDU	CNP	14.5	32	Frontier	WSBT	22.2
7.	Scotland Yard (Fri. 9:00)	WSJV	ABC	14.5	26	Undercurrent	WSBT	23.5
8.	Popeye (Mon.-Fri. 5:00)	WSBT	AAP	14.4	52	Fun At Five	WSJV	8.8
						Mickey Mouse Club	WSJV	9.1
9.	Sheriff of Cochise (Thurs. 10:30)	WSBT	NTA	14.2	52	Lamplight Theatre	WNDU	8.5
10.	Harbor Command (Fri. 10:30)	WSBT	Ziv	13.5	34	Shock Theatre	WSJV	13.5
11.	Whirlybirds (Sat. 6:00)	WNDU	CBS	12.9	44	Hoosier Favorite	WSBT	12.2
12.	Charlie Chan (Thurs., Fri. 9:30)	WSJV	TPA	12.9	24	Playhouse 90	WSBT	25.9
13.	Annie Oakley (Sat. 5:30)	WNDU	CBS	12.5	43	Hoosier Favorite	WSBT	13.2
13.	Kit Carson (Sat. 12:00 Noon)	WSBT	MCA	12.5	100	No Competition	—	—
14.	African Patrol (Fri. 7:30)	WSJV	Gross-Krasne	12.2	25	Destiny	WSBT	22.5
15.	Highway Patrol (Tues. 9:30)	WSJV	Ziv	10.9	21	Target	WSBT	24.2
16.	San Francisco Beat (Thurs. 9:00)	WSJV	CBS	10.5	18	Playhouse 90	WSBT	26.9
17.	Last of the Mohicans (Sun. 2:30)	WNDU	TPA	6.9	27	Baseball	WSBT	17.7

RIO GRANDE VALLEY

Stations: KGBT, KRGV. TV Homes: 66,000. Survey Dates: August 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KGBT	43.8
2.	Millionaire (Wed. 8:00-8:30)	KGBT	39.3
3.	I've Got A Secret (Wed. 8:30-9:00)	KGBT	38.3
4.	Alfred Hitchcock (Sun. 8:30-9:00)	KGBT	37.8
5.	G. E. Theatre (Sun. 8:00-8:30)	KGBT	36.8
6.	Navy Log (Sat. 8:30-9:00)	KGBT	35.8
7.	Lawrence Welk (Sat. 9:30-10:30)	KGBT	35.0
8.	Californians (Tues. 9:00-9:30)	KRGV	34.8
9.	Bob Cummings (Tues. 8:30-9:00)	KRGV	33.3
9.	Ed Sullivan (Sun. 7:00-8:00)	KGBT	33.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†News, Wea. (M-F 10:00-10:15)	KRGV	23.7
2.	†News, Wea. (M-F 6:00-6:15)	KRGV	18.9
3.	†News, Misc. (M-Th 10:15-10:30)	KRGV	18.1
4.	*Price Is Right (M-F 10:00-10:30)	KRGV	17.8
5.	*CBS News (M-F 6:15-6:30)	KGBT	17.4
6.	*NBC News (M-F 6:15-6:30)	KRGV	17.0
7.	†News-Sullivan (M-F 6:00-6:15)	KGBT	15.8
8.	†News, Sports, Wea. (M-W, F 10:30-10:45)	KGBT	14.8
8.	*Treasure Hunt (M-F 9:30-10:00)	KRGV	14.8
9.	†Popeye (M-F 4:30-5:30)	KGBT	14.2

1.	Mike Hammer (Wed. 9:30)	KRGV	MCA	34.3	66	Andy Williams	KGBT	17.8
2.	Sea Hunt (Wed. 9:00)	KGBT	Ziv	33.3	56	It Could Be You	KRGV	25.8
3.	Silent Service (Fri. 7:30)	KRGV	CNP	32.8	60	Destiny	KGBT	22.3
4.	Harbor Command (Tues. 9:30)	KGBT	Ziv	31.3	59	Heart of the City	KRGV	21.8
5.	Decoy (Mon. 7:00)	KRGV	Official	28.0	57	Burns & Allen	KGBT	21.3
6.	Whirlybirds (Thurs. 7:00)	KGBT	CBS	27.8	52	Best of Groucho	KRGV	25.8
7.	Death Valley Days (Wed. 7:30)	KGBT	U. S. Borax	26.3	51	Capt. David Grief	KRGV	24.8
7.	Sheriff of Cochise (Fri. 9:30)	KGBT	NTA	26.3	53	Thin Man	KRGV	23.3
8.	Gray Ghost (Fri. 10:00)	KGBT	CBS	25.3	59	Wea., News	KRGV	19.5
						Theatre 5	KRGV	15.5
9.	Capt. David Grief (Wed. 7:30)	KRGV	Guild	24.8	49	Death Valley Days	KGBT	26.3
10.	Kit Carson (Sat. 6:00)	KRGV	MCA	23.3	66	Roundup Time	KGBT	11.8
11.	Heart of the City (Tues. 9:30)	KRGV	MCA	21.8	41	Harbor Command	KGBT	31.3
11.	Highway Patrol (Thurs. 6:30)	KGBT	Ziv	21.8	44	Tic Tac Dough	KRGV	27.3
12.	Union Pacific (Sun. 10:00)	KGBT	CNP	21.5	56	News	KRGV	16.8
13.	Casey Jones (Sun. 6:30)	KRGV	Screen Gems	21.3	51	Brothers	KGBT	20.8
14.	San Francisco Beat (Thurs. 10:00)	KGBT	CBS	21.0	52	News	KRGV	19.8
15.	Heart of the City (Wed. 8:30)	KRGV	MCA	20.3	35	I've Got A Secret	KGBT	38.3
15.	Whistler (Mon. 9:30)	KGBT	CBS	20.3	40	Suspicion	KRGV	31.0
16.	Martin Kane (Mon. 10:00)	KGBT	Ziv	17.5	43	News	KRGV	23.0
17.	Medic (Wed. 10:00)	KGBT	CNP	16.3	42	News	KRGV	23.0

(Continued on page 34)

ADVENTURES OF OZZIE AND HARRIET
With Ozzie, Harriet, David and Rick Nelson; Janet Lake, Skip Young, James Stacy, Bob Bergdahl, Chris Olsen, Stuart Wilson, Rosemary Ace
Writer - Producer - Director: Ozzie Nelson
Associate Producer: Leo Pepin
30 Mins., Wed., 8:30 p.m.
EASTMAN KODAK, QUAKER OATS, (Alt.)
ABC-TV, (film)
(J. Walter Thompson)

The Nelson family—Ozzie, Harriet, David and Ricky—have been been combining their talents in family comedy for many years on radio and tv. They've brought much amusement and a sense of personal identification to parents as well as growing tots 'n' teens. With a laugh-generating format that's paid off generously in the past, there's no point in changing it now.

Thus, for the start of the show's seventh tv season Wed. (1) via the ABC net Chez Nelson again was faced with a problem of paramount proportions. More accurately, the difficulty was that of son David who found himself in some embarrassing situations because of his shyness in asking fellow student Janet Lake for a date. Curiously, brother Rick has no trouble with his dates but when David tries to line up a slick chick it seems that everything goes wrong.

Head writer Ozzie Nelson, who also produces and directs the half-hour filmed series, tossed in such mirth provokers as having young David walking into a post while dancing with Miss Lake, stepping on her foot and losing her coat check. Aiding and abetting the season's initialer aside from those already mentioned were Ozzie and Harriet as the easy-going parents and several college students headed by Skip Young.

Rick Nelson, a top disk star in his own right, is spotlighted in one vocal, "'Till I Fell in Love with You." With wavy black hair, pencilled eyebrows and sideburns plus the inevitable guitar, he appears to be going out of his way to resemble Elvis Presley. That's one way to snare pony tailers' attention for sure.

While "The Adventures of Ozzie and Harriet" undeniably is pleasant entertainment, producer Nelson would do well to make less use of the laugh track. Sharing the tab this season on an alternate basis are Eastman Kodak and Quaker Oats. Latter is a returnee to the O&H stable, having been a member of the fold several years ago.
Gilb.

LEAVE IT TO BEAVER
With Barbara Billingsley, Hugh Beaumont, Jerry Mathers, Tony Dow, Rusty Stevens, Doris Packer
Producers: Joe Connelly, Bob Mosher
Director: Norman Tokar
Writers: Connelly, Mosher, Dick Conway, Roland MacLane
30 Mins.; Thurs., 7:30 p.m.
MILES LABS, RALSTON PURINA
ABC-TV (film)
(Goeffrey Wade, Gardner)

"Leave It to Beaver" relies more on the soft chuckle than the yock for its laughs, but occasionally producers-writers Joe Connelly and Bob Mosher overdo it and the result is a relatively flat show. Relatively is the key word, since they've developed "Beaver" into the kind of property that can never go far off base; it's just that some shows don't generate the mileage that the series as a whole does.

Such is the case with the season's opener, which though posing a typical childhood situation, falls somewhat short of the standard of humor that's been set for "Beaver." This time out, Hugh Beaumont overdoes the homework bit for Jerry Mathers, the Beaver, and comes up with a prizewinning poem which Beaver must then recite in assembly. Naturally Beaumont and Barbara Billingsley don't want him taking credit for something he didn't do, and it's this problem that keys the situation.

Though director Norman Tokar got in some good scenes, particularly the segment where Beaumont is trying to compose the poem with an overactive Beaver at his side, show as a whole tended to be one of the more disappointing "Beaver" segments, particularly as this was the seasonal opener in the show's switch to ABC.

Jerry Mathers is a fine Beaver, with a bland innocence that befits the part perfectly; Beaumont and Billingsley have the right measure of wryness as the parents, and Tony Dow as Wally, the older brother, mixes the perfect degree of sympathy and occasional detachedness. Rusty Stevens is good as a neighborhood youngster.

"Beaver" is consistently a sound show, but this was just one case where the writing could have been a little sharper. *Chan.*

RED SKELTON SHOW
With Liberace, Jack Boyle Dancers, Sandra Giles, Robert Eyer, Hector Torres, others
Producer: Cecil Barker
Director: Seymour Berns
Musical Director: David Rose
Writers: Sherwood Schwartz, Jesse Goldstein, Dave O'Brien
30 Mins., Tues., 9:30 p.m.
PET MILK, JOHNSON'S WAX
CBS-TV, from Hollywood
(Gardner; Foote, Cone & Belding)

In the case of Red Skelton, familiarity breeds contentment. Layout ushering in the new season (Skelton's sixth on CBS-TV) differed neither structurally nor stylistically from those of last year. It was a pleasantly diverting show—not smasheroo, just comfortable and warm.

There must be a reason why, when other comics burn out from excessive video exposure, a funnyman like Skelton is not withered by age nor his variety staled by custom. Possibly it is because his show does not try for too much. The gags and puns are profuse and mostly corny, but the vet comic tosses them off crisply with apparent unconcern whether they get a big laugh or a small one. He can deliver a bad one-liner as well as anyone, and if it lays an egg—well, on to the next one.

Fortunately, he is also a sight comic, a clown versed in mimicry and in the art of the pratfall. First outing he got off a brilliant panto tour-de-force, screwing his face into six different characterizations of fans at the ballpark passing down hot dogs to a small boy. It was his top contribution of the evening. Warmup talkalog was very successful and was studded with several rich gags.

As was the case last year, the season starter pegged itself on the World Series theme. Freddie the Freeloader skit, which seemed to take up most of the show, had the tramp scrounging for the price of a raffle ticket, winning the prize (a ticket to the World Series), and then donating the ducat to a boy who was heartbroken at not being able to go. Liberace assisted in the sketch as Skelton's partner in pauperdom, and he carried off his part as the foil with some comedy flair.

Pianist managed to ripple off a few bars after the skit but gave in to a hasty close, during which Skelton was unintentionally funny in flubbing several plugs. He brought on, for a quickie introduction in connection with a Johnson's Wax promo, young Hector Torres, winning pitcher of the Monterey, Mexico bezbol team, champs of the Little League world series.

The camera work was erratic on several occasions; but the show bore up in spite of it. *Les.*

LORETTA YOUNG SHOW
With Mark Dana, others
Producer: John London
Director: Richard Morris
30 Mins., Sun., 10 p.m.
PROCTOR & GAMBLE
NBC-TV (film)
(Benton & Bowles)

Loretta Young was as dress conscious as ever in her preem (5) of "The Loretta Young Show" on NBC-TV, also marking her sixth consecutive year as mainstay of the highrated Sabbath night series.

Opener had Miss Young portraying two parts in a somewhat suspenseful vehicle tagged "The Near Unknown" in which she tried to scram from gangster friends and also as a respectable girl who looked like her and could be rubbed out instead. However, the gun moll had conscience pangs before the 30 minutes were up and both love and justice finally triumped. Mark Dana played a small bit well but the brunt of the two-role performance was carried by Miss Young with skill.

Richard Morris did a swift directing job and Norbert Brodine's photography, especially of the Gotham streets and montage effects, was of a superior stripe.

In the hostess bit at the opening Miss Young came on wearing a dress with a loose panel starting at the neckline and caught just below the bosom with a satin ribbon and a rose to form sunburst gathers and an Empire look. It was a stunner, but too bad she had to shed it in order to get into the major roles of the evening.

John London, as producer of "The Loretta Young Show," also gave the preem somewhat of a religious flavor, with effective interior church scenes in the Toreto Films package. *Rans.*

ALFRED HITCHCOCK PRESENTS
('Strange Tale of Poison')
With Hitchcock, host; Wendell Corey, James Donald, Arnold Moss, Weaver Levy
Producer: Joan Harrison
Assoc. Producer: Norman Lloyd
Director: Hitchcock
Writers: Casey Robinson, Roald Dahl
30 Mins.; Sun., 9:30 p.m.
BRISTOL-MYERS
CBS-TV (film)
(Young & Rubicam)

In good chiller-diller style, "Hitchcock Presents" began its fourth season Sunday (5) at 9:30 p.m. with a tale of a poisonous snake on CBS-TV.

At this late date, it's hardly news that "Hitchcock" is head and shoulders above many of the murder and mayhem series popping into the living room. When "Hitchcock" commits murder, it has class. He gets some believable pyschological motives, creates suspense and leavens the proceedings with prosaic things, like getting the wrong number for a crucial phone call. And the 30-minute format is just perfect for his vehicles, scenes clicking away for the final time-bomb explosion.

There have been better episodes in the series than this fall's opener "Strange Tale of Poison." But, the preem too, had its moments.

Initialer concerned the plight of a man with a poisonous snake lying on his stomach. Story took place on the outskirts of Singapore and involved only four actors, discounting Hitchcock's tongue-in-check hosting chores. James Donald played the British plantation owner caught in the predicament while lying in his bed. Wendell Corey portrayed his partner, who begrudgingly goes to his aid after administering some mental torture. Arnold Moss was the doctor who effects the rescue; and Weaver Levy, in a bit part, as the Moss houseboy.

Suspense was created right from the start, but it simmered down about midpoint. The teleplay by Casey Robinson from a story by Roald Dahl could have illuminated the conflict between the two business partners better. The viewer was given only bare hints of the enmity between them. Direction by Hitchcock had the master's touch.

The series should still command attention. *Horo.*

MASQUERADE PARTY
With Bert Parks, Dane Clark, Audrey Meadows, Jan Murray, Laraine Day
Producer: Herb Wolf
Director: Lloyd Gross
30 Mins.; Thurs., 10:30 p.m.
P. LORILLARD CO.
NBC-TV, from N.Y.
(Lennen & Newell)

"Masquerade Party," a summer perennial, is now being carried over NBC-TV as part of its fall and winter programming sked. Only a couple of months ago, the show, which has been moving around the networks with the same basic format for years now, was a CBS-TV entry as a fill-in for Arthur Godfrey's vacationing "Talent Scouts." This time it moves in as replacement for the axed "$64,000 Challenge."

The offering clings to the simple formula of having a panel of celebs attempt to identify guest personalities, who appear on the program in costumes, supposedly designed to provide a clue as to who they actually are. The audience is let in on the secret, but the panelists have to make identification through the familiar question-and-answer process.

On the overall, the presentation stacks up as okay entertainment. However, to realize its full potential, the show is dependent principally on the breeziness of its panelists, guests and emcee. That was demonstrated last Thursday night (2) mainly by panelist Jan Murray, who tossed off some good quips, and the disguised team of Olsen & Johnson, whose zany antics gave the show its biggest boost.

Actually, the big change in the program over the years has been emcee and panelists switches. Ably hosting the current program is Bert Parks, while the panelists on the opener, besides Murray, comprised Dane Clark, Audrey Meadows and Laraine Day.

Masqueraders, besides Olsen & Johnson, were Pier Angeli and a vet and contemporary from the baseball field, Rogers Hornsby and Richie Ashburn, who appeared as a team.

As is usually the case with programs of this nature, most of the individuals appearing on the show got in plugs for their latest projects. *Jess.*

WALT DISNEY PRESENTS
(The Nine Lives of Elfego Baca)
With Robert Loggia, Robert F. Simon, Lisa Montell, Nestor Paiva, Leonard Strong, Charles Maxwell, others; Disney, host
Producer: James Pratt
Writer-Director: Norman Foster
60 Mins., Fri., 8 p.m.
REYNOLDS METALS, KELLOGG, HILLS BROS.
ABC-TV (film)
(Clinton E. Frank, Buchanan, Leo Burnett, Ayer)

Following an adventure formula which proved its incontestable value, Walt Disney proposes to capture Friday at 8 for ABC-TV in much the way he captured Thursday at 8, Wednesday at 7:30 and many weekdays between 5:30 and 6. For the time being, Disney has sublimated the animated cartoon for more of the dashing Elfego Baca and other live action fables.

With Baca in tow, plus a clique of technicians and the talents of directors, writers and actors, trained in the automatic pursuance of the Disney method, the new show is likely to be very strong, not just with the kids, but also with adults. Yet the show is without the pretentions, except the most deliberately transparent ones, of the "adult western."

"The Nine Lives of Elfego Baca," the first of a multi-part series on "Walt Disney Presents," was about a man who, save for his chaps, could be Robin Hood, Zorro, Davy Crockett, et al. He is their twin in deed and spirit. First hour, consisting of many unrelated adventures, opened the range to all kinds of gallant make believe (despite all the information to the contrary in ABC press releases about this being a true story).

Played with an exacting respect for the formula by the darkly Latin Robert Loggia, who has shown himself an actor of profounder dimensions in motion picture and theatrical roles, the brave, devil-may-care Baca fought off a lynch mob of 80 men for 33 hours, beat the courtroom treachery of a lawyer, showed up a snivelling cousin, befriended a bunch of wild miners, stole a fortune in hard goods for his poor fellow Mexicans, outfought bare handedly a surly giant, outdrew everybody, became sheriff by popular acclamation, and was well on his way to not only becoming a lawyer for the impoverished, but to changing the statutes of all New Mexico. Throughout it all he smiled; and, in scripted deviation from the formula, he indicated an interest in the luscious Lisa Montell, who probably will end up Baca's squaw by the time the season is over. The lightly handled love interest and the ordinary cowboys clothes were the most apparent transgressions in adapting—ever so faintly—the moppet show for adults. (Fully aware that 8 p.m. is the time threshhold when the big folk are about to assume command of the dial, yet when the kids have not yet given up, Disney is even introducing a romantic interest into "Zorro.")

The name "Disneyland," which hung over Disney's former Wednesday night time slot, was just too airy-fairy to please adults as well as children. He is chasing down the overlap adult with the less emotionally evocative title of "Walt Disney Presents" and in offering a shade more violence than children deserve but will not reject, it will not intrude upon the modus operandi for which he holds such affection.

It appears as if the old master will walk his ambiguous path without once seriously faltering.
Art.

WAGON TRAIN
(Around The Horn)
With Ward Bond, Robert Horton, William Bendix, Ernest Borgnine, Frank McGrath, Terry Wilson, Osa Massen, Sandy Descher, Mare Lawrence
Exec Producer: Richard Lewis
Producer: Howard Christie
60 Mins., Wed., 7:30 p.m.
FORD, NATIONAL BISCUIT
NBC-TV (film)
(J. Walter Thompson, McCann Erickson)

The "Wagon Train" mob took to the sea for the opening episode of the 1958 season. It was an offbeat setting for Major Seth Adams (Ward Bond) and his boys and it didn't work out too well.

Main fault with the opener was that frontier heroics were minimized for a romantic tale with "advice to the lovelorn" overtones. Plot line had Bond and his aides shanghied on a schooner bound for a cruise around the "Horn." On the schooner they are confronted with William Bendix, a benevolent tyrant in charge of the ship; a ne'er-do-well first mate, Marc Lawrence; the captain's daughter, Sandy Descher, and latter's tutor, Osa Massen.

Miss Massen, of course, is in love with the hard-hearted captain, and it isn't until Bond, after a few stretches in the brig, straightens things out. Sour note in the whole thing, at least for seagoers, was that Miss Massen, as the-soon-to-be-bride, convinced her intended that life on the sea wasn't a fit place for a family so they all joined Bond's wagon-train west.

Now that the troupe's back on land maybe succeeding episodes will perk up because for this series it's the braves and not the briny that makes the terror's firmer.
Gros.

THE EDDIE FISHER SHOW
With Jerry Lewis, Ernie Kovacs, Helen Gallagher, The Four Saints, other; Buddy Bregman orch
Producer: George Englund
Directors: Englund, Grey Lockwood
Writers: Ken Englund, Bobby O'Brien
60 Mins., alt. Tues., 8 p.m.
LIGGETT & MYERS
NBC-TV, from Hollywood (color)
(McCann-Erickson)

Rarely has a television premiere been greeted with the publicity and curiosity accruing to the Eddie Fisher seasonal opener on NBC-TV Tuesday.

For the more morbid of the onlookers, the double-entendre or incident seekers, the show must have been a disappointment — Fisher played it straight down the middle.

More to the point, however, the Fisher corps had a great opportunity, considering the size of the audience, to make a solid impact and draw off some of those CBS and ABC followers on a permanent basis. Fisher and producer-director George Englund muffed it.

Englund mounted a big, flashy, noisy production, but an empty one. When it was all over, one realized there were no high spots and a number of lows. The only excitement that the show engendered was a brief moment when Dean Martin popped through a curtain in the middle of Jerry Lewis' routine and hustled right away on the arm of Bing Crosby, but so quickly that neither Lewis nor the audience had more than a glimpse of them.

But other than that, show had an aura of flatness about it. Lewis, with "special guest star" billing, did his own turn with Fisher, but the other guests, Ernie Kovacs and Helen Gallagher, were worked into the "script," and came off the worse for it. Kovacs was virtually wasted, first doing a set-dressing bit with Fisher straight-manning in song, then appearing as a beat-generation poet in a San Francisco boite, and finally as a German emcee in a Milwaukee brauhof. In no instance did he evoke the kind of mirth that's par for the Kovacs course. Miss Gallagher, also as part of the script, worked in some fine vocals and dance turns with "Old Devil Moon" and a couple of other choruses, but also could have been used to better advantage in the comedy vein.

That "script," prepared by Ken Englund and Bobby O'Brien, had an "autumn in America" motif and was the peg on which the show moved to the various nitery formats. But it was weak, so were the formats and so were the performers. Lewis, in his bit, in which he sought to sing instead of be funny, had some good moments but overall the turn was uninspired. Of the entire cast, Fisher himself came off best, showing plenty of poise and presence in his chatter and showing considerably more sharpness in his musical delineation, particularly on rhythm numbers. But it doesn't speak well for a show of this type when the guests come off poorly vis a vis the star.

On the odds & ends side, Fisher introed Milton Caniff and Dean Fredericks in a plug for Chesterfield's "Steve Canyon" series, and Fred Davis to push Oasis cigs' "Brains & Brawn." Four Saints, Air Force quartet, did an okay "Fascinatin' Rhythm."

The double-director setup, with Englund acting as producer-director and Grey Lockwood (ex-Perry Como show) as co-director, didn't work too well on the opener, with camera framing and switching often registering awkwardly. That ought to shake down quickly, though, and from here on it's a matter of the scripters working out more satisfactory formatting and working harder with the guests to make better use of them. Musically, show's fine, with Buddy Bregman's backing sharp all the way.
Chan.

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

(Continued from page 32)

LOS ANGELES

Stations: KABC, KCOP, KHJ, KNXT, KRCA, KTLA, KTTV. TV Homes: 1,980,000. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Miss America Pageant** (Sat. 9-11)	KNXT	28.7
2.	**Have Gun Will Travel** (Sat. 8:30-9)	KNXT	26.9
3.	**Ed Sullivan** (Sun. 8:00-9:00)	KNXT	26.2
4.	**Alfred Hitchcock** (Sun. 9:30-10:00)	KNXT	24.9
5.	**Wyatt Earp** (Tues. 8:30-9:00)	KABC	24.2
6.	**G. E. Theatre** (Sun. 9:00-9:30)	KNXT	23.4
7.	**Best of Groucho** (Thurs. 8:00-8:30)	KRCA	22.2
7.	**Wagon Train** (Wed. 7:30-8:30)	KRCA	22.2
8.	**Tales of Wells Fargo** (Mon. 8:30-9)	KRCA	21.9
9.	**What's My Line** (Sun. 10:30-11:00)	KNXT	21.4

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†10 O'Clock Report (M-F 10-10:15)	KNXT	11.0
2.	*CBS News (M-F 6:15-6:30)	KNXT	10.3
3.	†6 O'Clock Report (M-F 6:00-6:15)	KNXT	10.2
4.	*Mickey Mouse Club (M-F 5:30-6)	KABC	9.6
5.	*Queen For A Day (M-F 2:00-2:45)	KRCA	8.8
6.	†News-G. Putnam (M-F 10:00-10:15)	KTTV	8.6
7.	*Price Is Right (M-F 10-10:30 a.m.)	KRCA	8.4
8.	*Art Linkletter (M-F 1:30-2:00)	KNXT	8.2
9.	*Tic Tac Dough (M-F 11-11:30 a.m.)	KRCA	7.8
10.	†Cartoon Carousel (M-F 4:00-5:00)	KTLA	7.7

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Death Valley Days** (Thurs. 7:00)	KRCA	U. S. Borax	14.4	33
2.	**Sheriff of Cochise** (Sat. 7:30)	KTTV	NTA	13.8	31
3.	**Highway Patrol** (Fri. 7:30)	KTTV	Ziv	12.4	25
3.	**Whirlybirds** (Mon. 7:30)	KHJ	CBS	12.4	25
4.	**Honeymooners** (Fri. 6:30)	KNXT	CBS	12.2	33
5.	**Divorce Court** (Wed. 9:00)	KTTV	Guild	12.0	20
6.	**Highway Patrol** (Mon. 9:00)	KTTV	Ziv	11.7	19
7.	**Star Performance** (Tues. 9:30)	KNXT	Official	11.4	20
8.	**Sea Hunt** (Mon. 9:30)	KTTV	Ziv	10.2	19
9.	**Frontier Doctor** (Sat. 7:00)	KTTV	HTS	9.4	23
9.	**Mike Hammer** (Wed. 10:30)	KRCA	MCA	9.4	25
10.	**Badge 714** (Fri. 7:00)	KTTV	CNP	9.2	19
11.	**Dr. Hudson** (Tues. 9:30)	KTTV	MCA	8.4	15
11.	**Kit Carson** (Fri. 8:30)	KABC	MCA	8.4	17
12.	**Wonders of the World** (Tues. 7:30)	KCNP	Caples	8.2	16
13.	**Men of Annapolis** (Wed. 6:30)	KNXT	Ziv	7.9	27
13.	**Popeye** (Sun. 5:00)	KTLA	AAP	7.9	32
13.	**26 Men** (Mon. 7:00)	KRCA	ABC	7.9	19
14.	**Silent Service** (Tues. 10:30)	KRCA	CNP	7.7	20
15.	**Popeye** (Mon.-Fri. 6:00)	KTLA	AAP	7.0	20

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Richard Diamond	KNXT	7.4
People Are Funny	KRCA	12.4
Destiny	KNXT	14.9
Masquerade Party	KNXT	10.9
Traffic Court	KABC	8.7
Circle Theatre	KNXT	14.4
Ozzie & Harriet	KABC	14.2
Twenty One	KRCA	18.9
Bob Cummings	KRCA	18.4
Alcoa Theatre	KRCA	14.7
Perry Mason	KNXT	18.7
First Show	KTTV	7.4
Trackdown	KNXT	18.9
Bob Cummings	KRCA	18.4
Playhouse of Stars	KNXT	19.7
Sugarfoot	KABC	17.4
Curt Massey	KRCA	5.5
News-Jack Latham	KRCA	6.0
Last Word	KNXT	4.7
Burns & Allen	KNXT	12.2
Big Hit Movies	KNXT	8.9
6 O'Clock Rpt.	KNXT	10.2
CBS News	KNXT	10.3

ST. LOUIS

Stations: KMOX, KSD, KTVI. TV Homes: 570,000. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Miss America Pageant** (Sat. 9-11)	KMOX	34.0
2.	**Ed Sullivan** (Sun. 7:00-8:00)	KMOX	30.0
3.	**Have Gun Will Travel** (Sat. 8:30-9)	KMOX	26.9
4.	**What's My Line** (Sun. 9:30-10:00)	KMOX	26.5
5.	**Alfred Hitchcock** (Sun. 8:30-9:00)	KMOX	25.9
5.	**G. E. Theatre** (Sun. 8:00-8:30)	KMOX	25.9
6.	**Tales of Wells Fargo** (Mon. 7:30-8)	KSD	24.5
7.	**Playhouse of Stars** (Fri. 8:30-9:00)	KMOX	24.2
8.	**Restless Gun** (Mon. 7:00-7:30)	KSD	22.9
8.	**Wyatt Earp** (Tues. 7:30-8:00)	KTVI	22.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†S.S. Popeye (M-F 4:00-4:30)	KMOX	13.7
2.	†10 O'Clock News, Wea. (M-F 10:00-10:15)	KMOX	13.0
3.	*Verdict Is Yours (M-F 2:30-3:00)	KMOX	12.2
4.	†Eye on St. Louis (M-F 10:15-10:30)	KMOX	11.5
5.	†Wea., Sportsview (M-F 6:00-6:15)	KSD	11.3
6.	†Wrangler's Cartoon Club (M-F 5:00-5:45)	KSD	11.2
7.	*Edge of Night (M-F 3:30-4:00)	KMOX	11.1
7.	†Latest News (M-F 6:15-6:30)	KSD	11.1
7.	*Mickey Mouse Club (M-F 5:30-6)	KTVI	11.1
8.	*Brighter Day (M-F 3:00-3:15)	KMOX	10.6

1.	**Frontier Doctor** (Thurs. 10:00)	KSD	HTS	19.2	48	10:00 News, Wea.	KMOX 15.7
						Eye on St. Louis	KMOX 14.0
2.	**Mike Hammer** (Fri. 10:00)	KSD	MCA	18.7	47	10:00 News, Wea.	KMOX 13.7
						Eye on St. Louis	KMOX 12.0
3.	**Whirlybirds** (Tues. 10:00)	KSD	CBS	18.2	50	10:00 News, Wea.	KMOX 12.7
						Eye on St. Louis	KMOX 11.3
4.	**Looney Tunes** (Sun. 5:00)	KTVI	Guild	17.5	60	Meet The Press	KSD 8.2
5.	**Harbor Command** (Wed. 9:30)	KSD	Ziv	17.2	34	Circle Theatre	KMOX 21.5
5.	**Highway Patrol** (Thurs. 9:30)	KSD	Ziv	17.2	39	Playhouse 90	KMOX 22.2
6.	**Star Performance** (Tues. 9:30)	KMOX	Official	16.9	42	Damon Runyon	KTVI 14.5
7.	**Whistler** (Mon. 10:00)	KSD	CBS	16.5	52	10:00 News, Wea.	KMOX 9.7
						Eye on St. Louis	KMOX 8.0
8.	**Big Story** (Wed. 10:00)	KSD	Official	15.5	44	10:00 News, Wea.	KMOX 13.3
						Eye on St. Louis	KMOX 12.0
8.	**Sheriff of Cochise** (Mon. 9:30)	KTVI	NTA	15.5	31	Suspicion	KSD 19.9
9.	**Sea Hunt** (Wed. 8:30)	KTVI	Ziv	15.2	28	I've Got A Secret	KMOX 19.2
						Kraft Mystery Theatre	KSD 19.2
10.	**Damon Runyon** (Tues. 9:30)	KTVI	Screen Gems	14.5	36	Star Performance	KMOX 16.9
10.	**Gray Ghost** (Sun. 9:30)	KSD	CBS	14.5	29	What's My Line	KMOX 26.5
11.	**Joe Palooka** (Sun. 4:30)	KTVI	Guild	14.2	62	Face The Nation	KMOX 5.2
12.	**Popeye** (Mon.-Fri. 4:00)	KMOX	AAD	13.7	50	American Bandstand	KTVI 9.1
13.	**Annie Oakley** (Sat. 6:00)	KMOX	CBS	13.5	54	Men of Annapolis	KSD 6.5
14.	**Foreign Legionnaire** (Sun. 4:00)	KTVI	TPA	12.5	60	Tennis Championship	KSD 4.5
15.	**Popeye** (Sat. 12:30)	KMOX	AAP	12.2	42	St. Louis Hop	KSD 9.2
16.	**Famous Fights** (Wed. 9:45)	KTVI	Winik	12.0	24	Circle Theatre	KMOX 21.3
17.	**Hopalong Cassidy** (Sat. 1:00)	KSD	CNP	11.7	49	6 Gun Theatre	KTVI 8.2
						Saturday Matinee	KTVI 8.5

FORT WORTH

Stations: KFJZ, KRLD, WBAP, WFAA. TV Homes: 155,300. Survey Dates: August 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	KRLD	30.3
2.	**Wagon Train** (Wed. 6:30-7:30)	WBAP	26.0
3.	**Father Knows Best** (Wed. 7:30-8:00)	WBAP	24.3
4.	**Wyatt Earp** (Tues. 7:30-8:00)	WFAA	24.0
5.	**Tales of Wells Fargo** (Mon. 7:30-8)	WBAP	23.3
6.	**Kraft Mystery Theatre** (Wed. 8-9)	WBAP	23.1
7.	**Have Gun Will Travel** (Sat. 8:30-9)	KRLD	21.8
8.	**Bob Cummings** (Tues. 8:30-9:00)	WBAP	21.3
8.	**Broken Arrow** (Tues. 8:00-8:30)	WFAA	21.3
9.	**Chevy Show** (Sun. 8:00-9:00)	WBAP	20.3
9.	**It Could Be You** (Wed. 9:00-9:30)	WBAP	20.3
9.	**People's Choice** (Thurs. 8:00-8:30)	WBAP	20.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Texas News (M-F 10:00-10:15)	WBAP	23.3
2.	†Wea., News Final (M-F 10:15-10:30)	WBAP	20.9
3.	†Popeye (M-F 6:30-7:00)	KFJZ	17.0
4.	†Bugs Bunny, Misc. (M-Th 6:15-6:30)	KFJZ	16.5
5.	†3 Stooges (M-Th 6:00-6:15)	KFJZ	16.0
6.	†Command Perform. (M-F 9-11:15)	KFJZ	14.5
7.	†Cartoon Clubhouse (M-F 12:00-1)	KFJZ	11.3
8.	*Art Linkletter (M-F 1:30-2:00)	KRLD	10.9
8.	†Early Show (M-F 4:30-6:00)	KFJZ	10.9
9.	†Abbott & Costello (M-F 9:30-10:00 a.m.)	KFJZ	10.5

1.	**Death Valley Days** (Sat. 9:30)	KRLD	U. S. Borax	24.3	41	Command Performances	KFJZ 17.0
2.	**Big Story** (Wed. 9:30)	WBAP	Official	23.3	38	Command Performances	KFJZ 14.3
3.	**Soldiers of Fortune** (Fri. 6:00)	KFJZ	MCA	19.3	47	News, Wea.	WBAP 8.0
						NBC News	WBAP 8.5
4.	**Casey Jones** (Thurs. 7:00)	KFJZ	Screen Gems	18.3	30	Zorro	WFAA 16.0
5.	**Amos 'n' Andy** (Sat. 3:00)	KFJZ	CBS	17.0	45	Baseball Game-Week	KRLD 8.0
						Sports Highlights	KRLD 8.5
6.	**Bugs Bunny** (Mon.-Thurs. 6:15)	KFJZ	AAP	16.5	25	NBC News	WBAP 9.5
7.	**Frontier Doctor** (Thurs. 8:00)	KFJZ	HTS	16.3	26	People's Choice	WBAP 20.3
8.	**3 Stooges** (Mon.-Thurs. (6:00)	KFJZ		16.0	44	News, Wea.	WBAP 9.0
9.	**Popeye** (Mon.-Sun. 6:30)	KFJZ	AAP	15.9	34	Wagon Train	WBAP 25.8
10.	**Gray Ghost** (Thurs. 8:30)	KFJZ	CBS	15.3	26	Buckskin	WBAP 18.3
10.	**O'Henry Playhouse** (Tues. 9:30)	WBAP	Gross-Krasne	15.3	28	Command Performances	KFJZ 23.8
11.	**Roy Rogers** (Sun. 3:30)	KFJZ	MCA	14.7	36	Sunday Matinee	WBAP 13.4
12.	**Gene Autry** (Sun. 3:00)	KFJZ	MCA	14.3	35	Sunday Matinee	WBAP 12.8
13.	**Ramar of the Jungle** (Sat. 2:30)	KFJZ	TPA	13.5	40	Baseball Game of Week	KRLD 8.3
14.	**Decoy** (Wed. 8:30)	KFJZ	Official	13.3	20	Kraft Mystery Theatre	WBAP 22.8
14.	**Highway Patrol** (Fri. 9:30)	WFAA	Ziv	13.3	25	Command Performance	KJFZ 14.3
15.	**Target** (Wed. 9:30)	WFAA	Ziv	11.3	19	Big Story	WBAP 23.3
16.	**Mike Hammer** (Thurs. 9:00)	WFAA	MCA	10.8	19	Price Is Right	WBAP 16.3
17.	**Abbott & Costello** (M-F 9:30 a.m.)	KFJZ	Sterling	10.5	40	Treasure Hunt	WBAP 6.7
17.	**Sea Hunt** (Tues. 9:30)	KRLD	Ziv	10.5	19	Command Performance	KFJZ 23.8
17.	**26 Men** (Thurs. 9:30)	WFAA	ABC	10.5	20	Command Performance	KFJZ 16.3

SIOUX CITY

Stations: KTIV, KVTV. TV Homes: 32,900. Survey Dates: August 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	KVTV	43.8
2.	**Price Is Right** (Thurs. 9:00-9:30)	KTIV	35.8
3.	**Have Gun Will Travel** (Sat. 8:30-9)	KVTV	34.8
4.	**Wagon Train** (Wed. 6:30-7:30)	KTIV	33.0
5.	**What's My Line** (Sun. 9:30-10:00)	KVTV	32.8
5.	**I've Got A Secret** (Wed. 8:30-9:00)	KVTV	32.8
6.	**Californians** (Tues. 9:00-9:30)	KTIV	32.3
7.	**Wyatt Earp** (Tues. 8:30-9:00)	KVTV	31.8
8.	**Father Knows Best** (Wed. 7:30-8:00)	KTIV	31.3
9.	**G. E. Theatre** (Sun. 8:00-8:30)	KVTV	30.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†Wea., News (M-F)	KTIV	21.1
2.	*NBC News (M-W, F)	KTIV	20.8
3.	*CBS News (M-F)	KVTV	19.7
4.	†News, Wea. (M-W, F)	KTIV	18.8
5.	†Wea., Sports (M-F)	KVTV	18.6
6.	†Wea., Sports (M-F)	KTIV	18.5
7.	†Popeye (M-F)	KVTV	16.9
8.	†News Rndp., Sports (M-F)	KVTV	16.8
9.	†Cartoonville (M-F)	KTIV	16.5
10.	†News-C. Powell (M-F)	KVTV	16.1
10.	†Wea., Market (M-F)	KVTV	16.1

1.	**Harbor Command** (Sat. 9:30)	KVTV	Ziv	37.8	72	Joseph Cotten	KTIV 14.8
2.	**Whirlybirds** (Sun. 8:30)	KVTV	CBS	33.8	39	Chevy Show	KTIV 21.3
3.	**Highway Patrol** (Tues. 10:00)	KVTV	Ziv	31.3	66	Wea., News, Sports	KTIV 15.8
4.	**Silent Service** (Fri. 8:30)	KVTV	CNP	28.3	58	Boxing	KTIV 20.5
5.	**Union Pacific** (Thurs. 8:00)	KVTV	CNP	26.3	51	Amos 'n' Andy	KTIV 24.8
6.	**Honeymooners** (Thurs. 10:00)	KVTV	CBS	25.3	52	Wea., News, Sports	KTIV 23.8
7.	**Amos 'n' Andy** (Thurs. 8:00)	KTIV	CBS	24.8	49	Union Pacific	KVTV 26.3
8.	**Silent Service** (Wed. 10:00)	KVTV	CNP	23.3	52	Wea., News, Sports	KTIV 21.8
9.	**Studio 57** (Mon. 9:00)	KVTV	MCA	22.3	43	Suspicion	KTIV 29.8
10.	**Capt. D. Grief** (Wed. 9:30)	KTIV	Guild	21.8	46	Ozzie & Harriet	KVTV 25.8
11.	**Reader's Digest** (Tues. 9:30)	KTIV	Telestar	20.8	44	Alfred Hitchcock	KVTV 26.3
12.	**Annie Oakley** (Sun. 6:00)	KVTV	CBS	18.3	71	Outlook	KTIV 7.5
13.	**Popeye** (Mon.-Fri. 5:30)	KVTV	AAP	16.9	63	Cartoon Time	KTIV 10.1
14.	**Looney Tunes** (Mon.-Fri. 4:15)	KVTV	Guild	14.8	60	Matinee at Four	KTIV 10.0
15.	**Popeye** (Mon.-Fri. 8:30)	KVTV	AAP	14.4	81	Today	KTIV 3.4
16.	**Life With Elizabeth** (Sun. 9:30)	KTIV	Guild	12.8	28	What's My Line	KVTV 32.8
17.	**Flash Gordon** (Sat. 11:00 a.m.)	KTIV	Guild	11.5	73	Industry On Parade	KVTV 4.0
						T. Powers, News, Wea.	KVTV 4.5
18.	**Tim McCoy** (Sat. 11:30 a.m.)	KTIV	Guild	9.5	54	Pregame Sports Page	KVTV 8.0
19.	**Joe Palooka** (Sat. 5:00)	KTIV	Guild	4.3	32	College On Camera	KVTV 9.3

Tele Follow-Up Comment

Shirley Temple Storybook

Preempting Steve Allen on NBC-TV, the "Shirley Temple's Storybook" show Sunday (5) presented "Hiawatha," a simple dramatization of Henry Wadsworth Longfellow's lengthy poem based on an old Indian folk tale. The idea was unique, but the treatment was routine, almost old-fashioned.

The trouble, basically, was producer Alvin Cooperman's apparent indecision as to the type of audience he was trying to reach. If "Hiawatha" was aimed at the kids, which it should have been, it dragged in many spots and was too scary in others. If it was supposed to appeal to adults, the approach was hardly ingenious.

What "Hiawatha" needed was poetry in action as well as dialog. Some of the lines came through with their full beauty and feeling, but they didn't make up for the phony-looking sets and the unimaginative kind of acting. When symbolism and action become so mixed up as to be virtually interchangeable, something's wrong.

J. Carroll Naish took the part of Iagoo, the aged teller of stories. John Ericson played Hiawatha, the hunter, who falls in love with Minnehaha, a maiden from a hostile tribe. He battles the forces of violence and evil and emerges as a man of peace. His marriage to Minnehaha is almost frustrated by the scheming Pau-Puk-Keewis, who employs the services of the medicine man and magician Megissogwon, who robs Minnahaha of her soul. In the end, of course, Hiawatha triumphs and the lovers are reunited.

Ericson did a good job within the confines of the whole, rather naive concept. Indians aren't supposed to move their facial muscles, and Erickson learned that lesson well. Nyra Monsour played Minnehaha, looking mostly demure. Pernell Roberts portrayed the evil Pau-Puk-Keewis and Richard Hale was strong in the role of the magician. Katherine Warren had warmth as Nokomis, Hiawatha's godmother.

Mitchell Leisen directed the filmed show, but took comparatively little advantage of the medium. Frank Gabrielson wrote the script and Arthur Morton composed the music, which at times had an Aaron Copelandish quality. None of these men appeared to sense in the Longfellow poem something that could be given poetic and romantic visual treatment. Instead, with the lines to speak for themselves, they distilled the poem's story elements and presented them, with the appropriate bow to the older folks, as an action-type show, complete with whooping Indians, war dances, etc. If this was a fairy tale, the only real clue was pretty Shirley Temple labelling it as such in her introduction. *Hift.*

Playhouse 90

A couple of brilliant portrayals by Piper Laurie and Cliff Robertson gave last Thursday's "Playhouse 90" stanza on CBS-TV a tremendous impact. They starred in J. P. Miller's play, titled "The Days of Wine and Roses," which focussed on a disintegration of a young married couple who drank too much.

Miller's play presented a straightforward clinical analysis uncomplicated by an dramatic artiness. Opening at an Alcoholics Anonymous meeting, the drama unfolded the story as related by Robertson, who was taking the cure. The flashbacks sketched in the preparatory stages of the couple's dissolution in alcohol and built to a deeply moving climax in which the husband, who fights his way back to sobriety, lets go of his wife, who refuses to give up the bottle.

While Miller's script at the outset occasionally strayed into cuteness, it struck an accurate, wholly unsentimental note once it approached the center of the problem. Several individual episodes were brutally realistic in their depiction of the couple at the bottom stages of dipsomania.

The script's thesping challenge was met on all counts by Miss Laurie and Robertson, two young Hollywood players whose careers have hit a high mark with these performances. Under John Frankenheimer's direction, both avoided the conventionally maudlin drunk take offs for probing and wholly human characterizations. Miss Laurie's childlike evocations during one binge in her father's home was a tour de force. Robertson's various reflections as a man desperate for a drink was equally extraordinary in dramatic honesty and power. Charles Bickford, as Miss Laurie's father, was good but completely overshadowed by the principals.

Live from Hollywood, "The Days of Wine and Roses" was a firstrate production on every score and suggested the real potential for dramatic shows out of this CBS origination. *Herm.*

Colgate Theatre

Not even a performer of Claudette Colbert's undoubted talent and stature could do much with this lightweight "Colgate Theatre" tale of a congresswoman embarked on her two-year residence in Washington. The showcase was too blurred with trivia for a sponsor to find anything meaty enough to buck the seasonal traffic so it went the way of all these pilots warming the slot for George Burns.

Too much of the running time was concerned with Miss Colbert, her husband, Leif Erickson, and two youngsters trying to find a place to light. Apartment hunting can be fun but the dialog rather than the situations drummed up the gentle humor. Maudie Prickett, a prissy, mannish secretary to the congresswoman, cadged most of the laughs.

The thin story line dangled with the only motivation, the mixup on where the congresswoman and her family would finally bed and board. No sooner had one made an inspection appointment than another did the same thing. Confusing perhaps but lacking in entertainment sinew. An old biddy calling on the lawmaker to push legislation for homeless birds didn't help much.

Miss Colbert sweated and struggled through the role but didn't rock the responsibilities. She's too good a talent to waste on such trifles. Erickson, Miss Prickett, Herb Butterfield and sundry others didn't get much out of their lines. Norman Tokar produced and directed from the script by Inez Asher and Whitfield Cook. *Helm.*

LUX PLAYHOUSE
('The Best House in the Valley')
With Polly Bergen, Rod Taylor, Carl Benton Reid, Dana Dillaway, Selmer Jackson, Alice Backes, Charles Keane
Writer: Halsey Melone
Producer-Director: Jules Bricken
30 Mins., Fri.; 9:30 p.m.
LEVER BROS.
CBS-TV (film)
(J. Walter Thompson)

Strongly reminiscent of Al Capp's Dogpatch was "The Best House in the Valley" which for some curious reason was tapped for the season's premiere of "Lux Playhouse" Friday" (3) via CBS-TV. Off the Revue Productions beltline, the half-hour film starred Polly Bergen in a "Daisy Mae"-type role.

Halsey Melone's teleplay, from a story by Margaret McDonnell, was supposed to be a tender and touching story of a young widow and her small daughter who are dedicated to making their own way in the world. Unfortunately, the script had more of a comical atmosphere than straight dramatic values. Part of Miss Bergen was so far-fetched that it no doubt strained viewers' imaginations.

Here we have the "more-bounce-to-the-ounce" girl as a penniless widow who prefers to eke out a meagre living while residing in a ramshackle abode under a tree. Rancher Carl Benton Reid wants her to clean up her place or move to town since it gives customers a bad impression when they come to buy fruit.

Even though Miss Bergen has a chance to move into "the best house in the valley" when Reid's son, Rod Taylor, starts a-cottoning to her, she rejects it after a night between clean sheets. Returning to the old tree homestead, she finds Taylor already there. "We ain't gonna be scared now," she exclaims to her daughter with an air of finality.

Miss Bergen obviously was a victim of miscasting in her first dramatic appearance of the fall season. But so incredible was the role, even Edith Adams would have had trouble in making it believable. Taylor's lovemaking efforts approached the ludicrous while Reid was more sincere in trying to keep everything on a high plane. Dana Dillaway was a wistful daughter while routine support was provided by Selmer Jackson, Alice Backes and Charles Keane.

Producer-director Jules Bricken appeared to have had an off night on this one. Sets, too, were very stagey and lent little realism to the hokey yarn. *Gilb.*

THE ARTHUR MURRAY PARTY
With Kathryn Murray, host; Sam Cooke, Fernandos Lamas, Arlene Dahl, Farley Granger, Janice Rule
Exec Producer: Jack Philbin
Producer: Arthur Murray
Director: Barry Shear
Writer: J. Franklin Jones
30 Mins.; Mon., 10 p.m.
P. LORILLARD
NBC-TV, from N. Y.
(Lennen & Newell)

The perennial "Arthur Murray Party" is back, this time in the NBC-TV Monday night on 10 slot. Second outing caught Monday (6) was touched more by amateurism than the delivery of a pro, entertaining show.

Hostess Katherine Murray doesn't make with the mostest. In her patter with guests and home viewers, she has a brittle quality, punctuated by an animated nervousness. If she'd slow down she could be engaging. A number on the show, "Professor Spencer's Dance School for Children" proved that. It had some moments of fun and Mrs. Murray helped.

Dance Master Murray on the show acknowledged his stiffness. He told the viewers that his wife advised him to smile more, a confession which didn't alter his deadpanning.

Vocalist Sam Cooke, as one of the guests, did an okay version of "Mary, Mary Lou." In the featured dance contest of celebs, Fernandos Lamas and wife Arlene Dahl, as well as Farley Granger and Janice Rule, were on hand. Lamas did a so-so tango with one of the Arthur Murray Dancers. Arlene Dahl was competent in a waltz. Coming off best and winners of token prizes were Farley Granger and Janice Rule doing the Charleston. Grandprize, after playoffs at some future date, is a trip to Europe.

Arthur Murray offered a quickie Samba lesson for home viewers, and the show's dancers took off on a number with a Samba motif. Latter group didn't come off too well and weren't helped by a cluttered foreground that dominated the cameras occasionally.

Newport Cigaret commercials by Norman Kihl, assisted by Lorraine Rogers, were so integrated in the show that they sneaked up for the viewer's attention. That approach needs a more polished, entertaining style. Otherwise, it's annoying. *Horo.*

ALL FOR MARY
With Edgar Meyer, Maury Cooper, Jean LeBouvier, Nancy Hadden, Ralph Nelson, Rupert LaBelle
Producer-Director: Don Stolz
Writers: Harold Brooke, Kay Bannerman
60 Mins., Thurs. (25), 7:30 p.m.
PARTICIPATING
WCCO-TV, Minneapolis

As far as Twin Cities video is concerned, this WCCO-TV offering held significance for several reasons. Firstly, it ushered in what the station designates as a series of "local spectaculars," intended to be more ambitious shows than the Twin Cities' otv stations have been attempting and slotted in prime network (CBS) time.

Secondly, it brought to set-owners here a locally produced Equity professional performance of a London success (cut somewhat to fit in the 60 minutes running time) never seen before on tv anywhere.

In this instance, the video presentation came on the heels of the play's two-week run at the local highly regarded Old Log summer theatre where it had been enthusiastically received.

However, although it had the advantage of a topnotch performance and excellent direction, this Harold Brooke-Kay Bannerman British farce, "All for Mary," which must have been much funier in the theatre before a live audience stacked up over the air as mediocre lightweight fare.

Relating the discomfort of a young man on his honeymoon at a Swiss Alps resort when his bride's first husband happens to be on the scene and the Italian innkeeper has designs on the woman, the farce develops complications and situations which are only mildly amusing in spots.

With characters and dialog lacking in soarkle and minus the lively action essential for effective farce, "All for Mary," in fact, probably will take its place with the many thin, unsubstantial and insignificant mild London hits that in this country find summer stock audiences. At the Old Log, winding up the season, it scored so strongly it was held over a second week. It's hardly likely ever to reach the national networks, let alone Broadway.

All cast members acquitted themselves admirably and Don Stolz's direction was expert, setting as fast a pace as the script permitted and extracting all possible laugh values.

It's the WCCO-TV plan to stage one of these "local spectaculars" every month. Among those planned are a "polka band parade" and a big Christmas program with professional singers and dancers. *Rees.*

ARMSTRONG CIRCLE THEATRE
With Polly Rowles, Janet De Gore, Robert Drivas, Marion Winters, Joey Walsh, Sharry Rubin, Bernard Hughes, Carol Gustaphson, Chris Gampel, Billy Lou Watt, Willis Pinkett, David Lang, Robert Mandan
Executive Producer: Robert Costello
Producer: Jacqueline Babbin
Director: Paul Bogart
Writer: Art Wallace
60 Mins., Wed., 10 p.m.
ARMSTRONG CORK CO.
CBS-TV from N.Y.
(BBDO)

One of the New York City Board of Education's major problems, how to help the ill-adjusted child, was projected on the video screen with fidelity and purpose in the "Armstrong Circle Theatre's" fourth year's preem show (1) in "The Case For Room 310" a soundly documented "actual" by Art Wallace.

Script dealt with the little known but vital work of the Board of Education's Bureau of Child Guidance which has set up a clinic at Morris High School in the turbulent Bronx. Staffed with psychologists, social workers, vocational guidance officers, psychiatrists, it caters with missionary zeal to the many emotional problems of school-going adolescents.

Theme centered around three pupils—a young chronic truant whose mother wanted him to become a physician; a nasty potential delinquent and a shy student with a persecution complex—and how they were helped by staff clinic workers. "Room 310" was the school room where problem children were sent by harassed teachers.

Fine performances were given by Polly Rowles as chief supervisor of the clinic; Janet De Gore as a clinic worker; Robert Drivas, as the rebellious ruffian; Sharry Rubin as the painfully shy student and Joey Walsh as the constant truant. Good performances also were contributed by Carol Gustaphson, as the onetime Erasmus Hall High School teacher who simply couldn't understand the anguish of childhood and Bernard Hughes as the weary dean. Dr. Jacob Greenberg, deputy superintendent of schools for N.Y.C. came on at the conclusion of the program and hoped that ultimately more schools in Gotham and elsewhere would have clinics such as the one at Morris High School.

This was a thoughtful "actual" without the lurid touches seen in "The Blackboard Jungle" but sufficiently impacted to make a profound impression of the average viewer. Sy Thomaskoff's scenic designing was in keeping with school room decor and Paul Bogart's direction was swiftly paced. All told, executive producer Robert Costello for Theatre Associates put together a rewarding account of how a boiling city's educational system is seeking important answers to the reclamation of the problem child. *Rans.*

Foreign TV Reviews

THE UNTOUCHABLE
With Flora Robson, Shivendra Sinha, Barry Took, Malcolm Hayes, Sheila Robins, Nicolette Bernard, Heather Chasen
Producer: Norman James
Writer: Florence Hayes Turner
50 Mins.; Sun., 9:30 p.m.
BBC-TV, from London

With Notting Hill and Little Rock still holding the headlines, "The Untouchable" was certainly a timely offering on the part of BBC-TV. Unfortunately, although it meant well and possibly made its point, it lacked the impetus and speed to make it a powerful dramatic offering.

The play, specially written for tv by Florence Hayes Turner, put the spotlight on the color problem from an intriguing angle. Flora Robson played a landlady whose late husband had been an officer in the Indian Army. Times are hard and she's compelled to take boarders; and colored people who are victims of prejudice are prepared to pay more.

Miss Turner put the point of view of the colored man with commendable sympathy and understanding. He was shown intelligent, kind and sincere, who was at pains to make himself liked and understood. Miss Robson, on the other hand, appeared confused and unhappy and that frame of mind colored her interpretation. The play suffered mainly, however, from limp direction. It never once got into its stride. *Myro.*

CARROLL LEVIS SHOW
With Jerry Allen and his Trio, others
Producer: Fred Wilby
30 Mins., Tues., 7 p.m.
Associated TeleVision from Birmingham

Carroll Levis has a never ending source of program material which looks as though it will never cease to please his audiences. It's quite a while now since he began introducing his discoveries to the public via sound radio and later through tv, but the amateur talent still draws the audiences. Levis is genial, has a pleasing soft Canadian accent and is well experienced at putting his discoveries at ease.

Each of this new series of shows presents five acts, one of which, through postal votes, qualifies for the all winners program. Entry makes 30 minutes of pleasant entertainment which is adequately mounted and produced. Jerry Allen Trio, featuring an electric organ, works hard and plays a big part in helping some of the acts over rough spots.

Bill of the latest program was quite well balanced, and included a male song duo who sang their own compositions; a pleasant songstress who gave out with "On The Street Where You Live"; a man who played piano, both classical and swing and danced and sang adequately; a girl who purported to imitate musical instruments; and a five-piece rock 'n' roll outfit, with the leader doing an Elvis Presley. *Bary.*

FREE SPEECH
With W. J. Brown, Anthony Wedgwood Benn MP, Emanuel Shinwell MP, Peter Thorneycroft MP, Frank Byers
Producers: John Irwin, Edgar Lustgarten
30 Mins.; Sun., 2:20 p.m.
ATV, from London

The return of "Free Speech" to the schedules has brought back on the commercial network one of the more stimulating and controversial discussion groups. The program is designed to allow opposing political viewpoints to have a free-for-all in debating the political and economic scene and the opposing teams, representing the Conservatives and Socialists, with a Liberal

(Continued on page 50)

ROUGH RIDERS
With Kent Taylor, Jan Merlin, Peter Whitney, others
Producer: Maurice Unger
Director: Eddie Davis
Writer: Brett Hill
30 Mins., Thurs., 9:30 p.m.
P. LORILLARD CO.
ABC-TV (film)
(Lennen & Newell)

This one should be slugged a "Civern" (cross between Civil War and Western) since it deals with a trio of righteous characters during the Reconstruction period who shoot down hootin' and hollerin' badmen in the Dakota badlands and other ambush country.

"Roughriders" is hardly different from other video cowboy packages which sustain their action by loading the screen with an abundance of horses' hoofs, horses' neighs and considerable dust. The preem (2) of this Ziv package concerned a trio of "Rough Riders," played by Kent Taylor, Jan Merlin and Peter Whitney, who shoot it out with the horrid Wes Sutton outlaws who had the gall to kidnap Missy, the farmer's daughter.

Scripting was of the pedestrian cut, full of cliches such as "I reckon we do," "they got my daughter," "drop your pistol, mister," "you stay here and guard the camp," "this alligator country, sarge?" "come out or we'll burn the place down" and "Sutton, throw your gun in the water and come out with your hands up."

Best performance, however, was given by the Rocky Mountains. *Rans.*

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

NEW YORK

Stations: WABC, WCBS, WNEW, WNTA, WOR, WPIX, WRCA. TV Homes: 4,150,400. Survey Dates: Sept. 2-9, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	RUN	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS
1. "SPELLBOUND"— Ingrid Bergman, Gregory Peck, Rhonda Fleming; United Artists; 1945; NTA	Movie 4 Sun. Sept. 7 10:30 p.m.-S.O. WRCA	1st Run	16.5	21.0	12.0	47	What's My Line Late Show— "Somewhere I'll Find You"	WCBS WCBS	20.1 9.7
2. "JOHNNY BELINDA"— Jane Wyman, Lew Ayres, Charles Bickord; Warner Bros.; 1948; AAP	Late Show Mon. Sept. 8 11:15 p.m.-S.O. WCBS	1st Run	14.4	15.5	13.3	55	Jack Paar Show	WRCA	6.2
3. "WATERLOO BRIDGE"— Robert Taylor, Vivien Leigh, Virginia Field; MGM; 1940; MGM-TV	Late Show Fri. Sept. 5 11:15 p.m.-S.O. WCBS	1st Run	11.8	12.3	11.3	52	Jack Paar Show	WRCA	6.4
4. "CONFLICT"— Humphrey Bogart, Alexis Smith, Sydney Greenstreet; Warner Bros.; 1945; AAP	Late Show Wed. Sept. 3 11:15 p.m.-S.O. WCBS	1st Run	10.3	10.8	9.8	51	Jack Paar Show	WRCA	6.4
4. "GOOD NEWS"— June Allyson, Peter Lawford, Mel Torme; MGM; 1947; MGM-TV	Late Show Thurs. Sept. 4 11:15 p.m.-S.O. WCBS	1st Run	10.3	10.5	10.0	52	Jack Paar Show	WRCA	5.6
5. "BOY'S TOWN"— Spencer Tracy, Mickey Rooney, Gene Reynolds; MGM; 1938; MGM-TV	Early Show Mon. Sept. 8 5:30-7:00 p.m. WCBS	Repeat	9.7	12.0	5.8	59	Mickey Mouse Club Popeye Sandy Becker Show	WABC WPIX WNEW	5.5 6.2 6.6
5. "SOMEWHERE I'LL FIND YOU"— Clark Gable, Lana Turner, Robert Sterling; MGM; 1942; MGM-TV	Late Show Sun. Sept. 7 11:15 p.m.-S.O. WCBS	1st Run	9.7	10.5	8.8	36	Movie 4— "Spellbound"	WRCA	13.6
6. "MADAME CURIE"— Greer Garson, Walter Pidgeon; MGM; 1944; MGM-TV	Late Show Tues. Sept. 2 11:15 p.m.-S.O. WCBS	1st Run	9.1	9.5	8.8	40	Jack Paar Show	WRCA	8.8
7. "THE CHARGE OF THE LIGHT BRIGADE"— Errol Flynn, Olivia de Havilland, Nigel Bruce; Warner Bros.; 1936; AAP	Sunday Afternoon Pic. Sun. Sept. 7 1:00-2:30 p.m. WCBS	Repeat	8.6	9.3	8.3	48	Open Mind Sunday Playhouse "The Fuller Brush Man" Baseball— Washington vs. New York	WRCA WNEW WPIX	1.3 1.6 6.3
8. "DESTINATION TOKYO"— Cary Grant, John Garfield, Alan Hale; Warner Bros.; 1943; AAP	Sunday Afternoon Pic. Sun. Sept. 7 2:30-4:00 p.m. WCBS	Repeat	8.0	9.3	7.0	30	Baseball— Washington vs. New York	WPIX	7.3

ST. LOUIS

Stations: KMOX, KSD, KTVI. TV Homes: 570,000. Survey Dates: Sept. 2-9, 1958.

1. "TREASURE ISLAND"— Wallace Beery, Jackie Cooper, Otto Kruger; MGM; 1934; MGM-TV	Saturday Early Show Sat. Sept. 6 4:30-6:00 p.m. KMOX	Repeat	13.4	14.3	12.3	44	Boston Blackie Wrangler's Cartoon Club Parade of Magic Western Marshal	KSD KSD KSD KSD	9.9 8.0 8.3 9.5
2. "THE ENCHANTED COTTAGE"— Dorothy McGuire, Robert Young; RKO; 1945; C&C	Request Performance Sun. Sept. 7 2:30-4:00 p.m. KTVI	Repeat	13.0	13.7	12.3	60	Tennis Championship Religions of Man Perspective	KSD KMOX KMOX	4.2 5.2 4.9
3. "SUN. DINNER FOR A SOLDIER"— Anne Baxter, John Hodiak, Charles Winninger; 20th Century Fox; 1944; NTA	Feature 5 Theatre Sat. Sept. 6 2:00-3:30 p.m. KSD	Repeat	12.2	12.7	11.7	47	Saturday Matinee— "Queen of Burlesque"	KTVI	8.7
4. "THE HUCKSTERS"— Clark Gable, Deborah Kerr, Ava Gardner; MGM; 1947; MGM-TV	1st Run Theatre Sat. Sept. 6 11:15 p.m.-S.O. KMOX	1st Run	12.1	13.3	11.0	48	Sat. Double Feature (Part I) "Leave Her to Heaven" Sat. Double Feature (Part II) "Fury at Furnace Creek"	KSD KSD	8.7 6.7
5. "ESCAPE"— Norma Shearer, Robert Taylor, Conrad Veidt; MGM; 1940; MGM-TV	Late Show Fri. Sept. 5 10:30 p.m.-S.O. KMOX	Repeat	12.0	13.3	10.3	42	Channel 2 Theatre— "The Lone Gun"	KTVI	9.1
6. "LUMBERJACK"— William Boyd; United Artists; 1944; CNP	Hopalong Cassidy Thea Sat. Sept. 6 1:00-2:00 p.m. KSD	Repeat	11.7	12.3	11.0	49	6 Gun Theatre— "Tornado Range" Saturday Matinee— "Queen of Burlesque"	KTVI KTVI	8.2 8.5
7. "MYSTERIOUS DESPERADO"— Tim Holt, Richard Martin, Edward Norris; RKO; 1949; C&C	Gunfighters Sun. Sept. 7 1:30-2:30 p.m. KTVI	Repeat	11.1	12.0	10.3	55	Picture for a Sunday Afternoon—"Chad Hannah"	KMOX	6.0
8. "LEAVE HER TO HEAVEN"— Gene Tierney, Cornel Wilde, Jeannie Crain; 20th Century Fox; 1945; NTA	Saturday Double Feature (Part I) Sat. Sept. 6 10:00-11:50 p.m. KSD	Repeat	10.7	14.3	7.0	28	Miss America Pageant 10:00 News 1st Run Theatre— "The Hucksters"	KMOX KMOX KMOX	29.2 14.7 12.7
9. "ACTION IN THE NORTH ATLANTIC"— Humphrey Bogart, Raymond Massey, Alan Hale; Warner Bros.; 1943; AAP	Late Show Sun. Sept. 7 10:30 p.m.-S.O. KMOX	Repeat	10.5	12.0	9.0	43	Hollywood Showcase— "Easy Living" Movietime U.S.A.— "Falcon's Adventure"	KTVI KTVI	10.0 6.4
9. "THE HOODLUM SAINT"— William Powell, Esther Williams, Angela Lansbury; MGM; 1946; MGM-TV	Late Show Thurs. Sept. 4 10:30 p.m.-S.O. KMOX	Repeat	10.5	11.7	8.7	39	News, Weather Patti Page Jack Paar Show	KSD KSD KSD	10.3 9.7 6.8

MULTI-STRIPPED SALES

NEW YORK, SEPTEMBER 2-9, 1958

TITLE AND OTHER DATA	RUN	STATION	TIME SLOT	NO. OF SHOWINGS	TOTAL AUD. RATING	AV. RATING PER TELECAST	HIGHEST SINGLE AV. RATING
"STATION WEST"— Dick Powell, Jane Greer, Burl Ives; RKO; 1948; RKO-TV	1st Run	WOR	Million $ Movie Tues.-Sun. 7:30-9:00 p.m. Tues.-Fri., Sun. 10:00-11:30 p.m. Sat., Sun. 3:00-4:30 p.m. Sat., Sun. 4:30-6:00 p.m.	14	32.3	2.3	3.8 Wednesday 7:30-9:00 p.m.
"HAVING A WONDERFUL TIME"— Ginger Rogers, Douglas Fairbanks Jr., Lucille Ball; RKO; 1938; RKO-TV	1st Run	WOR	Million $ Movie Mon. 7:30-9:00 p.m. Mon. 10:15-11:45 p.m.	2	5.4	2.7	3.5 Monday 7:30-9:00 p.m.

A Good Strong Body Is Important...
BUT IT'S BRAINS THAT REALLY COUNT

Sure, we have the best in production facilities... the sets, sound stages and technical equipment.

But... that's only the brawn. It's the brains, the creativity, the television know-how that really counts.

And we have a newly-formed, completely separate unit of experienced commercial production specialists at *your* service.

These men are attuned to the problems of advertiser and agency alike and devote their time totally to the development and production of commercial and industrial films.

They are ready and willing to give individual attention to *your* project, to work efficiently, realistically, and to the best advantage within *your* budget. Why not give them a try?

MGM-TV Commercial and Industrial Representatives:

NEW YORK:
JU. 2-2000, Jack Bower, Phil Frank

CHICAGO:
Pete Del Negro, ST. 2-3686

SAN FRANCISCO:
Bob McNear, PR. 5-1613

LOS ANGELES:
Bob Fierman, TE. 0-3311

For Information Write:
Bill Gibbs, Director of Commercial and Industrial Films, MGM-TV, Culver City, Calif.

MGM-TV
A Service Of Loew's Incorporated

McGiffert's Move-In on 'Camera 3' To Open Up Still Wider Vistas

"Camera Three," WCBS-TV's experimental sustainer Sunday mornings, is about to add another dimension to its already uncommon programming standards. It is scheduled to get under way shortly after John McGiffert moves in Sunday (12) as the new producer, taking over from Bob Herridge, who did the previous nine shows on a guest-producer basis.

McGiffert has invited the nation's major legit performers to fulfill one of their constantly recurring dreams, namely to play parts they've always been hankering to play, but for one reason or another never had an opportunity to do in the commercial theatre.

In pointing out the reason for appearing on "Camera Three," McGiffert informed those on his list that the WCBS-TV Sunday 11:30 a.m. feature is free from the pressures and restriction of tv in general and recalled that it has been able to present the works of Perelman as well as Shakespeare, the art of Krazy Kat as well as Goya.

He also told them that in view of the fact that the program is slightly under 30 minutes in length, there is no opportunity to do a full production of a full-length play. "My thought is to assemble a supporting cast for several key scenes and supplement the performance with a brief statement as to why the part appeals to you and why you have never appeared in it," McGiffert wrote. "Naturally, we would follow your suggestions closely to selecting and adapting. Second, the vehicle of your choice does not have to be an existing play—although I suppose that is most likely. If you were strongly drawn to a character from a novel or short story that has never been dramatized, we would do an experimental dramatization. Your choice might even be readings from a poet."

He cited several examples: Mildred Dunnock played the lead in a "Camera Three" experimental version of William Faulkner's "As I Lay Dying" and Luther Adler played Stanislavski in one of the program's "too rare explorations of acting."

McGiffert also was quick to explain to those he hopes will accept his invitation that he has a budget best described as "modest."

Letters went to Alfred Lunt, Shirley Booth, Miriam Hopkins, Eva LeGallienne, Judith Anderson, Judy Holliday, Julie Harris, Phil Silvers, Ralph Bellamy, Dana Andrews, Tallulah Bankhead, Peter Ustinov, Tony Perkins, David Wayne, Sir Cedric Hardwicke, Tom Ewell, Bert Lahr and Marilyn Monroe.

Along the same line, McGiffert is readying communiques to artists and critics and to major names in politicos, science, business, medicine.

Currently, "Camera Three' is taped on Saturdays but if McGiffert has his way, he'd prefer to go back to live performances. Also, certain union complications arise for taped shows which prevents the "Camera Three" producer from using anything but live music. There are many commercial records that are ideal for background but, unfortunately, cannot be used on a tape show, McGiffert explained.

Later in the season he plans two shows on Keats' poems and letters followed by a Robert Frost program and one on Wordsworth and Hardy. He's also mulling over the possibility of a Mother's Day program on "Whistler's Father." McGiffert recently discovered a scholar who had a good deal of documentation to justify an absorbing show on the American-born artist who was kicked out of West Point because he flunked chemistry. It was Whistler who cracked: "Had silicon been a gas, I would have been a major-general."

McGiffert is no stranger to "Camera Three." During 1956-57 he wrote for the program and subsequently became an associate producer on CBS-TV's not-so-lively "Seven Lively Arts." Before joining CBS-TV he taught English and was a producer for the Educational TV and Radio Center in Ann Arbor.

BBC's Anne Frank Show

London, Oct. 7.

A report on the capture and subsequent death of Anne Frank, compiled from interviews and correspondence with 46 survivors of Belsen concentration camp and from unpublished writings by Miss Frank herself, will be aired in the BBC's Third Program next Tuesday (14).

NBC CHI OUTLETS ON A SCIENCE KICK

Chicago, Oct. 7.

WMAQ and WNBQ, the NBC stations here, are embarking on a science binge, adapting nearly all pubaffairs programming on both stations to the theme of science education over a six-week period. Project kicked off last Sunday (5) with Chi Board of Education and several colleges and universities in the Windy City area cooperating.

Even religioso programs, such as the Sunday morning tv-er, "The Pulpit," will get in the act, devoting an installment or two to the subject of science and religion. In addition to the public affairs entries, two of WMAQ's personalities, Gus Chan and Phil Bowman, will contribute to the science splurge occasionally in their daily shows.

Two video specials produced by Illinois Institute of Technology—one of them launching the entire project this Sunday—are also in the blueprint.

Pitt's 26-Year-Old Live Entry Bows To TV Feature Invasion

Pittsburgh, Oct. 7.

Wilkens Jewelry Co., which had sponsored "Amateur Hour" here for 26 years, first on radio and then tv, until last season, has decided not to resume the simon-pure program for the present. Instead it has bought the sponsorship of WTAE's Sunday night (9 to 10:55) "Million Dollar Movie," which is made up of M-G features, most of which the new ABC outlet recently acquired for $1,250,000.

Wilkens had the original live show on local television when old WDTV, now KDKA-TV, first opened its studios here in 1950. In addition to "Amateur Hour," firm had also bankrolled a high-rated hillbilly strip for several years. However, they couldn't get together on time with KDKA-TV in fall of '57 after that station, which until then had the local market to itself, got competition from WIIC. In the meantime, third VHF channel, WTAE, opened up. Wilkens has been out of the tv picture for the last year.

The deal with WTAE is a long-termer and begins this Sunday (12).

Chi Fire

Continued from page 25

NBC, where the greatest share of damage was done in a period of only four weeks, the inference is that ABC and CBS are guilty too of policies which "discriminate against Chicago talent, slight community service obligations, deny local advertisers the right to sponsor local talent, and possibly violate the implicit commitments of their license of convenience and necessity." The complaint avers that the networks have been following a pattern in killing off Chicago shows and that it has continued to grow ever since the networks discovered that they could get by with such actions.

In effect, the petition challenges the right of the o&o stations to an FCC license when they do not serve the city's cultural development. The talent union is charging the webs with "turning the nation's second largest market into a cultural-advertising desert" in milking it for money.

Sen. Douglas' message to Gen. Sarnoff phrased it another way, to wit, "The great midwest, with its 50,000,000 people, should not be made into a tame listening post to New York and Hollywood."

Douglas, in his wire, alluded to a correspondence he had had with Sarnoff around 21 months ago, when he was assured by the RCA board chairman, after registering a similar complaint, that there would be no severe reduction of live programming in Chicago.

All the noise has not exactly thrown the local network shopkeepers into a tizzy, because none is quite sure the talent union will get very far with its campaign, but all are watching the situation very closely, and it's anticipated that there will be a temporary moratorium on cancellings at least until the heat is off. Not that there are that many live shows left on Chi channels.

Top officials at the ABC and CBS plants here feel that at least their own networks are wronged in the AFTRA petitions. Said one of them, "We feel we have done nothing that we have to apologize for." Meanwhile, at what was once the NBC central division and is now headquarters for WNBQ-WMAQ, the office of new veep-in-charge Lloyd Yoder merely yodeled no comment while AFTRA burned.

Ray Jones, exec secretary of the Chicago chapter of the union, wanted it made clear that that his complaint is not attacking network programs or the use of film, merely the practice of knocking off live programs to "ride the network." Jones said he wanted the FCC to review the programming policies of the o&o outlets to determine whether or not they are really operating as local stations and if they are really serving the public interest.

Decimation of live shows in Chicago, he said, affects more than the performers. Technicians, directors, writers and office help suffer as well. He pointed out that a recently axed show at WNBQ claimed only two performers but cost 17 technicians their jobs. From the time NBC went to color, slightly over two years ago, Jones said, the local shop cut down from 135 engineers to less than 70 today.

"NBC in 1958 made a profit of $4,000,000 from its Chicago operation," he said. "That seems like enough of a profit to drain from this city."

Stations In South

Continued from page 23

fear of losing its license if it goes overboard on the Negro questions.

New York station representatives report that spot tv business is booming in the south and are all for the straight newshandling policy inaugurated by the majority of stations. A boycott of the station or the wares hawked could mean nothing but trouble and a loss of revenue. If the proponents of segregation succeed it will be for the most part without the benefit of the southland's radio-tv stations.

Fort Worth—There were 675,000 tv sets in the Fort Worth-Dallas area as of Oct. 1, according to WBAP-TV Director Harold Hough. Station observed its 10th anni on Sept. 29 at the pioneer tv outlet in the Southwest.

Calame 'Evaluates' IBEW Evaluator

Charles Calame, business head of N.Y. local 1212 of the International Brotherhood of Electrical Workers, scored the chairman of a recent union committee which had blasted Calame and other members of his administration for their handling of negotiations with and ultimate strike against CBS.

Angry Calame in an open letter to 1212's members said that Paul Hale, head of the evaluation committee, was one of "the oft-defeated candidates for local union office." Calame's letter then said it was going to "evaluate" the head evaluator, Hale.

Calame pulled the stops, and referring to Hale as the "commissioner," he said that the commissioner's uncle was onetime business manager for local 306, IATSE, a rival union. He said Hale, a technical director at CBS, was "appointed by the employer, a charge Hale refuted when first it was made by pointing out that he had been hired the same way every other one of IBEW's t.d.'s at CBS were hired.

Calame pointed out that it was Hale's motion which established the evaluation committee, that ultimately laid it into him. Calame recalled that Hale stated he wanted certain men appointed to the committee who had seniority and hence would not be "beholden to the union" during an interval investigation. Calame followed this by saying Hale "said nothing about them not being beholden to the employer."

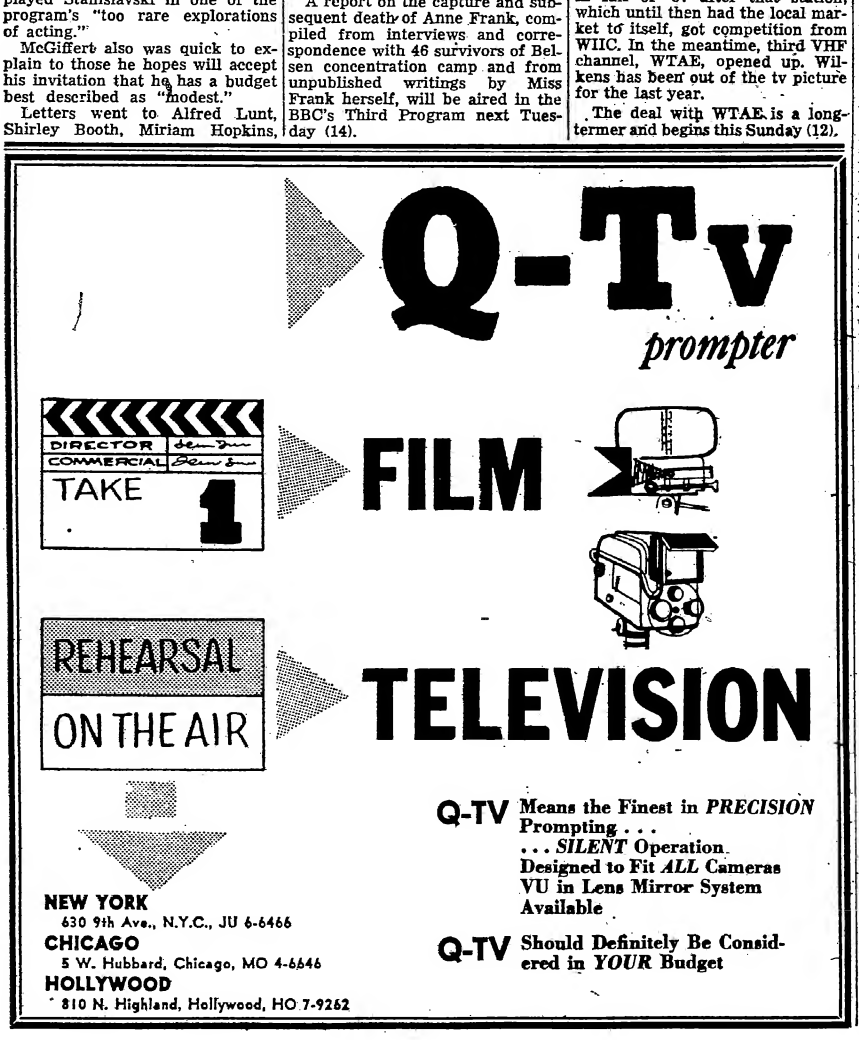
Nowhere in his letter did Calame use Hale's name, but since Hale was the only chairman of "a recently dissolved evaluation committee," it was clear to the rank-and-file whom the biz manager meant.

Foreign Repeats

Continued from page 23

NBC will bargain with the big names via individual contract talks as to what amount should be paid for these extra plays. It is not anticipated scale players will waive the reciprocal fees.

If NBC sells a kinescope or tape of one of its programs anywhere in the British Isles or Cyprus, counted as the major overseas region for tv product, it is obligated to pay 20% of original tv fees. Other regions are Free Europe, Africa and Madigascar, the Far East and Central and South America. From Britain at 20%, the fees drop to 5% for African tv. NBC only has to pay the fees once for each stanza sold abroad, and then the network gets repeats gratis.



What do these pictures have in common?

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Warner Bros. Television
4000 Warner Blvd:
HOllywood 9-1251

ABC's One-At-A-Time Coast Junketing Of Press Invites Handsome Payoffs

Hollywood, Oct. 7.

No small cause of concern to the rival webs—and one of the key aspects of the NBC regional meetings being held by exec v.p. Ken Bilby and exploitation chief Al Rylander—is a q.t. but highly effective publicity campaign being waged here by ABC-TV that extends well beyond the daytime razzle-dazzle and heavily involves Trendex-city promotion on the web's nighttime lineup.

ABC-TV has been quietly bringing in key columnists and tv personalities from the Trendex cities, on an individual basis, and over a four or five-day expenses-paid period, showing them the Hollywood sights, bringing them onto the lots and treating them to extensive VIP sessions with producers and talent in the ABC-TV lineup.

Eash visit is worth a fistful of columns—in a four-day stay, the average has come to three columns per visitor, and with more than one columnist coming in from each city, the space accruing to ABC and its fall program entries is piling up where it counts. So effective has the ABC campaign proven, that NBC and CBS, despite their own junkets, are beginning to look a little more closely at the ABC pattern.

Idea, conceived by ABC veep Mike Foster in N.Y. and implemented by Coast publicity chief Earnie Stern and his staff here, is to tap key columnists and bring them in on an individual basis (if they take their wives, they just pay the extra fare and hotel bills) for a few days. Guests get poolside rooms at the Hollywood Roosevelt, then go on a tour of the lots, with extensive visits to Warner Bros., Disney, Desilu, Screen Gems, etc., for on-the-set ganders plus meetings with stars and execs. Every meal's an interview session as well. Visitors are never combined in groups of more than two, stressing even further the individual and exclusive nature of the setup.

Typical itinerary had one newsman starting at Warner Bros., including lunch there, then visiting the Bing Crosby rehearsals and interviewing Crosby, men holding down a dinner interview. Next day involved visit to Disney lot and the "Leave It to Beaver set," with dinner interview with "Walt Disney Presents" star Robert Loggia. Third day involved visit to "The Rifleman" set, thence to the "Wyatt Earp" set, then to Burbank for the live Crosby telecast. Next day, visit to "Real McCoys" set, "Donna Reed Show" set and ABC studios for Liberace taping, followed the next day by interviews with "Traffic Court" personnel and "Man With a Camera" set. Wrap-up is a visit to Disneyland.

Some of the newsmen who've already participated or are about to are such influential tv writers as the N.Y. Daily News' Ben Gross, San Francisco Examiner's Dwight Newton, Dallas Times Herald's Bob Brock, Cincinnati Post's Mary Wood, Denver Post's Tom Watt, Nashville Banner's Red O'Donnell, Boston Herald's Arthur Fetridge, Cleveland Press' Jim Frankel, Chicago Daily News' Terry Turner, Philly Inquirer's Harry Harris, Chi Tribune's Larry Wolters, Pittsburgh Post Gazette's Win Fanning, Boston American's Tony LaCamera, S.F. Chronicle's Terrence O'Flaherty, Atlanta Journal's Norman Shavin, Minneapolis Tribune's Will Jones, Pittsburgh Press' Fred Remington, Kansas City Star's Bob Hoyland, Philly Bulletin's Bob Williams, Houston Chronicle's Howard Stentz and others.

In addition to the press gang, of which there'll have been a total of about 40, staggered between July, when ABC started the push, and the end of November, the web has arranged for local tv personalities from the ABC Trendex-city affiliates to fly in with the same type of itinerary. Idea has been to have them also do interviews with the producers and talent, on audio tape or on soundfilm (if the station will foot the bill for the latter), for an additional push on programming.

All in all, the entire bill for the campaign probably won't run more than $50,000, but in terms of the extensive press and promotion in the Trendex cities involved it's a modest sum. Just a couple of columns in the right place can make a difference of one or two Trendex points, and this could be the difference between a renewal and a cancellation involving millions of dollars.

Magic Word: Research

Appointment last week of Don Coyle as v.p. and general sales manager of ABC-TV again strengthens the thesis that research work is becoming the key springboard to the industry's top sales post. Especially if it's an ABC-TV research job.

Don Durgin, currently v.p. and national sales manager of NBC-TV, was Coyle's predecessor as research-sales development boss at ABC-TV. And ABC-TV prexy Ollie Treyz preceded Durgin in the same post at ABC, before he moved to Television Bureau of Advertising and thence back to ABC-TV as prexy.

CARL IDE AS RAY SCOTT SIDEKICK ON GRIDCASTS

Pittsburgh, Oct. 7.

A new radio sponsor for the Pitt football games this season has resulted in a new sidekick for Ray Scott, who has been doing the play-by-play for several years now over KDKA. He is Carl Ide, KDKA-TV newscaster, who will do the color and commercials. Ide was picked because the bankroller is now Ford Motor Co., in association with the Fidelity Trust Co., and Ide has long been associated with Ford, doing the early evening news for that company over KDKA-TV.

Scott's sidekick a year ago was Tom Bender when Gulf Oil picked up the tab for the Pitt games.

Quinlan Shows How To Promote a Book: Lines Up Big % of Industry

Chicago, Oct. 7.

Being a network veepee has advantages beyond the obvious. For instance if you write a book, and moreover if it's a book about the industry. Sterling (Red) Quinlan, the ABC vice prez in Chi, has written such a one, and he is in no way bashful about putting his staff to work in its behalf.

Quinlan boasts that his opus, "The Merger" (Doubleday, Oct. 16), will have "probably the smoothest, slickest, fastest and largest exploitation teams" ever put behind a book. To thump it in Chi, he has enlisted his station's promotion chief, Ell Henry, his WBKB press staff, bookseller Stuart Brent (who reviews books on the station), and sundry chums in the p.r. business; in New York, Mike Foster and Sid Mesibov of ABC, in addition to the Doubleday book promotion force; in Los Angeles, Ernie Stern of ABC, plus old friends like Tom Duggan and Walter A. Richards; in San Francisco, KGO-TV chieftain John Mitchell and his staff; and in Dallas, Louis Malnassy, a personal friend.

The exec-gone-novelist will play an active part in its promotion himself, having plotted out an itinerary that would take him to New York, L.A. and San Francisco, in addition to other cities on the way, after the brouhaha in Chicago is ended. Here he intends to launch the book with a number of parties, including an autographing marathon for the employees of ABC Chicago and Balaban & Katz, the sister theatre chain. Noted Quinlan in a memo: "All five hundred of the employees will want to buy copies of the book."

AXED NEWSCASTER FILES SUIT FOR 300G

Columbus, Oct. 7.

William C. Jorgenson, who was dismissed as a newscaster by WTVN, Columbus, Sept. 12, has filed a suit in Franklin County Common Pleas Court, Columbus, asking $300,000 and damages from Bert Charles, station manager for WVKO, that city, and the Sky Way Broadcasting Corp., which operates that station.

Jorgenson alleges that Charles personally broadcast on Sept. 9 statements concerning Jorgenson that are "dafamatory," held him up to "public ridicule, hatred and contempt," and implied "criminal, immoral and base conduct," and reflected "injuriously upon his competency and qualifications as a newscaster."

Beigel's Hub Post

Boston, Oct. 7.

Philip Beigel, formerly staff director CBS, New York, is the new asst. program manager of WBZ-TV.

Beigel directed "Eye on New York," "Sunrise Semester," "Hickory Dickory Dock," "To Build A Nation," "Right Now" and others for CBS. He replaces Ray Hubbard recently transferred to KPIX, San Francisco, as program manager.

A Radio-TV Success Story

Minneapolis, Oct. 7.

Twin Cities' television and radio stations are pointing with pride to the 1958 record achieved by their best single local customer, Twin City Federal Saving and Loan Assn.

In a recession year and in a field highly competitively here, the association's resources skyrocketed to the $300 million mark, a $24 million gain since last Jan. 1 and making it the nation's largest holder of savings among such federally chartered bodies.

Moreover, when the final Sept. figures are in they'll show it to be the association's biggest month in history with a more than $4,000,000 savings gain, according to R. W. Larsen, its president.

The tv and radio folks here are taking some of the credit for the showing because the association is by far the heaviest Minneapolis-St. Paul buyer of video and audio time, sponsoring dozens of shows on a number of the stations. Its expenditures for airlane time run well into the six figures.

WCBS Radio to Incept 'Total Marketing Plan' As Merchandise Stunt

WCBS Radio is prepping a new merchandising stunt called "TMP" or Total Marketing Plan. Object will be to pull new customers and get stronger identification for individual and groups of grocery stores and products in Gotham area.

Group members will get "TMP" decals for store and window banners and station will promote the member stores with announcements urging listeners to buy at "TMP" outlets. Individual members also will get on-air-announcements with mention of stores, addresses and special food promotions.

General Manager Sam J. Slate also plans display space in Gotham gazettes listing "TMP" stores and in addition four special radio programs during the year to point up value of shopping in these establishments.

To join WCBS Radio's plan, member stores will be required to run 26 individual promotions within year for selected products advertised on the station. Howard Lally of WCBS Radio will be in charge of plan.

BBC-TV's Speedup Of News Via Eurovision

London, Oct. 7.

A plan to speed up news coverage is being tried experimentally by BBC-TV using the Eurovision link. The experiment, running for two weeks, will provide for the daily exchange of news film with Italy, France, Belgium and the Netherlands.

The BBC-TV news head, P. Smithers, said that he hoped the scheme would help to meet one of the big challenges facing tv news—to match the speed of radio. "We want to go as far afield as quickly as possible to collect the latest film of what has been happening—using television methods to bring it in as well as get it out," he said.

Fort Wayne—R. Morris Pierce has resigned as v.p. and general manager of WANE and WANE-TV, Fort Wayne, to become project manager for the prime contractor of a 2,000,000-watt broadcasting station to be built for the U.S. Navy at Cutler, Maine.

21 Previews For TV 'Bernadette'

The Westinghouse Desilu Playhouse production of "Bernadette" is getting 21 previews in 21 cities under the auspices of Communications Counselers Inc., public relations unit of McCann-Erickson Inc.

Perviews began yesterday (Tues.) with four CCI reps from Gotham and Hollywood plus six regional managers supervising the parties in cooperation with local tv outlets.

Ludi Claire, author of the tv script, is making personal appearances in Pittsburgh, Detroit and Chicago. George Murphy, veep of Desilu in charge of public affairs, is going to Pittsburgh, Cleveland, Houston and St. Louis.

Idea for advance reviewing of the first Westinghouse Desilu Playhouse came from J. Chris Witting, Westinghouse veep. "Bernadette" is slated for airing Oct. 13.

New York preview party will be staged today (Wed.) at McCann-Erickson's headquarters. Pier Angeli, who portrays Bernadette, will attend.

In Hollywood, Maggie Ettinger, CCI veep, will supervise dinner party and preview at the Desilu Studios with Lucille Ball and Dezi Arnaz on hand.

Jack G. Barefield, manager of CCI's tv dept. in N.Y., and assistant Steve Libby will cover Baltimore, Nashville, Pittsburgh, Indianapolis, Columbus and Cincinnati.

Other cities will be covered by Mike Dougherty, Laura Miller, Quentin Anderson Jr., Fletcher Booraem, Robert Zimmerman, Paul Douglas, Frank Hedge and Bill Ulman.

WOR-TV's School Grid

WOR-TV, N. Y., will present a Saturday series of eight high school football games to be played in the Metropolitan area. First participating sponsor to sign for the schedule is Master's Department Store.

Sportscaster Marty Glickman will handle the play by play, under the production reins of David Garth and David Engel. Kickoff is Saturday (11) afternoon when Baldwin H. S. faces Lawrence H. S.

This was the ad. reaching nearly

17,000,000 readers

Biggest one-shot advertising campaign in the history of British T.V. A 23 national newspaper and magazine salvo fired on the third anniversary of Independent Television in U.K.

3 YEARS AGO

Do you remember? Before Independent Television started you had no choice of programmes and you had never seen...

ANYTHING
at all between 6 p.m. and 7 p.m. on weekdays and 6.15 p.m. and 7.30 p.m. on Sundays—close-downs which the B.B.C. instituted and sought to preserve and Independent Television succeeded in abolishing.

NEWS
of local events as broadcast by A.T.V. in the Midlands.

HISTORY
coming alive as A. J. P. Taylor delivers his unscripted A.T.V. lectures.

ROBIN HOOD
(Britain's biggest TV dollar-earner) and such other big dollar-earners as: "Sir Lancelot", "The Buccaneers", "Scarlet Pimpernel", "Count of Monte Cristo", as well as those internationally famous series, "I Love Lucy", "Dragnet", "Highway Patrol", and such all-British series as "Play of the Week", "Television Playhouse", and A.B.C.'s "Armchair Theatre".

TV TIMES
with its circulation of nearly 3,000,000 copies.

RELIGION
brought into the home by regular Sunday religious services and by regular religious programmes.

OPERA
from the Aldeburgh Festival. (Britten's "Noye's Fludde" was specially presented for television by A.T.V.)

FESTIVALS
like A.T.V.'s International Celebrity Festival with Yehudi Menuhin, Eileen Joyce, Dame Margot Fonteyn, Michael Somes, the Ukrainian State Cossack Company, and the London Philharmonic Orchestra conducted by Sir Malcolm Sargent.

NEWSCASTERS
such as Robin Day, Ian Trethowan, Huw Thomas. (The B.B.C. does not use newscasters at all but newsreaders, i.e., announcers in vision reading bulletins prepared by a central news department.)

and awaited so eagerly

LAURENCE OLIVIER

who on November 19th, 1958 together with Pamela Brown and Irene Worth, makes his world TV debut for A.T.V. in Ibsen's JOHN GABRIEL BORKMAN

DRAMA
such as A.T.V.'s "Waters of the Moon", "The Innocents", "Time Remembered", "The Grass Harp", "Winterset", and "The Living Room". A-R's "Venus Observed". A.B.C.'s "Night Must Fall".

COMMERCIALS
with their up-to-date news of what's in the shops, their popular cartoon characters and their cheerful "jingles".

ART
explained to the public by Sir Kenneth Clark in A.T.V.'s monthly illustrated talks.

VARIETY
of top West End standard such as Val Parnell's "Sunday Night at the London Palladium".

EDUCATION
in the schools by means of TV Programmes, introduced by A.T.V.'s fellow programme company Associated-Rediffusion.

MEDICINE
from the inside as shown twice weekly in "Emergency-Ward 10"—or heard the vital issue of the Polio Campaign or the grave Problem of Abortion debated by medical, legal and religious leaders.

POLITICS
being frankly discussed by the Chief Whips of the Conservative and Labour Parties and the Leader of the Liberal Party in candid debates on such topics as Public Apathy, Poor Representation, Party Discipline, etc.

THIS RETROSPECT AND ANNOUNCEMENT INSERTED BY ASSOCIATED TELEVISION LIMITED

The Hit Parade Cycle

By HARRY SOSNIK

(*Musical Director of CBS-TV "Your Hit Parade"*)

In its heyday, the "Hit Parade," while at its peak, was the top musical hour on radio. It had a firm hold on the Saturday night audience which waited breathlessly to find out what the No. 1 song of the nation was going to be that night. This program was repeated at midnight for the West Coast so that they would hear the great news at the same hour.

In those days they did the top 20 songs with a 40-piece orchestra, a choir and unknown singers Buddy Clark, who was a great singer and unfortunately never attained the recognition he deserved because of his untimely death, was a young boy from Boston who was just starting.

The public listened to "Hit Parade" to learn what the top tunes were since it was their only source of information. There were no disk jockeys with their polls of top songs. This was the era of plugs by sustaining remote dance bands and Saturday night was the night to listen and to find out what the top songs were. Needless to say, on the following Monday the music stores were deluged with requests for sheet music and all the favorite dance orchestras and singers were requested to sing and play the big songs.

This was also the era of great instrumentalists who became house-household names. They all played in the "Hit Parade" orchestra at one time or another. Artie Shaw, Benny Goodman, Arnold Brilhart, Veryle Mills, Mannie Klein, Sammy Prager, Artie Schutt, the Dorsey Bros., and many others. The string section was a who's who of the greatest concertmasters in the classical world.

"Hit Parade" enjoyed the same status on Saturday night that Milton Berle enjoyed on Tuesday nights in the early days of television when everyone would rush home to see and hear "Mr. Television."

Slowly and surely with the advent of television and the birth of the disk jockey in radio due to the economic problems of programing, as well as the tremendous advances in the quality of records and hi-fi equipment we now have an enormous multi-million dollar record industry. In the natural course of evolution and because of the competition, each disk jockey started his own hit parade of songs. Many records are hits today because of electronic gimmicks in sound rather than the quality or caliber of the song or the performer.

This evolution involving the rise of the recording industry and the fall of the sheet music business, as well as the loss of the live dance orchestras and name singers as a means of exploiting a song, has put tremendous power in the hands of the disk jockey. Having control of the means of exploitation, he can make the hits of today.

The New Public

As a result this has created a new buying public; the teenage rock and roll record buyer. These gimmick hit records go up and down very fast but there always seems to be another one around the corner. The majority of the songs today don't have the solidity and staying power that the old well written melodies and lyrics had. In fact, a great many of the current popular records are old standards done in the new rock and roll vein. I'm sure that the younger element thinks that they are newly-written songs. This proves that even the recording men see the value in a well written song although they may doctor it for the rock and roll tastes.

With all these changes in the industry today; how then does one take the "Hit Parade" and give it new life? A basic and important step is to try to evolve a broader program concept and at the same time keep enough appeal and interest for the current trend.

The creative heads of "Your Hit Parade," (and I like to think of it it as the NEW "Your Hit Parade," since we sincerely believe that it will have a great resurgence), feel that with all of the imaginative resources and modern arrangers and musicians we will have at our disposal, we will be able to present music that the public will want to both watch and to listen to.

I have always felt that the quality of music in tv has been neglected and now I feel that this is the opportunity to show that it can be done intelligently with taste as well as interest, showmanship and a wide range of appeal.

TV Exploitation

Continued from page 29

sistent gospel of entertainment and education.

"We've never done anything in bad taste," says Rylander. "Certainly, the stunts that exploitation men pull in the film biz are frequently taboo in broadcasting, but there's plenty left to do with taste and tact. Standards of exploitation are inevitably higher in the radio-tv fields and when pecksniffs point a scornful finger at us, I'm certain it is nothing but just plain sour grapes."

Helps Ratings

Exploitation has helped to boost the ratings of many tv productions and according to Rylander, is the only means left today that can have major impact on every phase of the public. "If I were asked to characterize exploitation, I'd say exploitation MAKES news while the press department REPORTS news," Rylander said.

Rylander insists exploitation is a perfectly good word and there is no fitting substitute word for it. "Exploitation means hoopla, and there's nothing wrong with it," he maintains. He recalls when he worked in the Columbia Pictures exploitation department an effort was made to delete the word. The substitute was "special events" but exhibitors persisted in asking for the guy in charge of the exploitation department." No one ever thought of seeking out "special events" and ultimately the "exploitation department" was restored to its proper billing.

Rylander is of the opinion that the airlines are the most promotion-minded of all industries; the least imaginative being the railroads. "I don't wonder the railroads are heading for oblivion," he said. He also observed that the baseball clubs are exploitation-minded but it is a one-sided affair with the sports magnate getting all and giving little in return.

The motto of an exploitation man should be "Keep the Star Happy!" When the performer is happy, he obviously works best and don't ever let the star think you are using him Rylander noted and furthermore, if the star's mother wants two tickets for the hit show in town, you'd better get them or else!

Rylander observed that NBC exploitation is indeed new to the tv industry. "It is a mutation of the finer elements of road show, circus, carnival and motion picture ballyhoo," he proclaimed. "It is crystallized into 'physically publicity'."

Valuable too has been NBC exploitation's effect on the web affiliates. Once looked upon as a blasted nuisance. NBC exploitation today is regarded as friend and clearing house for many affiliates.

The NBC exploitation department consists of a director, the aforementioned Rylander; John Scuoppo, manager; Jack Hoins, writer; Mort Fleishman, planter or contact man; Don Allen, Coast representative. The department head reports to Ken Bilby, exec veepee for public relations, and works in cooperation with press, advertising and promotion, sales, station relations and programming departments.

Inside Stuff—Radio-TV

League of Women Voters in cooperation with WCBS-TV is attempting to set up two special "Right Now" for-free political campaign programs. One will be for candidates for the U. S. Senate, the other for candidates for Governor of New York State.

Particular interest would center in the gubernatorial show inasmuch as it would bring together Nelson Rockefeller for the Republicans; Governor Harriman on the Democratic ticket; John T. McManus, former radio-tv critic of the ill-fated PM and now candidate for governor on Independent-Socialist ticket, and Eric Hass for the Socialist Labor ticket.

Meeting would be moderated by Ron Cochran of CBS. Each candidate would be given equal speaking time and equal questioning. Program, however, would not be staged unless the major party candidates could be present.

Sessions would be carried over WCBS-TV at 1:30 p.m. Saturday during the latter part of this month with a possible extension of the usual half hour running time. Actual recording would be done on the preceding day of telecast. CBS Radio also would carry the non-partisan candidates meeting over a state-wide hook-up.

It's "equal time" at the Radio & Television Executives Society Wednesday (15). Tammany chief Carmine De Sapio will be quest speaker at the second "Newsmaker" luncheon of the season.

First RTES "Newsmaker" this season was Republican gubernatorial candidate Nelson Rockefeller. De Sapio will speak at the Hotel Roosevelt in N.Y.C.

ABC-TV is herding all seven Warner Bros. tv western stars into New York next Thursday (16) to appear on the Pat Boone show. That night Boone is slated to unveil his sponsor Chevrolet's new 1959 automobile line.

Web and Warners figure that besides bolstering the Chevy pitch, it'd legitimately get considerable promotional exposure for the western players via the highly-rated live stanza. In the troupe will be James Garner and Jack Kelly of "Maverick," Will Hutchins of "Sugarfoot," Ty Hardin of "Cheyenne," John Russell and Pete Brown of "Lawman" and Wayde Preston of "Colt .45." They'll also appear Saturday, Oct. 18, on a WOR-TV, N.Y., telethon for Cerebral Palsy foundation, a charity in which AB-PT prexy Leonard Goldenson has had a long-time interest.

Ed Sullivan who recently indicated plans to do one of his CBS-TV shows from Alaska has decided to do several other programs from outside the country. Dates haven't been set yet but Sullivan plans further originations from Tokyo and Hawaii. Apparently decision to extend overseas originations was prompted by the success of his Brussels World's Fair show last June. His Alaskan show is scheduled for a November airing.

For the first time in the union's history, American Federation of Television & Radio Artists officially played host to a management group—Japanese management. Visiting the U. S. through the auspices of the International Cooperation Administration to once-over American broadcasting, the Japanese delegation was briefed yesterday (Tues.) by AFTRA on the current tv labor-management picture.

Also involved in briefing visitors were Charles Calame, administrative chief of N.Y. Local 1212, International Brotherhood of Electrical Workers, and G. Tyler Byrne, executive secretary of National Assn. of Broadcast Employees & Technicians. Clayton (Bud) Collyer and national exec secretary Donald F. Conaway repped AFTRA, which hosted the sessions with the Japanese.

Sixteen members of Writers Guild of America have written a tome, "TV and Screen Writing," which is being printed by the University of California Press in the U.S. and Cambridge Press in England. Both editions go on sale Oct. 14. Lola G. Yoaken, guild member, is editor and compiler of the articles on technical aspects of tv and pix writing. Contributors are Erik Barnouw, Gomer Cool, Reuven Frank, Frank Gruber, Lois Jacoby, Hal Kanter, Jesse Lasky Jr., Stephen Longstreet, Mary C. McCall Jr., Frank Nugent, Charles Palmer, Ivan Tors, Eugene Vale, Malvin Wald and Elihu Winer.

KMPC, the Gene Autry-Bob Reynolds radio indie in Los Angeles, is one of the heaviest sports outlets on the Coast, broadcasting the Dodger baseball games and the Los Angeles Rams pro grid tilts. So the station of late has found itself in the lit'ry business, with the publication and free distribution of booklets explaining sports to the layman particularly the housewife. Latest is "Football from the Ground Up," a compilation of rules, descriptions, diagrams and explanations of football to enable the average listener to follow the action. This was preceded last spring by "A Housewife's Guide to Baseball," which had a press run of 25,000 copies.

Specs

Continued from page 23

appeal. And, conversely, NBC today knows that a Bob Hope slotted early enough yet not too late (as with "Roberta") will cash in on both his adult and kid appeal. The days when a Sol Hurok-produced longhair concertizing session is misdirected into "Wells Fargo" time is gone forever. The mistakes were costly—but the networks have learned the hard way.

Today's "special" is money in the bank, for both the sponsor and the network. So much so that even ABC, which heretofore has skirted that area of programming, is going spec-happy like all the others.

Equal Time

Continued from page 25

raised several questions before the FCC concerning his equal time. One of them was whether he could send in a spokesman instead of doing the politicking himself.

The staff okayed Grace's request and issued a ruling which said: "Mr. Grace may use the facilities in any manner he sees fit, including uses which in whole or part involve turning over the microphone to authorized spokesmen of the candidate."

This was the paragraph which particularly raised the NAB's ire for it was a different interpretation of Section 315 than they had previously understood.

The total results? FCC unanimously reversed its staff ruling; Garner has won the election; and radio stations are newly reminded of the difficulties involved when news commentators run for public office.

Corpus Christi—M. K. Buchanan, w.k. agricultural newsman has been named farm director for KATR here.

RIGHT DOWN YOUR ALLEY!

Smart station people know bowling is solid hit with viewers and sponsors. That's why it's been telecast in almost 200 markets. Play a winning streak with "Bowling Queens"—26 brand-new half-hours built around proved, popular, successful format.

BOWLING QUEENS

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CITY DRUGS
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WE DELIVER—CI 6-5331

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
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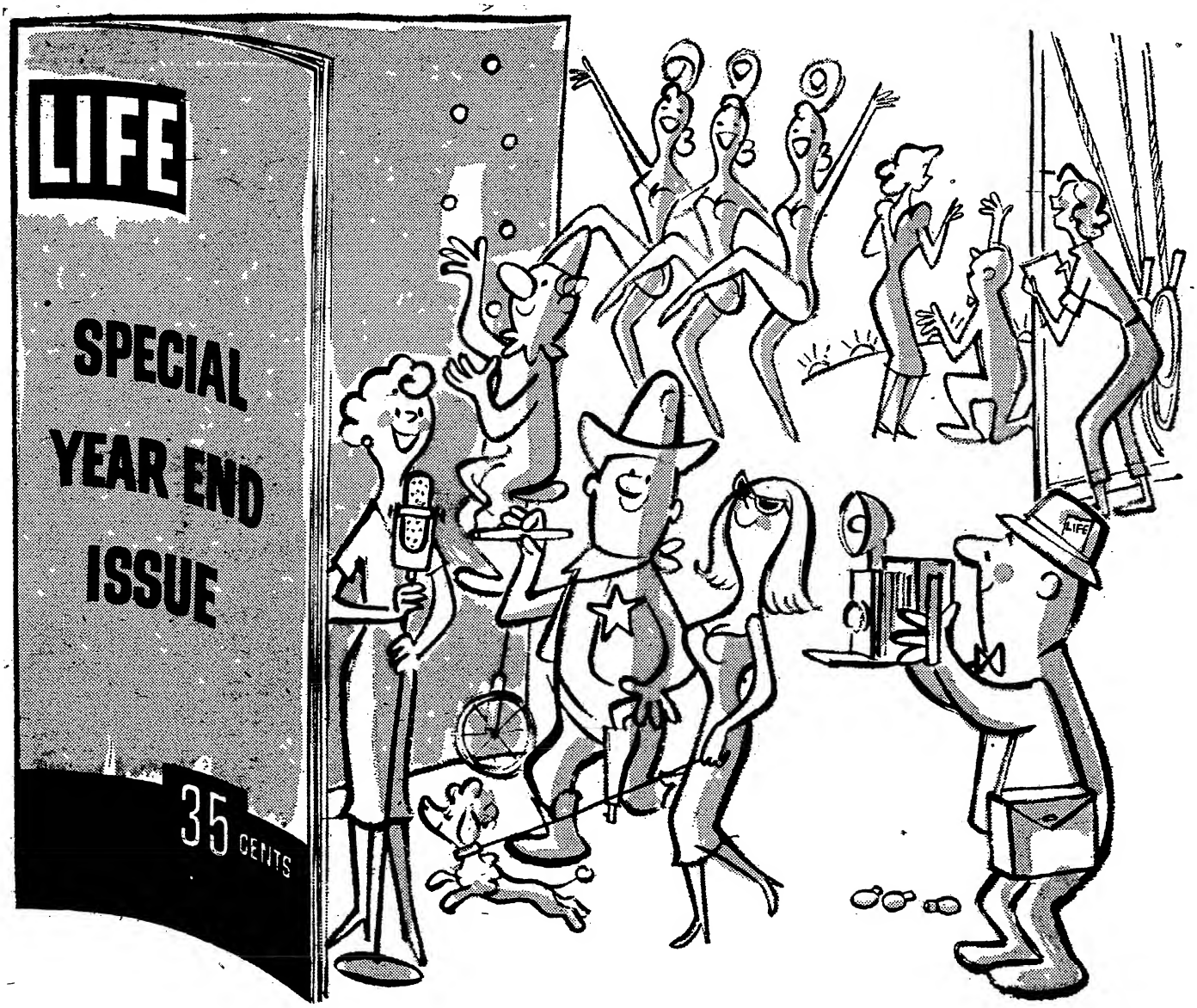


The whole world of entertainment is coming to LIFE

On December 17th, LIFE's special 2-in-1 issue raises the curtain on the rollicking world of U. S. performing arts. In the tradition of LIFE's great double issues—*Christianity, The American Woman, America's World Abroad*—LIFE's year-end *Entertainment* issue will give readers an exciting insight into an important feature of American life.

You go behind the scenes of the vast, multi-million dollar enterprise that is U. S. entertainment—circus, records, the dance, television, jazz, movies, professional theater and amateur play-making.

And LIFE brings you the stars as you've never seen them before—Kim Novak, Rock Hudson, Fred Astaire, Danny Kaye; Marilyn Monroe and Gene Kelly, who perform specially for LIFE. Articles by some of the top thinkers and writers in the whole world of entertainment.

This special year-end LIFE issue makes a wonderfully exciting setting for advertising. It offers a remarkably effective way to get your selling message to your best prospects just when Christmas shopping is their big concern. And many readers keep LIFE's special issues to refer back to again and again. And here's an extra Christmas bonus—LIFE's special issues have a larger circulation than any others.

Reserve space in LIFE's *Entertainment* issue now—four-color closing, Nov. 3rd; black-and-white, Nov. 17th.

And you can use LIFE's unique fast-closings at a 10% premium for this issue, too. Give us your black-and-white or two-color plates Dec. 10th . . . your four-color plates Nov. 25th . . . and be selling in the big *Entertainment* issue of LIFE.

Only LIFE gives you so much . . . so swiftly, so surely

WPAT: The 'Wright Way'

Continued from page 25

altar a long, long time. But, finally, the agencies hove into view—and now they love us, admire us for our taste, our standards."

WPAT is currently on the air 20 hours a day and commercial selling is limited to 99 minutes a day. This year's gross should be in the area of $1,200,000. With a rate card jump due next year, Wright anticipates minimum billing of $1,500,000 and possibly $2,000,000.

From 6 to 6:45 a.m. it's strictly non-commercial because, as Wright expresses it: "People wake up with a brown taste in their mouth at that hour and can't abide a commercial." From 7 a.m. to 11 p.m. the quarter hour breaks carry commercials, averaging about 100 announcements during this 12-hour period. From 11 p.m. to 2 a.m. WPAT again reverts to its non-commercial setup.

At present WPAT is getting $60 for minute spots which scale down to $42 with discounts. The new ratecard will show minute spots at $80 with discounts to $55 while "Gaslight Revue," its gemlike program of light music in price evening time, will get $100 per minute spot.

Another step in WPAT's advancement will be the migration to Manhattan of the station's sales and executive staff including publicity and promotion. The music department, under David Gordon's direction will remain in N. J. and ultimately the studios will shift from Paterson to Clifton, site of the transmitter. The sales force expects to be in midtown Manhattan by the middle of November, thus easing transportation problems between agencies and station headquarters.

A third step in the station's progress is the preparation of an LP album tagged "Foolish Heart" which Westminster Records is releasing nationally this week. This major-league undertaking makes admirable use of the melodies of composers like Richard Rodgers, Jerome Kern, Kurt Weill and others in a fresh symphonic fashion. To record the music, Wright and his program chieftain, Gordon, went abroad and commissioned the Vienna State Opera Orchestra to record the works.

Wright says the album "will have the familiar ring of the unlimited, uninterrupted music programming," and is confident that the album captured the sound of his radio station. The album is subtitled: "The Vienna State Opera Orchestra Plays Music From the Repertoire of Radio Station WPAT."

As a promotion device, Wright is certain that it will be effective and in keeping with the station's overall advertising and promotion campaign which includes a regular schedule of smartly dressed ads in the New Yorker plus an upcoming campaign in the N. Y. World-Telegram and N.Y. Herald Tribune. The latter two deals will be in the nature of time on the air for space in the dailies.

WPAT today carries 90% national biz. Less than one percent of its biz comes from drugs whereas on other stations it is usually anywhere from 8 to 13%. It constantly turns down e.t.'s it considers offensive and many an agency checks the station's continuity department before sending transcriptions or live copy.

Its listeners run the gamut from Nick Kenny to Dorothy Sarnoff, from Mary Martin to Paddy Chayefsky, from Jack Paar to Arthur Godfrey and more than 350 station managers across the country have asked Wright to give the secret formula of WPAT's operation.

"We're not afraid to reveal our method of operation," Wright said. "We don't care if WOR wants to copy us with 'Studio X' or WVNJ with its "Albums of Great Music." Most stations are merely 'record pullers.'"

Wright observed that when his backers first arrived on the local broadcasting scene, the airlanes had been prostituted by a flock of opportunists. "We like to think that the listeners were ready for us," he said. "And we've tried since not to do anything but play intelligent music."

WPAT is indeed an odd character in the Gotham broadcasting picture. Hardly a record company's contact man comes around to tout a disk or to produce a dizzy dame in tights plugging a rock 'n' roller for the tastes of a jaded deejay. There just ain't any disk jockey drooling drippings from WPAT's mike.

ABC-TV vs. Y&R

Continued from page 25

ter was not to be called or approached any further during program planning.

One web source said Y&R has become resigned to the "adjustment" and that since the time ABC reasserted itself, "everything has been riding smoothly." Like all the underwriters buying into the ABC plan, the Y&R advertisers are inked to a firm 26 weeks.

ABC said on Monday (6) that there are 80 quarter-hour sponsorships that were signed since the kickoff of "Daybreak" sales. Of the 70 quarter-hour availabilities in "Daybreak" itself, 66½ are sold. But approximately 14 other weekly quarter-hour segs were also sold in existing ABC daytime shows, including "Bandstand" and "Who Do You Trust?" Web said that "Operation Daybreak" was the initial arbitrary designation for the six new shows but that now all the daytime programs are being grouped under the sales plan that was designed for the new shows.

Operation Back-Break

Six-man program department at ABC-TV is calling "Operation Daybreak" by a new name. With less than a month to work on all of the six programs that begin Monday (13), matters become especially hectic, so they now call it "Operation Back-break."

Acting largely in supervisory capacities, the ABC program staffers pushed through 10 complete audition kinescopes. That's two per show, where heretofore the general practice by networks is to do one, and, in some cases only, two. "Beat the Clock," which had been on the air elsewhere for eight-and-a-half years, got an unusual full day of facilities rehearsal, although it didn't need any audition prints. Plus the two kines apiece on the remaining shows, each also got a full days of facilities rehearsals.

Addition of new shows required overhauling two studios which had been turned into offices and it required adjustment and rescheduling of all ABC's other facilities in time for the kickoff.

Right-To-Work

Continued from page 29

measure. Stars are now being overtured to appear. In the case of tv stars, it's been learned networks and sponsors in some instances frown on participation of their personalities in a show linked with a political campaign.

Show biz unions are providing the directors, writers, musicians, artists and entertainers for the two-hour event, sponsored by the non-partisan Citizens Committee Against Proposition 18. Gov. Goodwin J. Knight and other Republicans as well as Democrats will be on tap.

Locally show will be on KABC-TV from 3 to 5 p.m. Same day, but on different time slots, it will be seen in Bakersfield, Fresno, San Diego, Stockton-Sacramento, Salinas, San Luis Obispo and Santa Barbara.

SAG—AFTRA

Continued from page 29

themselves the opportunity to pick the less demanding tape contract. "Playing one against the other," Dales declared, "is just a slogan, because joint negotiations would preclude such a possibility."

William Berger, a SAG lawyer, explained that a "merger has many, many problems." Alluding to several abortive attempts since 1938 to merge actors, he maintained there is a great difference in the philosophy of doing a film and a live program.

The assembled SAG execs were of one mind in believing that film thesps and radio-live tv actors were trained in different atmospheres and were led to expect different things in wages and working conditions. For one thing, live tv is produced in a brief period of time and motion pictures are shot over a long pull, they said. "When can a live television actor expect double time for Sunday work," someone asked, "when AFTRA considers Sunday just another work day? In motion pictures, Sunday is definitely an extra work day."

Other dissimilarities were reported by members of the SAG group. Moreover, they couldn't see where a merger of AFTRA and SAG would yield itself to solving the problems of widely varied negotiation that already confront each of the unions separately. SAG has to dicker features, tv film, AFTRA radio and live tv, and, referring to his file, Dales said that experts have found such an amalgam impossible to affect. Dales felt personally that a SAG-AFTRA umbrella would also be impossible to administrate. He referred to the failure of investigators from Cornell and UCLA to come up with a solution to merger.

"In every merger plan since 1939," he said, "nobody has come out with a cheaper way to administrate one organization rather than two. It costs more than the combined expenses of two separate unions. You might make some minimal savings on personnel by merging but that would be offset by a 'super board of directors' and that would mean a great expense in travel every year."

It was indicated during the course of the interview that, in arguing for merger, some say a joint union would have greater bargaining strength. Dales contested this, saying that separately AFTRA and SAG have the "complete power" to cause a crippling work stoppage in their respective fields.

On the issue of actors who hold cards in both unions, Dales said that perhaps 4,000 Coast performers who belong to AFTRA are also in the paid-up ranks of SAG. He said that throughout the country the card overlap couldn't be over 30%, as opposed to figures from AFTRA which estimate 75% to 80% overlap.

MCA Will Recoup

Continued from page 1

it should gross about $70,000,000 on the pix the first time around, exclusive of the foreign market and residuals in the U.S.

For the small markets, MCA-TV is understood to be thinking of a variety of plans. It's fairly certain for these markets, that the mailed approach breaking down the pix individually by price and licensing period will be eliminated and a different approach employed.

Duke on BBC-TV

London, Oct. 7.

Duke Ellington will give his views on jazz in BBC-TV's magazine show, "Monitor," next Sunday (12). Ellington's spot will be telerecorded earlier in the day because of concert commitments that evening.

The Johnny Dankworth orchestra will provide the musical illustrations to his talk. Duke Ellington and his orch are currently playing a three weeks concert tour of Britain. It's the band's first visit to Britain in 25 years.

Chi Lyric Opera Gets FM Stereo

Chicago, Oct. 7.

To the WBBM remote Oct. 10 of Lyric Opera's opening night production of "Falstaff," which Chicago Title and Trust is underwriting, the local CBS shop is adding gratis coverage on sister station WBBM-FM for purposes of a stereocast.

Motive for bringing the FM-er into the picture is chiefly to promote the frequency modulation outlet, which only a few months ago won its solo wings as an independently programmed station. Also, according to H. Leslie Atlass, veep in charge of the CBS stations here, there is the desire to explore further the broadcast possibilities of stereo.

WBBM manager of technical operations, Bill Fligel, has designed a three channel system for the Lyric Opera footlights, wherein the placement of singers on the stage, or their movement across it, can be dramatized on the home receivers. Position and movement, he said, would be the main contribution of stereo inasmuch as voices are only monaural. The orchestra will be reproduced with full stereophonic values.

Singers in the production will include Renata Tebaldi, Tito Gobbi, Giulietta Simionata, Anna Moffo and Kenneth Smith.

'Basic Russian I' On META's WPIX Roster; Also 'French Thru TV'

META, having survived its perilous economic period, although not altogether out of the woods, is prepping a full-sized series of educational features over WPIX, N.Y., for the fall and winter season.

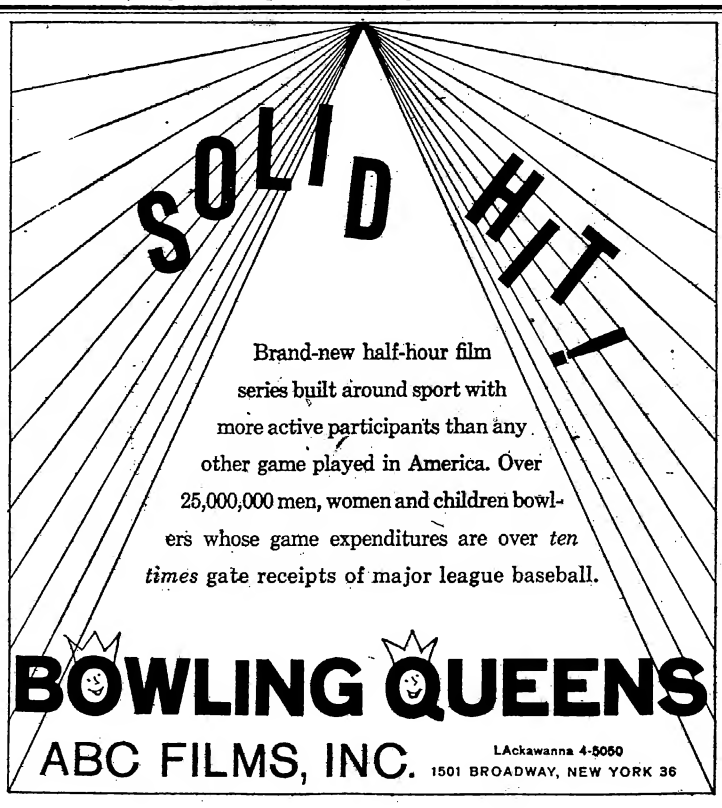
Perhaps its most arresting feature of the new season is the "Basic Russian I" course on Tuesday from 3 to 4 p.m. It's reportedly the first time the Russian language has been taught on tv in the Gotham area.

Course which began yesterday (Tues.) is presented in cooperation with St. John's Univ. and is a four-point course for two semesters of satisfactory work. Public can take the course with or without registration. Instructor will be Mrs. Helen Schmidinger Reeve, lecturer at St. John's Graduate School. Overseas Press Club of America is recommending the course to its members. Amram Novak is producing. Frank Jacoby will direct.

META also began this week a "French Through TV" course from 12:30 to 1 p.m. based on the Ivor Richards method of teaching languages. It is on the station five times a week. Also on Monday from 3 to 4 p.m. it is presenting "Latin America: Challenge to the U.S." a series dealing with contemporary Latin America. Prof. Robert Hayton of Hunter College is giving the course.

An analysis of the Far Eastern situation is being presented on Wednesday from 3 to 4 p.m. Dr. John D. Stoessinger, asst. professor of political science at Hunter College, is in charge. Barbara Davidson is producing "Far East: Challenge to the U.S.A." and Jacoby is directing.

In the Friday 3 to 4 p.m. slot META is giving a course on contemporary drama in cooperation with the Phoenix Theatre Festival of Nobel Prize Winners. Norris Houghton is the principal speaker.



"CAPTAIN KANGAROO"

1958 PEABODY AWARD WINNER

NOW IN ITS FOURTH YEAR ON THE CBS TELEVISION NETWORK

PRODUCED BY

ROBERT KEESHAN ASSOCIATES

SPONSORED BY
Gerber Products Co.
General Mills, Inc.
Derby Foods
Arnold Schwinn & Co.
The Cracker Jack Co.
American Character Doll, Inc.
Brown Shoe Co.

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Syndication Reviews

CITIZEN SOLDIER
Producer: R.W. Alcorn
Distributor: Flamingo Films
30 Mins., Mon., 9:30 p.m.
WNBQ, Chicago (film)

World War II is now buried under a sufficient layer of time for this semi-documentary series to have memorial and historical interest, in addition to serving escape and aggressive gratification like the ordinary actioner. Decidedly, the audience it attracts will be mostly male, for which reason it lends itself to sponsorship by products of the masculine image. In Chicago, where "Citizen Soldier" was caught for review, Schlitz Beer and Oklahoma Oil underwrites the series, and both appear to have made a cagey buy.

Series is produced on a shoestring, owing largely to the U.S. Army's cooperation in lending the necessary equipment and manpower. Unfortunately, the skimpy budget frequently shows through, as for instance in the non-professional casting. To put it bluntly, the performances are noticeably not good by bigtime tv standards, although the lack of slickness in the thesping compensates by helping to promote the documentary feel of the production.

Also, since the Army is apparently unwilling to demolish its equipment, even for the sake of video realism, things like tanks do not blow up when they're supposed to but instead get inundated by explosive sound and a smokescreen. The splattering of the object is left to the imagination.

Leadoff installment, titled "Invisible Soldier," had to do with a longshot military stratagem which, if it worked (and it did), would allow the American infantry to advance across a field patroled by three Nazi tanks. A war-weary sergeant named Pemberton, protagonist of this story, conceives and executes a plan to play dead in the path of the tanks in order to guide artillery fire via field phone. The real life soldier, according to the narrator, received the Silver Star for his heroics.

Episode was embellished with token probing into Pemberton's psyche and with the sub-interest that his comrades think him a coward. Despite these little extras, the storyline was thin and predictable. It was the stark depiction of war, with its attending tensions, that carried the episode along.

Cast received no billing whatever. Most of the soldiers recruited for roles handled the dialog with a flat reading, but the script benevolently kept the conversation spare. *Les.*

Syndication Follow-Up

Silent Service

Apparently "Silent Service" has such a low budget they can't afford any heavies. Consequently, the first show of the fall season, about some nuns being saved from their Solomon Islands hideout by a U.S. sub, is a dull, insipid halfhour with no dramatic values whatsoever.

Segment could have aptly been called "Have Nun, Will Travel." It shows how the nuns are taken to the sub by an Aussie officer, and most of the footage deals with their ogling the sub. Even as a half-hour commercial for the sub service, it's a big zero.

Joseph Stone and Paul King wrote what shall generally be called a story. It wasn't. Peggy Stewart and Peter Hansen are okay in the leads, even though they have very little to do. It's based on real life happenings, which must have had more excitement, and the real-life nun came on at the end for an interview.

Show is a sustainer on KRCA, Los Angeles, which is the fate it deserves. In fact, if the opener is any indication of what's to come, it's reasonable to assume the only reason this is on KRCA at all is that the series is made by the NBC's vidfilm subsid, California National.

Rear Adm. T. M. Dykers, (Ret) is a monotonous narrator.

Jean Yarbrough directs with all the animation of a still-life. *Dacu.*

BRITISH A-R PREPS 'HIPPODROME SHOW'

London, Oct. 7.

Associated - Rediffusion, with plans for its boldest light entertainment venture near completion, is gandering British film studios with the view to hiring floor space for the forthcoming productions. John McMillan, A-R's program controller, said that so far the outfit had viewed the Shepperton lots, but had not yet reached a definite decision. "We're still looking around," he said.

The program, given the working title of "The Hippodrome Show," will make its bow Jan. 1 and will be aired every three weeks in a Thursday night 9-10 p.m. slot. McMillan described the offering as one which will use musical and sight acts from America, the Continent and Britain.

Martin Luther Biopic No Longer TV Issue

The "Martin Luther" biopic now making the tv rounds is slated for telecasting in another 15 markets, according to Lutheran Church Productions, distributors.

The Louis de Rochemont feature kicked up a storm last year in Chicago when Catholic groups complained about its airing. But apparently things have calmed down. The distributor says the pic has been shown in about 15 cities without incident.

CBS Films-Desilu Private Eye Series

Martin Leeds, general manager of Desilu Studios, has made a deal with CBS Film to produce a series titled "The Man Nobody Knows," dealing with a private eye who uses many disguises.

Leslie Harris, CBS Films, v.p. and general manager, made the deal on his recent trip to Hollywood. In about another week, Harris will depart for Europe, where he plans to make arrangements for two series with British commercial tv interests. Besides visiting Britain, Harris will take in Italy, Germany and France.

The Leeds deal gives the CBS subsid eight projects, now either planned or being lensed. A pilot has been completed on "Silent Sabre," a Revolutionary War skein; "Rendezvous," the anthology syndication series currently is being shot in London; "Col. Flack," the comedy series, now is in distribution; "The Diplomat" pilot is set for shooting; "Border Patrol" pilot will be shot in November, and "Collector's Item," starring Vincent Price, which did not find a network berth the past selling season is being taken over for possible syndication by the subsid.

Lacey to Filmcraft

Hollywood, Oct. 7.

Jack C. Lacey, former production head of Roy Rogers Frontiers Inc., has joined Filmcraft Productions as production manager. Firm last week resumed filming of Groucho Marx's "You Bet Your Life" for the ninth consecutive year.

Lacey, while with Rogers, was also producer-director on the CBS-TV "Brave Eagle" series out of the Rogers shop.

Vidpix Chatter

Staten Island declared Saturday (4) "Mackenzie's Raiders Day" in honor of Col. Ranald Mackenzie, onetime Staten Island resident whose cavalry career in the 1870's is dramatized in the Ziv entry. Series in N.Y. is sponsored by L&M and Gallo Wines. It bows on WCBS-TV Wed. (15) at 7:30 p.m. . . . "Honeymooners" makes its debut on WPIX, N.Y., tomorrow (Thurs.) at 8:30 p.m. New "Jackie Gleason Show" on CBS-TV network is spotted on Fridays at 8:30 p.m. . . . **Robert L. Miller** has been appointed traffic supervisor of Telestar Films. He formerly was print expediter for C&C Films . . . **Bill Stern** hosts WPIX's "Time Out for Sports," Tuesdays at 8 p.m. Sterling supplies the film . . . WTRF-TV, Wheeling, W. Va., bought the Encyclopaedia Britannica Film Library, distributed by Trans-Lux . . . Stars of Ziv shows are filming special Community Fund messages to be made available to sponsors and stations. Spots to be used either as part of the program or as separate announcements have been filmed by **Adolph Menjou**, of "Target," **Richard Carlson**, "Mackenzie's Raiders," **Broderick Crawford**, "Highway Patrol," and **Lloyd Bridges**, "Sea Hunt" . . . WOR-TV's "Million Dollar Movie" will have the Jap monster pic "Godzilla" for the week starting Monday (13) . . . **Rod Cameron** did a Falstaff Beer blurb, **Dale Robertson** one for Buick and **Angela Greene** a series for Lux—all on the MPO Productions Coast lot . . . **William Clemens** just completed a role in "Naked City" and moves into featured role in "Gazebo," legiter due in N.Y. soon . . . **Don Morrow** did tv blurb pitch for Stripe toothpaste . . . **Ed Joyce** signed by Tea Council for new tv promo kick.

NEW MBS OWNERS EYE ALAN FREED

New management at Mutual, topped by prez Alexander Guterma, is reappraising the net's programming schedule.

It's known that MBS has held some talks with deejay Alan Freed, currently associated with WABC, N.Y. Freed is set to make a number of feature films with the Hal Roach Studios. The Roach outfit, along with Mutual, is owned by the Scranton Corp.

Understand new management wants to retain present accent on news and special events which virtually makes up the network schedule. However, new management is looking over entertainment programming ideas and examining their practicality.

Series of MBS board meets were held in N.Y. last week when the entire net's operation was given the onceover. Understand net plans to expand the board from nine to 11 members, with Blair A. Walliser, web's exec v.p., slated to become a director.

Leonard

Continued from page 26

weeks here, then back to N. Y. Through his schedule, he's able to ride herd on scripts, casting and cutting of both series. He takes actual producer credit on both shows, rather than retiring to an exec producer level on either of them, and states that as long as he's on his own, he'll continue to control all his properties as on-the-spot producer.

Anent the running controversy over the advantages of New York as a production centre for telefilms, Leonard acknowledges the union problem but states that "if you make it clear that you're going to stay in New York and fight out your battles with the unions beforehand, you can come to an understanding." Since his initial discussions with the unions, he states, he's received every cooperation. As for problems involving overtime, especially as pertains to night shooting, he's adopted the attitude of paying the overtime and cutting the schedule elsewhere. On a straight day basis, if overtime is foreseen, he skips the overtime and extends his shooting schedule for another day. "If I've got to pay eight hours worth of wages for four hours of work, I'd rather go into another day and get a full eight hours. I can make it up elsewhere."

'Green Peacock's' ABC-TV Film Coin

Hollywood, Oct. 7.

ABC-TV Film Syndication is putting up the coin for 13 more scripts for "The Green Peacock" vidseries being produced by Ida Lupino and Howard Duff, and starring Duff.

Husband-wife team, via their Mareella Productions, have lensed two vidpix and may do a third, but meanwhile is busy concentrating on additional scripts, aiming at a January air date. They're headquartered at UI. Dan Mainwaring is story editor on series, and will write six of the yarns. Sindell Agency set Mainwaring for the series.

Although ABC Syndication is involved financially, series isn't tied up for syndication, and may go network. Colgate wanted to buy show as replacement for the axed "Datto," but Miss Lupino felt it was too quick a deal, that there wasn't adequate time for preparation, so nixed it.

Ramon Navarro has a stet role in the series.

Wrather

Continued from page 27

who already had been named to that post prior to the acquisition.

Russ Clancy, previously co-director of national sales, TPA, has been promoted to manager of N.Y. city sales, syndicated division. Kurt Blumberg, formerly in TPA sales administration, has been promoted to manager, sales administration for all sales departments. Manny Reiner, who headed foreign sales for TPA, will continue to head the foreign operation for ITC-TPA.

The combined ITC-TPA sales staff was put at 40 at this stage, with a prediction that the number would swell to 80 within the next few months.

Only major TPA exec not continuing with the combined operation is Michael Sillerman, former TPA exec v.p., who elected to resign. He is eyeing possible financial participation in a major syndication operation.

On the initial "Four Just Men" property, Sidney Cole and Jud Kinberg have been assigned as producers. Cole produced the Alec Guinness starrer, "Man in the White Suit," and Kinberg was previously a "Playhouse 90" producer and associate producer of Metro's "Lust for Life." A production date of Dec. 15 has been set for the start of filming.

The production budget for the 39 episodes was put at $2,000,000 one of the highest budgets cited for an Anglo-American production deal.

Dorothy Winter Back To N. Y. for BBDO

Hollywood, Oct. 7.

Dorothy Winter, longtime director of the live-programming division of BBD&O's Hollywood office, is being recalled to the agency's New York headquarters to become director of all daytime commercial production for the agency.

She assumes her new duties Oct. 15, and will be replaced here by Lawrence Algeo, BBD&O staff producer, according to Wayne Tiss, BBD&O exec v.p. here.

Seidelman Upped

Bob Seidelman moves up in Screen Gems from syndication sales manager to director of syndication sales, a step taken in recognition of the job he's been administrating since last spring.

Jerry Hymans had Seidelman's new title, until he became veepee in charge of SG syndicated properties in May. Since then Seidelman has been in direct control of the company's 35-man field force.

ALL SET TO ROLL!

26 brand-new half-hours featuring championship women bowlers from all over United States. Based on local live show (of same format and by same producers) which *increased* audience-share 167% in 26 weeks to become top-rated program in time period. Sure winner for stations, sponsors.

BOWLING QUEENS

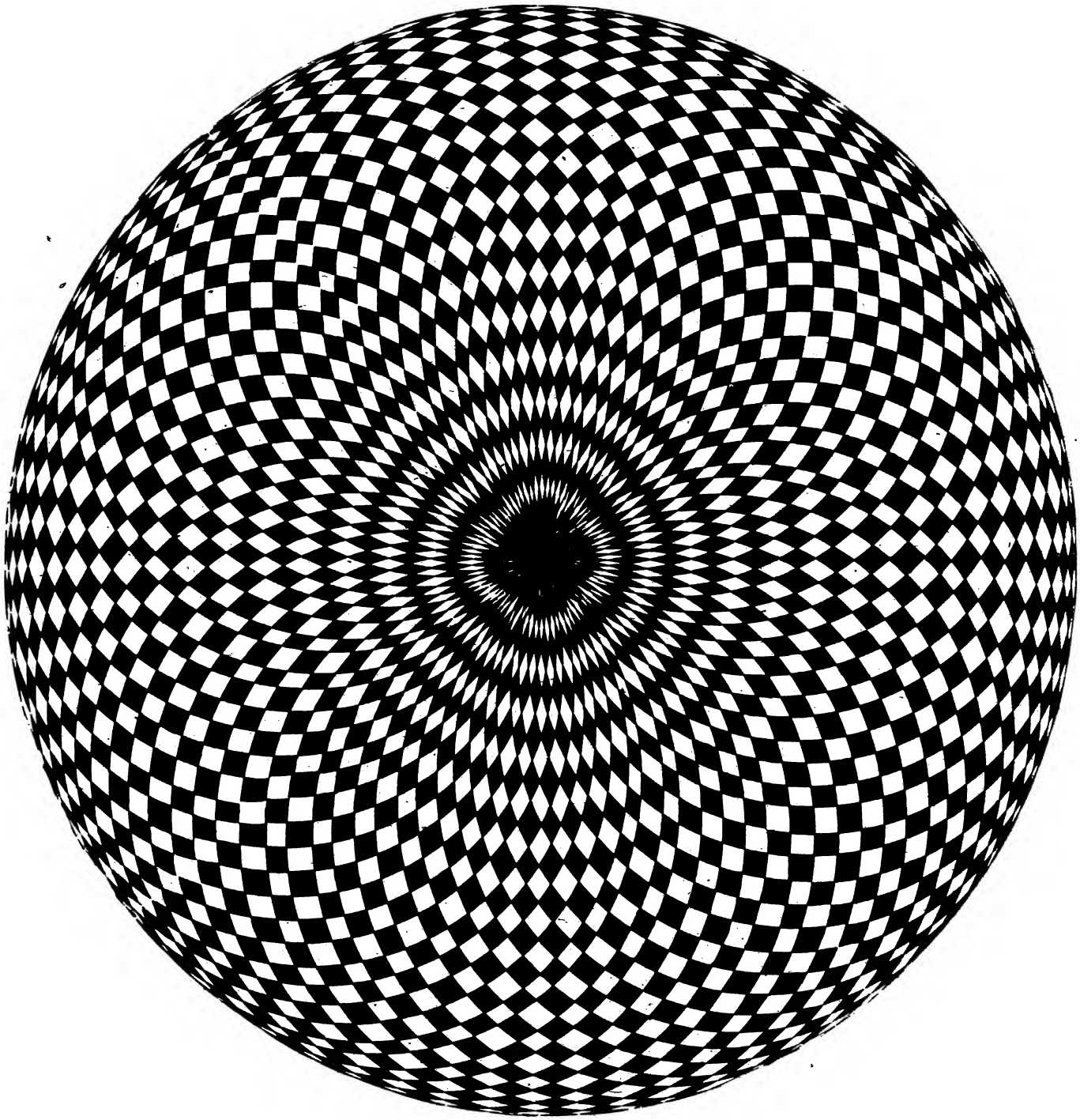
ABC FILMS, INC. LAckawanna 4-5050 1501 BROADWAY, NEW YORK 36

GLEN RIDGE, NEW JERSEY

Custom built ranch home 4 years old —level lot 135 x 350. 8 rooms, 3 baths, center hall, electric kitchen, gas heat, fully airconditioned. 2 car attached garage—swimming pool.

Price: $57,500 — Owner PI 8-5181

Gills



A NEW CONCEPT IN INDUSTRIAL SHOWMANSHIP . . .
GENERAL MOTORS MOTORAMA 1959 OPENING OCTOBER 16TH WALDORF-ASTORIA PRODUCED BY MAURICE EVANS INDUSTRIALS, INC.

MOTION PICTURE: Written by Howard Turner, W.G.A./Directed by Richard Lyford/Music Composed by Laurence Rosenthal/Director of Cinematography Hal Mohr, A.S.C. STAGE SHOW: Choreography Created and Musical Numbers Staged by June Taylor/Music and Lyrics by Glen Moore & Buddy DuFault Set Decoration by Don Shirley/Costumes Designed by Bill Cecil/Lighting by Peggy Clark/Production Superviser, George Hoffman/Director of Programming, Charles Scheuer/ Costumes Made by Helene Pons/Satins by William Skinner & Sons/Velvets by Crompton-Richmond Co./Other Fabrics by Maharam/Jewelry by Marvella/Gloves by Wear Right/Merry Widow Foundations by Warner's/Pellon by Pellon Corp.

INDUSTRIAL AND COMMERCIAL PRESENTATIONS TELEVISION PRODUCTIONS CLOSED CIRCUIT PROGRAMS
MAURICE EVANS INDUSTRIALS, INC. 1860 BROADWAY NEW YORK 23, N.Y. CIRCLE 5-3335 F. ANDREW LESLIE SALES DIRECTOR

From the Production Centres

Continued from page 28

to pick a successor to the late **Don Bernard** as the agency's Coast rep on "Bachelor Father." . . . **Ivan Ditmars**, music director of NBC-TV's "It Could Be You," and **John Nelson**, director of daytime shows for the net in Hollywood, roaming the continent with their fraus for a double fortnight . . . **Ralph Story** back in Hollywood but only long enough to provision his cruiser for a Florida sail before he tackles a few of the offers piling in on his agent , . . After last week's **Bing Crosby** show on ABC-TV, which he directed, NBC put in a fast bid to **Bill Colleran** for his exclusive services . . . **Parke Levy** read **Lou Derman's** tome, "You Can't Mail an Elephant," and ordered him to write a comedy on the postal service as "December Bride" Christmas show.

IN CHICAGO . . .

In a WBBM shuffle, **Art Thorsen** was named production manager vice **Art Mercier**, who now has the title of night supervisor. Mercier continues his hunting-fishing show . . . **Rosemary Rapp** dropped from WGN-TV's "Romper Room" . . . **Connee Boswell** popped for a videotape recording of WBBM-TV's now defunct "Jazz In the Round" in hopes of landing it on a network with herself as emcee . . . WBKB has expanded **Terry Bennett's** chore as "Shock Theatre" host with a "Shocktail Party" segment following the film . . . **Howard Mendelsohn** tapped by **E. Jonny Graff** for field exploitation of the four new shows on the NTA film network. Mendelsohn, will work Chi, Milwaukee and Minneapolis . . . Chirper **Carol Richards** didn't accompany "Breakfast Club" to New York this week because she is pregnant. She'll leave the show shortly . . . **Arnold Shapiro** of the CBS news shop left to take a post on the editorial staff of Hallmark Co. in Kaycee . . . **Bob Woodburn**, partner in Group Productions in Detroit, named resident sales veep for Alexander Film Co. in Chi, replacing **W. A. Hillhouse**, who took a similar post in San Francisco . . . **William L. Klein** engaged in an expansion program for United Film and Recording Studios, including the establishment of branch offices in two other cities . . . **Jim Hardin**, formerly of WBBM's news dept., joined WGN Inc. as a news editor . . . **Bob Conrad** doing new four-a-week children's show on WFMT . . . WGN's **Paul Saliner** got an award last Saturday (4) at the annual VIP Show.

IN LONDON . . .

A new ABC-TV late night show, "After Hours" currently being screened in the web's local area, will go out over the entire network starting next month. Program, which features comedian **Michael Bentine**, is produced by American **Dick Lester** . . . **Aldous Huxley** will make his first in-the-flesh appearance on British tv when he appears in BBC-TV's magazine program "Monitor" next Sunday (12) . . . Because of a shortage of directors caused by the number of them used in Associated-Rediffusion's recent six-part play "Women In Love," the web will have to screen a film tonight (Wed.).

IN WASHINGTON . . .

Mrs. **John Hayes**, former tv commentator **Donna Douglas** and now wife of WTOP prexy, is spearheading effort to get models turned housewives to contribute their $20 checks (when called back to model) to worthy causes. She has done it for some time and is currently interesting others . . . **Carleton Smith**, NBC v.p. who runs WRC here, is president of Washington's United Givers' Fund, having been general chairman of the drive in 1958 . . . CBS virtually has a speakers' bureau here for its newsmen. **Ted Koop** spoke at a farm equipment men convention in Atlantic City Oct. 1; **Bill Downs** addresses St. Louis advertising club Oct. 7; **Lewis Schollenberger** is off to Greensboro, N.C., Oct. 9, to tell the North Carolina Assn. of Broadcasters about "Washington Scene and Heard" . . . **Dick Whitaker** is WWDC's new assistant program director . . . WWDC scooped all media on the walkout of printers at the Washington Star and Daily News, stopping both p.m. papers from publishing Thursday (2). WWDC newsmen tried to check the story of calling deskmen at both papers—and discovered the employes there didn't know it yet . . . . Big hits at the National Press Club's annual Father-Daughter night were CBS' Captain Kangaroo and WRC-TV's puppets, Sam and His Friends . . . Scribe **May Craig**, who had placed hundreds of VIPs under sharp questioning on tv, met the press herself over WGAN-TV in Portland, Me. Six newspapermen asked Mrs. Craig about Ike, politics, world peace, etc.

IN BOSTON . . .

WBZ-TV promoted return of "The Gray Ghost" with Gray Ghost himself toting replicas of civil war cannons around town and soup from sponsor, Habitant Soups. **Fran Corcoran**, WBZ-TV pub. rel. chief, accompanied the ghost in the calls to tv press desks . . . WNAC-TV hosting party for "Bernadette" at Sheraton-Plaza Thursday (9) with Westinghouse . . . **Yolanda Rodriguez** joined **Phyl Doherty's** press staff at WNAC-TV this week and nabbed translation of the Spanish bullfight poster for Desilu "Lucy Goes To Mexico" as first task . . . WEZE, Hub NBC outlet, completed prize winning contest with giveaway of Renault for ad people in anticipation of World Series broadcast . . . Stop & Shop inked for "Crusader" on Thursdays on WNAC-TV with first debuting Thursday (9) . . . WORL inaugurating interviews with prexys of Mass. Women's Clubs Mon. through Fri. at 9:30 a.m. . . . **Jerry Williams** interviewed **Joe Dever**, author of "Three Priests" on WMEX . . . Cast of "Starring the Editors" got a gigantic cake for the eighth anni of the program on WBZ-TV.

IN PHILADELPHIA . . .

John D. Scheur Jr., director of publicity and programming for WFIL, WFIL-TV presented its "Hitch Horse Sense to Horsepower" to the National Safety Council for distribution to more than 2,500 radio stations throughout the country, for the council's 1959 campaign . . . WIP sports director **Jim Leaming** named president of the Phila. Football Writers Assn. . . . Indie station WHAT building new studio and increasing sales force . . . **Lee Stewart**, former television producer, now doing tv feature column on new Sat. edition of the Camden Courier Post . . . WFIL-TV's "University of the Air" returned to the air (29) for the eighth year . . . Ten top Japanese radio and tv execs visited WCAU-TV (3) . . . Oct. annis at WIP include asst. technical supervisor **Reg Harris**, 24 years; engineer **Charles Drock**, 16 years; transmitter engineer **John Maxwell**, 15 years; commentator **Paul Sullivan**, six years

IN PITTSBURGH . . .

Barry Buchter, set designer, has departed Ch. 11 to try his luck in Hollywood . . . **George Davis**, formerly of Packaged Programs, has joined the WTAE news staff and **Robert Potts**, a producer-director, has switched there from WQED, the educational station . . . **Bob Drews** moderated several spots for "Monitor" from the Hiram College Showboat, the Majestic, during its long engagement here . . . **Carl Stasko**, of the KDKA promotion department, has come of age there. He joined the station just 21 years ago . . . **Ricki Wertz** signed for a weather strip at Ch. 4, where her husband, **Tom Borden**, is a director . . . KDKA-TV brought a luxury steamer down from Cincinnati to entertain the local admen for two nights last week . . . **Mike Levine**, KDKA radio's roving reporter, now doing a five-minute spot every night on "Program PM."

IN MINNEAPOLIS . . .

Like WCCO-TV (CBS), KSTP-TV (NBC) and WTCN-TV (ABC) here, local non-major network station KMSP-TV (NTA) presented a special invitation prevue of its new fall programs' lineup . . . Group of CBS national spots salesmen visited WCCO . . . **Vern Stevenson** an addition to WLOL's disk jockey staff . . . WMIN offering new sound accomplished by piping all musical programs through an electric organ's reverberation unit, giving voice and music a concert-like effect . . . KMSP-TV first Twin Cities station to use tape recorder, permitting it to play back its own and other programs . . . WTCN announcers give hula-hoop instructions every hour, or 15 in all before starting over. This is preliminary to a hoop contest to be staged by the station this month

IN CINCINNATI . . .

ABC-TV brass on hand for signing of two-year renewal pact with Scripps-Howard WCPO-TV and **Mort Watters**, head man, the inker . . .

Red feathering here for a day for the United Appeal Fund, **Jack Kelly** and his **Bart Maverick** hat, accompanied by **Bernie Serlin**, Warner Bros. rep and **Pat Hogan** of the Young & Rubicon agency . . . President **Robert E. Dunville** to be joined by his Crosley Broadcasting Corp. lieutenants from Ohio and Indiana for dedication of new WLW-A traveling wave antenna Oct. 16 at Atlanta. **Ollie Treyz**, ABC chief, and his top execs will join Georgia and Atlanta officials in the ceremonies.

IN CLEVELAND . . .

Gerald Spina, ex-WBZ, named program manager, replacing **S. G. "Rudy" Ruderman** who returns to New York . . . **Will Dougherty**, WJW-TV, awarded Air Power Award by Air Force Association . . . **Mel Mercer**, ex-WGAR, announcing on WPVL . . . **Paul Nakel's** "Auction Party" renewed for 13 weeks on KYW-TV . . . **Bert Wayne**, formerly with WNEW, signed to WHK news . . . WGAR General Manager **Carl George** elected Muskingum College trustee . . . **Rudolph Ringwall**, former associate director Cleveland Symphony, moves his sponsored classic disk stanza from WHK to WJW . . . **Sal DeMarco** exiting KYW-TV production staff . . . **Ron Seman** named WJMO sports director . . . **Joe Tanski Jr.** writing-producing KYW-TV "Credo" signoff . . . **Frank Jay** to do KYW "Sohio" newscast while **Bill Tompkins** is on vacation . . . **Tom Fletcher**, WHK newsman exiting after 15 years.

IN SAN FRANCISCO . . .

National Assn. of Broadcasters' President **Harold Fellows** in Frisco for two-day regional session, warned against tollvision and remarked: "There's no doubt many tv quiz programs were rehearsed, or over-rehearsed. The recent disclosures about certain quiz programs have hurt the entire industry. Certainly we can't afford to be immoral" . . . New KTVU salesman is **Paul T. Scheiner**, ex-Ziv TV, Frisco . . . KPIX's $4,000 check first step toward KQED's reaching its $65,000 goal to raise its power to that of Frisco commercial outlets . . . **Charles Maestri**, general manager and vice-president of Lippert Theatres, chose a disquieting (to tv'ers) subject for his speech to the Frisco Fire Department's Lady of Fatima group: "Censorship of Motion Pictures—But What Censorship of TV in the Home?"

Radio Reviews

THIS IS THE CHALLENGE
With Martin Andrews, narrator; Bryna Raeburn, William Redfield, Helen Dumas. Gov. Theodore R. McKeldin, Mrs. Helen Tullis
Writer-Producer: Ira Marion
Director: William Marshall
25 Mins., Mon., 10:30 p.m.
ABC Radio, from New York

Although some individuals are less fortunate than others, by sheer determination and help of others they're able to overcome their able to overcome their handicaps. That's the point of "This Is the Challenge," a 25-minute semi-documentary which preemed last week on the ABC Radio Network. Presented by the web in cooperation with the American Foundation for the Blind, the program was a stirring dramatization of the case history of a sightless girl who rose to become a prominent Baltimore civic leader.

Experiences of Mrs. Helen Tullis, Maryland Gov. Theodore R. McKeldin pointed out in an introduction, is a "story decorated only by the truth." How she majored in speech and dramatics at Hunter College, N.Y. won an M.A. in speech therapy at Columbia U. and established a happy marriage was spelled out with a minimum of sentiment in producer-writer Ira Marion's terse script. A cast headed by Bryna Raeburn, William Redfield and Helene Dumas brought realism to the chronicle as did Martin Andrews' narration. Withal, it was a notable start in bringing listeners documented stories of those who met challenges from life itself. *Gilb.*

Radio Followup

Klavan & Finch

Four hours of live programming six days a week is a pretty tough schedule to maintain in any broadcaster's book. To keep it light, breezy, and entertaining at the same time is an accomplishment that deserves kudos.

Klavan & Finch manage to keep their show on N. Y. indie WNEW out of a rut by combining the tried and true with the unpredictable. It's perhaps this unpredictable element that keeps so many faithful listeners glued to that old fashioned thing called radio.

Team sprinkle their early morning stanza (6 to 10 a.m.) with records, some straight some hooked up via cut ins from other disks, patter, news (on the half hour), and some of the most imaginatively delivered commercials heard on the airwaves recently. A favorite lead-in for K&F is to go on with a phony remote from some location of topical interest with Klavan taking the part of news commentators H. V. Klavanborne or Bob Snout. After a short patter routine, the pair manages to work into the pitch via some left field tie-in and while Finch delivers, or tries to deliver the pitch deadpan, Klavan gives him verbal digs over the remote mike which generally breaks up the proceedings and makes for some of the best listening radio in these parts has provided in a long time. *Syd.*

WCBS-TV's New Setup On Sales Staffers

WCBS-TV's new sales staff consists of Robert G. Baal, Alfred Di Giovanni, Robert A. Innes, Tom Judge, Edward R. Kenefick John McCrory, James Osborn and Stan Schloeder.

Sales staff also includes Walter Stein as research and sales promotion director; William A. Morris, sales promotion manager, and Marion Hampden, commercial traffic manager.

New setup is designed to have sales staff represent the station exclusively in Gotham on local, regional and national basis. Previously station had its own sales manager but used staff and facilities of CBS-TV Spot Sales to represent it locally and elsewhere.

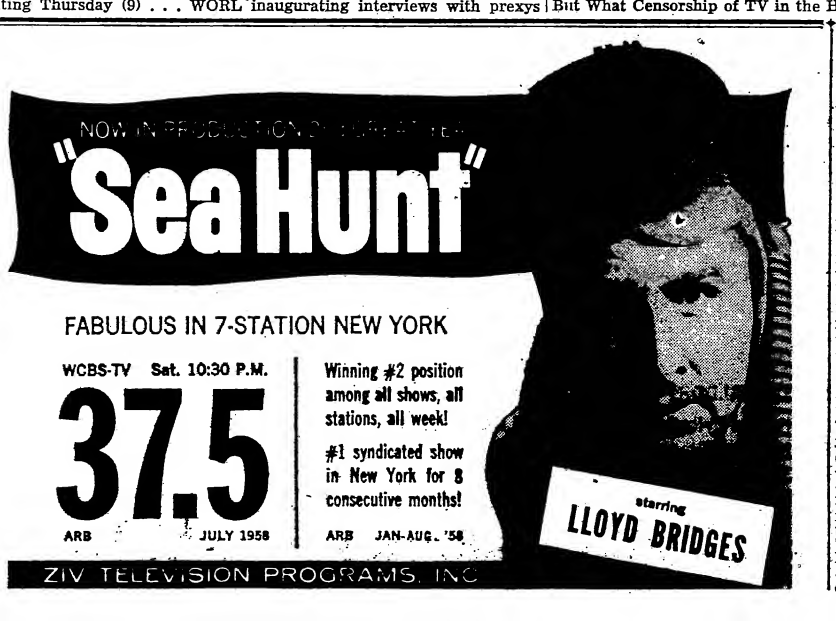
Norman Walt is sales manager for WCBS-TV.

Italo-TV

Continued from page 25

featuring dances and dancers of questionable taste and costuming. Specifically, the editorial mentioned a serialized musical show, "Valentina," run off in four live installments by the local outlet, RAI-TV. "Valentina," with its backstage situations and garbing, it claimed, exemplified the dangers that video presented to the average home audience. (The last stanza of the show ran 30 minutes under announced running time, suggesting that certain numbers had been trimmed.)

Osservatore Romano concluded its editorial by stating that it was "a civil offense to betray" the "friendship" of the television set in this way. While the Catholic organ in the past has several times warned of the "dangers" of tv exposure of certain shows this is reportedly the first time it has gone into specific details (naming shows, etc.) in its criticism. Fact that piece was unsigned is said by insiders to give blast an even more official quality.



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Monte Carlo TV Gets a Reprieve

Paris, Oct. 7.

A few months ago the commercially operated Tele-Monte Carlo station was announced as up for sale and taken by the nationalized French Radiodiffusion Television Francaise to use as a relay station, for their one channel setup, for the South of France. Since then there have been some changes made and Monte Carlo stays commercial and will even get its range increased in a new attempt to impose a commercial web on France.

Biz-backed radio and tv can be beamed into France, but not from France. Monte Carlo, long a deficit since it had only a short range and did not attract too much advertising, will now get another chance when its new longrange system goes into effect in a few months.

Tele-Monte Carlo is owned by the Images Et Son Co., financed by plane builder Sylvain Floirat. This company also runs the radio station Radio Europe No. 1 and Tele-Sarre, which both beam into France from the nearby Saar. It was Europe No. 1 that recently divulged the new plans for Tele-Monte Carlo.

If this goes into effect the whole French Riviera could be serviced by this channel and existing sets could be adjusted for it for the cost of about $12. It is felt that the web will still not be a moneymaker for some time, but a good weapon to force the government into hastening a second commercial channel.

NBC-TV Promotion

Continued from page 24

Could Be You," Bill Leyden; "Truth or Consequences," Bob Barker; "Haggis Baggis," Fred Robbins; "Today Is Ours," Pat Benoit; "From These Roots," Ann Flood; "Queen For a Day," Jack Bailey and "County Fair," Bert Parks.

Winners will be chosen on basis of achievements in advertising, promotion, exploitation, publicity, coupled with originality and ingenuity. Execs of top advertising agencies using daytime tv will be the judges.

NBC itself will boost the daytime lineup with a stepped-up campaign of air announcements and concentrated publicity material wherein each daytime show will get top billing in the NBC daily press bundle. Also headliners on daytime shows will make guest appearance on nighttime program to plug their shows. Bailey, for example, will go on the Tennessee Ernie Ford show; Leyden on Milton Berle's program; Barker on the Gobel show and women performers of the daytime serials will bob up on Perry Como's program. Nighttime talent, in turn, will make guest appearances on the daytimers.

Top execs of NBC's public relations division returned this week from a 20-city tour where they met up with promotion-publicity managers and station managers and stressed the importance of the upcoming ballyhoo.

Drumbeating the audience promotion contest were Kenneth W. Bilby, veep for public relations; Sydney H. Eiges, veep, press and publicity; Ellis Moore, director, press dept.; John Porter, director, advertising; Al Rylander, director, exploitation; Edwin T. Vane, manager, audience advertising and promotion, and Ray Johnson, manager, station promotion.

Undoubtedly, NBC's current endeavor to boost its daytime lineup was in a measure sparked by CBS-TV's recent daytime televisit week stunt which had some 49 housewives from all the states including Alaska viewing daytime fare in Gotham and telling all about in daily dispatches to home town newspapers. But of even more consequence is the competitive ABC-TV threat with the bow next week of its "Operation Daybreak."

Does Pupil 'Attendance' Via TV Entitle Chi As City to State Aid Funds?

Chicago, Oct. 7.

Educational tv, with its accredited classes at home, is causing the Illinois State Superintendent of Schools some discomfort. It raises the question of whether or not the city of Chicago is entitled to regular state aid ($200 per pupil) for students "attending" junior college courses on tv. This would even include prisoners at Statesville, a division of the state pen in Joliet.

Supt. Vernon L. Nickell last week tossed the problem at the Schools Problems Commission for a resolution. The educational station in point is WTTW, Chicago, which has been active for three years.

Nickell said he disapproved of qualifying video classes for state aid and asked that a clearer policy be established for educational tv. "I don't think you can sit out there in some parlor and count that as attendance," he said.

Kansas City—Joe Redmond has been appointed promotion manager of KMBC-TV-KMBC-KFRM by Don Davis, president. Redmond recently resigned from Fox Midwest Theatres where he had been for 25 years.

'DOTTO' & 'VERDICT' HOT ON BRITISH TV

"Dotto," which went blotto here as a result of "rigging" charges, and "Verdict Is Yours" are in the Top 10 shows in England, it was reported this week by Sy Fischer, exec of Frank Cooper Associates, owner of the packages.

Cooper outfit has another package, "Keep It in the Family" also reportedly scoring in English tv. Both "Dotto" and "Verdict," however, managed to get into the Top 10 during their first week on the air.

Peter Potter Shifts 'Jukebox' to KTTV

Hollywood, Oct. 7.

Peter Potter will move his "Jukebox Jury" from KRCA, the NBC-TV o&o here, over to indie KTTV starting Oct. 17. Switch from KRCA has been in the works for some time, since Potter decided to put the show into syndication via videotape. KTTV show will be taped for syndication through Guild Films.

Hourlong stanza, which will go into a Friday at 9 slot on KTTV, has Hollywood stars evaluating the new disk releases.

ABC-TV's Do-It-Yourself Formula On Filming of Web Promotionals

Hollywood, Oct. 7.

ABC-TV has come up with a do-it-yourself formula filming of network promotionals that sees it cast in the role of a commercial producer for the first time. The promotionals are series of five animated one-minute spots promoting the web institutionally and programs individually, with a total of some 1,500 prints out all over the country for a saturation push.

Web is using the one-minute announcements at all opportunities, wherever a sustaining spot is available. Every affiliate has a double set of prints on each spot, and is using them on a run-of-station basis. Within the five announcements, virtually every new show and most of the old ones on the ABC lineup is covered. But use of filmed promotionals, even fully animated ones, isn't new; fact that ABC produced them itself is.

Web's Coast advertising & promotion chief, Elliott Alexander, set up the operation, which consisted of calling in Coast designer Saul Bass to design the spots and then farming out the various production elements and assembling them for the finished product. Bass, who specializes in designing motion picture titles, corporate symbols, etc., dreamed up the format and design and wrote the continuity with Alexander.

Actual animation was farmed out to indie animator Bill Hertz, former Coast head of the Shamus, Culhane commercial house. Bill Liebert composed and conducted a specal score for the promotionals. Then, with Hertz' finished negative, Liebert's score and the voicetracks of Mel Blanc, Sara Berner and Alan Reed, National Screen Service was assigned to assemble the finished product, from which prints were made. Final prints then went out to each ABC affiliate and the campaign was on. Affiliates currently have only four of the spots; fifth was dubbed last week and will be in their hands shortly.

Houston—James C. Richdale Jr., has been named veepee and general manager of KGUL-TV it was announced by C. Wrede Petersmeyer, prez of KGUL-TV. Richdale was former veepee and general manager of KOTV, Tulsa.

"GEE! THIS BEER REALLY TASTES LIKE BEER!"

He's taste-testing a product he saw advertised on WGN-TV. And he's *sold!* The program he saw was Sea Hunt, where he and 917,930* other viewers watch—and buy as a result—every week. (*Nielsen: Aug. 10-Sept. 6, 1958) Viewer enthusiasm for top-rated shows is what you expect to get on WGN-TV.

That's why Top Drawer Advertisers use WGN-TV.

Let our specialists fill you in on some exciting case histories; discuss your sales problems and advise you on current availabilities.

The station that puts "GEE!" in your Chicago sales!

Chicagoans watch Channel 9

WGN-TV

Foreign TV Reviews

Continued from page 35

as chairman, are lively individualists who speak their minds frankly and never miss a debating trick.

In the current panel are two ex-Cabinet Ministers—one on each side of the political fence. One is Peter Thorneycroft, who resigned his position as Chancellor of the Exchequer at the beginning of this year because he didn't see eye to eye with his Government colleagues. The other is Emanuel Shinwell, who held office in the Labor Governments from 1945 until they were defeated by the Tories some years later. W. J. Brown, a rugged Independent, is on the Conservative side and Anthony Wedgwood Benn, a cultured Socialist, completes the Opposition team. Chairman Frank Byers plays no part other than to present the problem to be discussed.

In program reviewed there were only two topics for discussion — Archbishop Makarios's latest proposal for a settlement of the Cyprus crisis and the brighter picture presented by the latest balance of payments returns. Surprisingly, it was the latter subject that led to the more vigorous argy-bargy between the two teams. The program may be a little hard to digest immediately after the traditional Sunday lunch and could easily justify a better slot. *Myro.*

WHACK-O!
With Jimmy Edwards, Arthur Howard, Peter Glaze, June Whitfield, Christopher Hey, Frank Middlemass, John Stirling, David Langford, Edwin Apps, Michael Stainton, Hugo de Vernier, John Lewis, others.
Writers: Frank Muir and Denis Norden
Producer: Douglas Moodie.
30 mins., Tues., 7:30 p.m.
BBC-TV, from London.

Based on the events at a shady British private school, this follow-up BBC-TV series starring comedian Jimmy Edwards, is good slapstick fun. Edwards, who was at one time a school teacher, plays his role as headmaster with plenty of gusto and spits out the gags in his inimitable manner. He's a natural for the part and is ably backed by a well picked supporting cast. The script, by one of Britain's top comedy writing teams, Frank Muir and Denis Norden, is tailored to the comic's style.

New series kicked off with a yarn about a Sunday paper drive to clean up the private school racket. Edwards discovered that one of his new pupils had been planted by the paper and with the aid of his crazy second in-charge, played by Arthur Howard, saved the day via several hilarious situations.

DIE ABWERBUNG
(The Resignation)
With Rosel Schaefer, Arne Madin, Lotte Brackebusch, Fritz Schmiedel, Horst Tappert
Director: Rolf Haedrich
Producer: Hessischer Rundfunk
Writer: Erich Kuby
60 Mins.; Thurs., 8:20 p.m.
West German TV, from Frankfurt

This one, intelligently written by Erich Kuby on request by Hessischer Rundfunk, is another (the fourth on local tv) contribution to the unholy German postwar situation. It's an ideological drama about the divided Germany and its tragic consequences, depicted via the fate of an East German family in a very convincing manner.

Story concerns a well-situated West German architect who visits a befriended family in East Germany. There is nothing but talk along the 60 minutes, but the dialog between the West German and the East Germans is so tight and powerful that the audience's interest never lets up. It reveals the tragedy of freedom-abiding people who are forced to live under a regime which their view upon life simply cannot accept. The East German woman in this temporarily plays with the thought to flee with her son to W-Germany, but then realizes that she must stay for the sake of her family and (she still owns an enterprise) also her employees who believe in her.

Piece ends without much hope. Author doesn't know how to solve this East-West problem. One East German thinks that war would be the only solution (since only war would make them get rid of the regime), but the author rejects such a "solution." War would probably mean the end of everything. He hopes for another solution, even if many, many years (for many perhaps too many?) may pass by. It's a piece that forces upon meditation. It may also open the eyes of those who have it so good that they are inclined to forget about those unfortunate people who know the word freedom only in connection with propaganda slogans. Acting was satisfactory. Direction by Rolf Haedrich deserved the compliment of being outstanding. Technical credits were very good. *Hans.*

KEEP IT IN THE FAMILY
With Bill Owen, others
Producer: John Irwin
Director: Colin Clews
30 Mins., Mon., 8 p.m.
Associated TeleVision from London

Making its bow in the fall schedules, the British version of this American game will have to overcome many teething troubles to justify its peak viewing slot. On its first outing, "Keep It In The Family" lacked any spirit of competition, chiefly because questions were far too simple. In his first resident role as emcee of a quiz show, actor and panelist Bill Owen muffed his chores and displayed nerves. The rules of the game were not clearly or completely explained and Owen was never master of the situation.

The families contesting in the opening show each comprising five members, were hardly taxed by the questions which included listing 10 male names beginning with "A"; 10 types of footwear; and 10 games played with one ball. Prizes, however, were attractive, ranging from a complete suite of dining room furniture, to a fully comprehensive sports outfit. This game has the makings of a solid quiz offering, but first the rough patches will have to be smoothed out. *Bary.*

PEOPLE IN TROUBLE
With Daniel Farson, others
Writers: Stanley Craig, Nikola Sterne
Director: Rollo Gamble
15 Mins., Tues., 10:45 p.m.
Associated-Rediffusion from London

The effects of poliomyelitis and how victims cope with resultant disabilities was the subject for the first in a new series of Associated-Rediffusion's "People In Trouble." The program has earned a worthy high reputation in the past for its forthrightness and candid approach to a number of delicate subjects ranging from nudism to homesexuality and, under several different titles, has explored comical and serious facets of life. The offering is smoothly filmed and edited and the probe is conducted by Daniel Farson who has a likeable manner and doesn't pull his punches.

Program reviewed had Farson talking to some polio victims who had adapted themselves to a new way of life. One, an ex-Army officer completely paralyzed except for his head and permanently in an iron lung, demonstrated how he followed his new hobby between his teeth. He was completely dependent on his Army pension—and the authorities weren't too generous he revealed. Another victim, a doctor, confined to a wheel chair, said he now felt better adapted to practicing because he had more sympathy with his patients. Farson handled the interviews with tact and a firm hand to make it an absorbing program. *Bary.*

THE LARKINS
With Peggy Mount, David Kossoff, Ronan O'Casey, Ruth Trouncer, Hilary Bamberger, Shaun O'Riordan, others
Writer: Fred Robinson
45 Mins., Fri., 10:15 p.m.
Associated TeleVision, from London

Scripter Fred Robinson makes his first entry into tv with a domestic comedy series about a cockney family which smacks of authenticity and has a lot of laugh material. Offering has two very competent headliners in Peggy Mount and David Kossoff and there's a solid supporting cast. Both production and sets are good and the show looks set to capture a fair slice of the late night audience.

First situation, subtitled "Wide Open House," had Peggy Mount staging a welcome home party for the son of the house who'd just completed his National Service. Kossoff opposed the idea on the grounds that it would be expensive and that the boy had never been more than just a few miles from home. But mother, the tough member of the household, got her way while pa acted as doorman. *Bary.*

CAMERA TEST
With Leslie Mitchell, others
Director: Graham Watts
7 Mins., Tues., Wed., 6:53 p.m.
Associated-Rediffusion from London

Associated-Rediffusion has come up with an ambitious piece of tv in this short offering. Program is designed to put little known professional performers before the cameras to do their stuff as an audition in the hope that important show biz folk might be watching—and perhaps like what they see. Show has all the informality of an auditioning session and has Leslie Mitchell introducing the acts quickly and without any trimmings.

Performers in the program caught included a song duo, a folk singer and a songstress. Before each act, the artist's name and agent was revealed. Accompaniments were supplied by a piano. Acts were nothing outstanding, but a little coaching and polish could have turned any one of them into goodish bill fillers. *Bary.*

Foreign TV Followup

Sunday Night at the London Palladium

With this entry, "Sunday Night at the London Palladium" returns with big league talent in its best bill of the season. Paul Robeson was the headliner and the array of supporting acts was consistently good to make it a lively and entertaining program.

On his initial tv program a few weeks back, Robeson made little or no concession to popular taste, but this time his program had wide appeal. With Lawrence Brown accompanying on the invories his songalog started with "The Bonnie Bonnie Banks of Loch Lomond" and finished with "Ole Man River," the number with which he has always been personally identified. His stint was completed with "Water Boy" and "Just A'Wearying For You" and provided an effective balance. His personality was as great as his voice.

One criticism which could be levelled at the bill was that there were too many singers. In addition to the star, there was Eve Boswell and the Kalin Twins, each delivering a couple of numbers. Both were okay as far as they went, but more contrast would have been welcome. Jay Marshall provided the main comedy with his combined patter and magico act. A shrewd and well-timed routine, which put the accent on laughs. Bruce Forsyth, the resident emcee, is settling down to the assignment and handled the "Beat the Clock" spot in a helpful and friendly way. But his solo turn, which comprised song and dance and piano bit, was somewhat labored. The Tiller Girls gave another fine demonstration of precision dancing. *Myro.*

Chelsea At Nine

The Granada-TV policy of putting an international star at the top of the bill of its "Chelsea At Nine" weekly 60-minute variety offering, was continued when Isaac Stern headed the layout (30). The violinist gave a glittering performance of Saint Saens' "Rondo Capriccioso." Some neat camera work added impact to Stern's faultless performance and captured his concentration. The Peter Knight orch, usually capable of any musical chores, did not however on this occasion come quite up to the standard required.

Making his second appearance on the program after scoring a hit the week before, American comedian Don Adams failed to please as much as he had done previously. His material was familiar and one routine about modern art was slow and obvious. Later in the show, however, he recaptured some of his former glory with his impressions on British films Hollywood style, and demonstrated his keen observation.

A couple of Spanish dancers, Susana & Jose made a pleasant impression with a Flamenco dance routine. From Paris, The Yan Marionettes provided an average display of puppetry. One of Britain's top swing bands, Johnny Dankworth's, made nice sounds on an original entitled "The Colonel's Tune," and in a tribute to Duke Ellington, when the outfit played a Dankworth arrangement of "Don't Get Around Much Any More." Band was mounted on what appeared to be scaffolding with the sections scattered and when the cameras began to roam it proved to be distracting. As usual, the Granadiers, show's resident song and dance team, turned out a couple of faultless entries. Emcee Lionel Murton appeared to have hit the right formula for handling the program and was concise, but radiated a lot of warmth. *Bary.*

Yule Shopping

Continued from page 23

through the Christmas season. Bell & Howell has bought into the same skein for two dates, Nov. 25 and Dec. 9.

Bell & Howell in an extensive drive to push camera film equipment has purchased half-hour segments of "Ellery Queen" on Dec. 5 and 19, and placed still another order on NBC for "Cimarron City" on Dec. 6 and Dec. 20.

Elgin Watch Co. will attempt to hypo its Xmas sales by way of partial sponsorship of CBS-TV's "Perry Mason" on Dec. 6 and 13, and the watch company has also bought into the Dec. 4 segment of "Playhouse 90," on CBS-TV. Also on CBS-TV, Van Heusen has purchased partial sponsorship of seven "Perry Mason" programs running through the Christmas season.

Ronson lighters in a stepped up drive for sales has signed to bankroll two one-quarter hour alternate week participations on the Arthur Godfrey daytime show starting this week and winding up in the latter part of December.

At ABC-TV, Elgin Watch has agreed to co-sponsor "Cheyenne" on Dec. 2. Mennen has placed an order for Gold Crest on American Bandstand on Dec. 11 and Mars also will pick up partial sponsorship of the Dick Clark show from the first of Oct. to the middle of Dec.

In addition to the heavy schedule of participations and one-shots that is currently being placed, the drive to pick up the Christmas coin is being conducted via specials. Hallmark cards will sponsor two specials, "Kiss Me Kate," on Nov. 21 on NBC-TV and the second "Christmas Tree" on Dec. 14 also on NBC. U. S. Time is pencilled in for two specs also, the first falling on Nov. 22 and the second on Dec. 22. Both are NBC-TV shows with Jerry Lewis.

At CBS, Shaeffer Pen has inked to sponsor "Little Women" on Oct. 16 and "The Gift of the Magi," on Dec. 9. Timex Watches has penned for the "Times All-Star Jazz Show" on Nov. 10 and a second jazz show on Dec. 1. Westclox Division of General Time, not to be outdone by Timex, will sponsor "Wonderful Town" on Nov. 30.

'Plot Thickens'

Continued from page 25

one week because of his hospitalization in Florida, and Judge Matthews arranged for an examination of his physical condition through the U. S. attorney's office in Miami before next Friday.

FCC's voluntary—and surprising—actions in the Miami channel 7 and Orlando channel 9 cases left tv industry spokesmen here wondering who is next.

The commission said its decision to investigate and review the cases was triggered by information in the hands of the Harris Subcommittee, known technically as the House Legislative Oversight Subcommittee.

The Harris group has discontinued further public hearings until after the November elections, and there remains a question of whether the subcommittee will continue to function after its present authority to do so expires Jan. 3. But the death of the Harris Subcommittee does not necessarily mean that the bloodhounds are off FCC's heels. Harris told VARIETY that the House Commerce Committee, which he also heads as chairman, has authority to probe FCC anytime it chooses.

FCC announced its doublebarreled investigation of Miami channel 7 and Orlando channel 9 Thursday (2).

The commission issued a "notice of inquiry" that a probe will be launched of expart goings-on in the struggle between Mid-Florida Television Corp. and WOR, Inc., for the Orlando outlet. FCC gave the channel to Mid-Florida, which now is conducting program tests on it with the call letters, WLOF-TV. The U. S. Court of Appeals upheld FCC's decision favoring Mid-Florida last May 15.

The FCC "notice" concluded: "The commission will report the results of its inquiry and will take such further action as in its judgment appeals appropriate at that time."

The words kindling the most interest were "such further action."

In the other development, FCC notified Biscayne Television Corp. that it is withholding any action on two AM-FM applications the company has filed until it completes a probe of the grant of Miami channel 7 to that company. The applications involve the proposed sale of the company's AM and FM stations (WCKR-AM-FM) to Dade Broadcasting Co., as well as the request of the company that it's expiring FM license be renewed. The AM-FM sale application was filed May 2. Biscayne's tv station, WCTK-TV, target of the FCC look-in, has no application before FCC.

Testimony and exhibits in the Harris Subcommittee's record, FCC said, "contain allegations which raise a question as to the propriety of certain means employed on behalf of Biscayne" to win the Miami channel 7 permit. The AM-FM applications will be laid aside until the tv matter is finished, FCC said.

Meanwhile, public hearings ended late Wednesday (1) on whether the Public Service Television Co. license for Miami channel 10 should be affirmed or cancelled. Judge Horace Stern, retired Pennsylvania Supreme Court chief Justice who is acting as a special hearing examiner for FCC in the case, indicated he will strive to have his "initial decision" completed by Christmas. Attorneys involved in the proceding agreed that the record, still to receive certain legal documents, will be closed as of Oct. 10, with final oral arguments to be held Nov. 17.

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IDOLESCENTS IN DUAL ROLES

All-Industry Radio Music Panel Primping for ASCAP-BMI Talks

The All-Industry Radio Music License Committee, representing a cross-section of the broadcast industry, met in New York last week to prepare for the upcoming negotiations with both the American Society of Composers, Authors & Publishers and Broadcast Music Inc. for a new deal. Emanuel Dannett, of the law firm, McGoldrick, Dannett, Horowitz & Golub, was selected as counsel.

The current licensing pacts with ASCAP and BMI run out this year. The broadcast committee indicated that it was ready to start immediate negotiations. In its deal with the television industry last year, ASCAP agreed to a carryover of the old pact's terms into the new deal and there's a strong likelihood that the Society will ask for a similar deal with the radio broadcasters. ASCAP is currently getting about 2% of the broadcasters' gross revenues for its blanket licenses. That now adds up to about $10,000,000 annually. BMI gets about one-half of this figure from the radio broadcasters.

Col Sales Revamp In Pop, Longhair

Columbia Records is realigning the sales setup of its pop and longhair divisions. Personnel reshuffling was made by William P. Gallagher, Col's director of sales.

In the pop area, David R. Kapralik has been set as merchandise manager for singles. He will also be manager of field communications. To increase coordination between single records promotion and popular artists' relations, Frank Campana and Robert Burrell have been named managers of single records promotion. Kapralik has set William Levy as director of field communications handling diskery's sales newsletters.

Meanwhile, at the longhair end of the diskery, Peter Munves, formerly coordinator of special merchandise, is taking over as merchandise manager responsible for the international merchandising of the Masterworks catalog. John Woolford, as manager of Masterworks promotion, will assume full responsibility for field promotion of classical product. In addition, Woolford will handle artists' relations for Masterworks, including coordination of tours and personal appearances.

Court Overrules UI On Gottlieb-Fordis '5th' Plea

Hollywood, Oct. 7.

Superior Court Judge Alfred Gittleson has overruled demurrers by Universal-International in the suits of Arthur Gottlieb and Victor Fordis—two Local 47, AFM, members—who were fired by the studio for taking the Fifth Amendment before a House Un-American Activities Committee in 1956.

Ruling means that the case, which has been dragging for two years, will finally be set for a trial.

Tunesters are suing UI with the support of Local 47 and attorneys A. L. Wirin, Robert Rissman and Paul Posner.

The AFM's position is that UI violated the contract it had at that time with the union by firing Gottlieb and Fordis for taking the Fifth.

Redd-E Label's Buildup

Music publisher Redd Evans is on a buildup binge for his Redd-E disk label.

Diskery, which is now rolling with the Fields-Madera orch slicing of "Holy Mackerel," has added crooner Mel Garrett, thrush Jeanne Burns, The Idols, a new vocal group and El Rojo orch to the talent roster.

Shad Exiting Mercury

Bob Shad is planning to leave his post of eastern artists & repertoire chief at Mercury Records in November. Shad took over the top spot in the east when Hugo Peretti and Luigi Creatore switched from Merc to Roulette a couple of years ago.

Shad is now mulling a new disk tie or going into business for himself. No replacement has been set for him at Merc as yet.

20th-Fox Label's Blockbuster Mood (A la Pix) on LPs

Taking the "blockbuster" peg from its parent motion picture company, 20th Century-Fox, the 20th-Fox label is preparing a similar campaign for its LP schedule. According to diskery's prexy Henry Onorati, firm will avoid flooding the album market with releases but instead stick to a schedule that will call for about five sets a month with one blockbuster in the batch that will receive special treatment.

Initial blockbuster from the 20th-Fox diskery will be a two-pocket LP set featuring the late Glenn Miller's orch. Package will feature the soundtracks from two of 20th's pix in which Miller appeared. The films are "Sun Valley Serenade" (1941) and "Orchestra Wives" (1942). The deal for the package was arranged between the Miller estate and RCA Victor.

The Victor label came into the picture because it originally had the rights to the soundtrack sides. Some of the tunes from the soundtrack had been issued by Victor on two 10-inch LP sets but the packages were subsequently filed in the vaults when Miller re-recorded the same songs for 12-inch packages.

The Miller package, says Onorati, will be the first in a series of soundtrackers that will go under the heading of "From The Treasury of 20th Century-Fox." Onorati figures that with the move-in of so many pic companies into the disk business a new line of cooperation will develop because of the fact that many artists in pictures have been pacted by rival labels.

Onorati headed for the Coast Monday (6) to huddle with the studio brass on other soundtrack projects.

SHULMAN G.M. OF EPIC IN EXIT OF NIELSEN

Albert Shulman is replacing Bill Nielsen as general manager of Epic Records. Label, which was launched in 1953 as a subsid of Columbia Records, releases in the pop and classical fields.

Nielsen, who had been with the Columbia operation for the past 13 years and general manager of Epic since the first of this year, is now dickering with several other diskeries for a new tie. Before taking over the general manager's spot, Nielsen had been Epic's sales chief.

Shulman is moving over to Epic from Col's Custom Record division which he headed since 1955. He joined Col in 1941 and after a three-year hitch in the Army came back to the diskery as production expediter in New York.

New Destiny Label

Bob Archibald, former band musician, is swinging into the disk business with Destiny Records.

Firm, which is currently lining up artists for a recording teeoff in about a month, will hit the pop and jazz fields.

THEY WRITE 'EM AND CHIRP 'EM

By MIKE GROSS

An offshoot of the pop music biz's current "accent on youth" is the emergence of the crooner-composer. It marks a distinct difference from the old days of Tin Pan Alley when there was a definite separation between the songwriter and the singer. "Today," a vet publishing man pointed out, "the music-bent youngsters have an impulse to write as well as sing."

Beverly Ross, 22-year-old out of a New Jersey chicken farm, is the latest to get in on the crooner-composer (or in her case, writer-warbler) parlay. She's being prepped for a prime promotional buildup by Columbia Records and she's been nabbed to a cleffer's pact by E. B. Marks, with Arnold Shaw, firm's general professional manager, guiding her in a managerial capacity.

The Col push on Miss Ross marks the first time that a major label has put its energy behind a femme in the writer-singer sweepstakes. The field, heretofore, has been dominated by young males.

Doubling Scorecard

On the disclick list, currently, the crooner-composer tandem is working for Robin Luke with "Susie Darlin'" (Dot); Jack Scott with "My True Love" (Carlton); Eddie Cochran with "Summertime Blues" (Liberty); Paul Anka with "So It's Goodbye" (ABC-Paramount); and Don Gibson with "Look Who's Blue (RCA Victor); and in this week's current releases there are the crooning, composing contributions of Bobby Darin's "You're Mine" and "Mighty Might Man" on the Atco label and

(Continued on page 54)

Cap's 33 Hi-Fi Sets for 'Fest'

Hollywood, Oct. 7.

Capitol Records is introducing one of its strongest fall album releases in company's history with the October distribution of "International Festival of Music" — 33 new hi-fi packages.

The releases, comprised of 17 new pop recordings, six FDS classical recordings, three in the Capitol of the World international series, and seven new Christmas music albums—all go out in release this week.

Artists repped in the pop catagory include Jackie Gleason, Del Courtney's orch, Billy May, Freddy Martin, Lou Busch, Stan Kenton, Red Nichols, Tommy Sands, Fred Waring, Pee Wee Hunt, Cliffie Stone, Bobby Hackett, Ethel Ennis, June Christy, the Four Freshmen, Keely Smith and Sam Butera & The Witnesses.

Lampley, Prince Added To WB A&R by Avakian

George Avakian is bolstering his artists & repertoire staff at the newly launched Warner Bros. with Cal Lampley and Bob Prince. Both Lampley and Prince worked under Avakian when he was in charge of pop albums at Columbia Records. Avakian now heads a&r at WB.

Lampley and Prince will assist Avakian in producing, editing and planning. Prince, incidentally will also record for the label. His first project will be his own composition, "N.Y. Export Op: Jaz," which was introduced this season in ballet form by Jerome Robbins' company.

The WB label is shaping as a stamping ground for exitees from the Col label. In addition to Avakian, Prince and Lampley, other ex-Columbians are prexy James B. Conkling and sales veepee Hal Cook.

Randy Wood's 'Wait Till After Xmas' For Major Splurge in Stereo Field

By HERM SCHOENFELD

A reformed skeptic regarding stereo's chances, Randy Wood, Dot Records chief, now estimates that the new disk development will provide a tremendous shot-in-the-arm to the industry during the next few months. The full impact of stereo, he predicted, will be felt immediately after the Christmas holidays when a vast number of new phonographs, equipped for stereo, will be in operation in the home.

Wood stated that such inventory problems of stocking the right amounts of monaural and stereo disks will be solved within 18 months. He was confident that by that time the industry engineers will have developed a fully and truly "compatible" stereo disk which could also be played on conventional machines. Such a development will obsolete the present monaural LPs and permit the dealers to stock up only on the compatible disk.

While the disk industry gross has tapered off somewhat from last year during the first half of this year, Wood stated that stereo is now proving to be a "rejuvenating" influence on sales. It's getting consumers into the stores to ask questions about and even to buy the stereo disks. The Dot prexy estimated that about 7% of the total album market is currently stereo.

Wood, whose sale of Dot Records to Paramount Pictures a few years

(Continued on page 65)

The Delayed 'Cover'

Morty Craft, artists & repertoire topper at MGM Records, believes in giving a song a second chance. Craft recently assigned "It's All in The Game" to Tommy Edwards although the crooner had cut it five years before for MGM. The new slicing is currently a hot pop seller.

Craft is now looking for a repeat of that pattern with Bill Farrell's "Circus." Farrell recorded "Circus" for the first time six years ago under the MGM banner. Now Craft is bringing out Farrell with a new slicing of the tune under the Cub label, an MGM subsid.

ASCAP's Jan.-Aug. $15,872,000 Melon; 400 at Coast Gab

Hollywood, Oct. 7.

The American Society of Composers, Authors & Publishers distributions during the period between January through August of this year will total $15,872,000. Out of that coin the melon was split so that the membership received $5,448,000 in April, $5,308,000 in July, and the remaining amount goes out this month. At this rate, ASCAP's total distribution for the year will be around $23,000,000, including the foreign dividends.

Figures were disclosed Sept. 30 when approximately 400 ASCAPers gathered in the Regency Room of the Sheraton West (formerly the Town House) at a semi-annual meeting. Membership was told that the income derived from licensees, interest on U.S. Treasury notes and from dues totalled $19,291,000 for the eight-month period.

ASCAP's operating expenses, which included compensation and salaries, legal retainers, rents, etc., in this same period came to $3,418,880—the same as in 1956 and 1957.

Comptroller George Hoffman made the financial report for treasurer Frank Conner, who couldn't make the meeting.

A little excitement hit the two-hour conclave when Ned Washington, one of the west coast direc-

(Continued on page 65)

MICHAELIS PUTTING NEHRU ON DISK-FILM

Arnold Michaelis, president of Recorded Communications Inc., flies out Friday (10) for an Oct. 28-29 disking session with Prime Minister Nehru of India in New Delhi.

Michaelis will do the Nehru "recorded portrait" also in film form, for telecasting, besides the disking. Others in his series have been Adlai Stevenson, Mrs. Eleanor Roosevelt, Richard Rodgers, Oscar Hammerstein 2d and most recently Maurice Chevalier (still unreleased). He also plans one with Danny Kaye.

Mrs. Michaelis is accompanying, and on their return from the New Delhi appointments they will stop off in Rome, Paris and London to film and LP-record other politico and show biz personalities.

Marcuse's 'Alley' Book

Maxwell Marcuse's "Tin Pan Alley In Gaslight" ("a saga of the songs that made the gray 90s gay") is being published by Century House.

Otto Harbach has authored a foreword.

RCA Switches Disk Personnel

In a move to streamline its operation, RCA Victor made a wide reshuffle of its personnel last week in the merchandising and promotion departments.

Alfred Leonard, formerly east coast promotion manager for Victor's Red Seal division, has been upped to administrator of Red Seal merchandising. Gil McKean, who had been handling Victor's tape line, has been promoted to administrator of pop package merchandising. Both will report to Dave Finn, the diskery's merchandising exec.

In the ad-promotion-publicity department under Bill Alexander, Herb Helman has been upped to manager of the department of press and information. He'll be assisted by Bob Kotlowitz, for albums, and Jack Dunn, for pop singles. Meantime, Ann Fulchino, who was handling pop singles has been promoted to a new spot with Victor's Coast office as publicity administrator there. Also reporting to Alexander will be Bernie Miller, who was promoting Victor's artists on television but is now managing promotion for the Red Seal division.

In field personnel switches, Merritt Kirk has been named manager of field sales in the Frisco area while John Trifero has been moved into the field in the Philadelphia area. Both report to Sal Peruggi, field sales manager.

Seeco Launches New Low-Priced LPs in Cuba

Sid Siegel, president of Seeco Records, launched his new $1.98 Tropical LP line in Cuba last week. During the Havana preem of the new lowprice Latino line, Siegel also revealed that from now on the entire Seeco and Tropical catalog will be pressed in Cuba.

The pressing will be done in a new plant equipped with 10 injection mold presses. During his Cuban stay, Siegel will head recording sessions with Celia Cruz, Sonora Mantancera and Carlos Argentinos. They'll be released under the Seeco banner.

Jocks, Jukes and Disks

By MIKE GROSS

Beverly Ross (Columbia): "STOP LAUGHING AT ME" (E. B. Marks†) has a takeoff potential for newcomer Beverly Ross who gives this country-flavored tune a rocking ride for juve appeal. "HEADLIGHTS" (E. B. Marks†) is a moody ballad that gets its spinning chances from an effective multi-tracked vocal.

Keely Smith (Capitol): "YOU ARE MY LOVE" (Weiss & Barry†) is a topnotch ballad that gets a warm and likable reading and should win lots more fans to the Keely Smith side. "THAT OLD BLACK MAGIC" (Famous*) is given an energetic treatment by Miss Smith and her partner, Louis Prima.

Vaughn Monroe (RCA Victor): "GHOST TRAINS" (Hill Range†) is an offshoot of "Ghost Riders In The Sky" but without same takeoff power. "TEN CHAPERONES" (Knollwood*) sets up a latino beat and a novel lyric idea in an appealing vocal manner.

Bobby Freeman (Josie): "NEED YOUR LOVE" (Clockus-Benell†) has the r'n'r beat that usually gets the femme teeners screaming for more. "SHAME ON YOU, MISS JOHNSON" (Clockus- Benell†) is a wild rocker pegged for juke appreciation.

Dick Lee (Metro): "HAVE GUITAR, WILL TRAVEL" (Planetary*) is a swinger with a good chance to go far on the spinning circuit because of forceful delivery and bright backing. "MY LOVE FOR YOU" (Figure†) is in the big ballad groove but doesn't have enough staying power.

Neil Steven & The Dee-Vines (Brunswick): "WHAT COULD BE BETTER" (Chappell*) blends a swinging and rocking beat for the new vocal group in a way that could turn their first side into a hot spinning item. "MORE AND MORE" (Cornell*) is a run-of-the-mill rocking ballad but the group does well by it.

Dick Haymes (Sunbeam): "AS YOUNG AS YOU FEEL" (Vernon*) returns Dick Haymes to a warm baladeering groove that will make the jocks pay attention. "SUFFER" (Sunbeam†) builds a new disk potential for the crooner with a catchy beat and a winning vocal.

Gino & Gina (Mercury): "BRAND NEW PENNY" (Figure†) shines like another good spinning bet for this young duo who do it this time with a calypso-styled item. "I DON'T LOVE YOU" (Figure†) takes a pleasant lilter for an appealing vocal spin.

Larry Ellis (Dale): "NOTHING YOU CAN DO" (World*) has a catch-on chance because of the way Larry Ellis handles the rocking ballad mood. "BUZZ GOES THE BEE" (World*) flies at a happy pace that's built for lotsa juke play.

Young Jesse (Atlantic): "THAT'S ENOUGH FOR ME" (Tiger†) rocks hard enough to win a good reaction in the jukebox market. "MARGIE" (Miller-Fisher*) gets a rocking dressing but it doesn't do the oldie much good.

Jan Murray (MGM): "TREASURE HUNT" (Integrity-JanMur*) is a fairly lively item pegged on the title of Jan Murray's tv show —but let's face it, a singer he ain't. "SO LONG, AU REVOIR, ARRIVEDERCI" (Integrity-JanMur*) won't mean anything in any language.

Dottie Johnson (Metro): "PARADISE" (Feist*) gets an original jazz vocal interpretation that will probably win over some jocks. "STREET OF DREAMS" (Miller*) is paved with offbeat vocalistics that will find friends among the hip set.

Denise Lor (20th-Fox): "EVERYTHING I DO" (Victor Young*) shows off Denise Lor in a pretty ballad setting that makes for okay late-hour programming. "YOU'RE EVERYWHERE" (Bryden†) continues her slow ballad mood and it's also well done but a doubtful bet for the commercial market.

Jerry Lynn Sands (Arcade): "WHAT I WOULDN'T GIVE" (Valley Brook*) is a rocking ballad that the juke set may find enjoyable. "CRAZY IN LOVE" (Arcade*) works a neat latino beat into a fair item for the terping teeners.

Huelyn Duvall (Challenge): "JULIET" (Golden West†) is yet another title pegged on a femme name to get a rocking ride that the juke mob may find worthwhile because of Huelyn Duvall's energetic delivery. "FRIDAY NIGHT ON A DOLLAR BILL" (Golden West†) should pay off in some respects with the coin machine crowd.

*ASCAP †BMI

EXTENDED PLAY REVIEW

Paul Bain: "THE LOVE BALLADS OF PAUL BAIN" (RCA Victor). An ex-member of the Wayfarers, Paul Bain does extremely well in solo on four folk items. Working with arrangements and orch and chorus conducted by Bill Stegmeyer, Bain gets an ear-appealing sound into "I Know Where I'm Going," "Kitty Is My Darling," "So Early in The Morning" and "Blow The Candle Out."

Best Bets

TOMMY EDWARDS.....LOVE IS ALL WE NEED (MGM).....Mr. Music Man

Tommy Edwards' "Love Is All We Need" (Sheldon) comes right on the heels of his clicko "It's All in the Game" and should cash in similarly. It's a good ballad with a rocking touch for the big payoff. "Mr. Music Man" (Yukon*) works up a neat shuffling blues beat into a likable side.*

* * *

PAT BOONE.....I'LL REMEMBER TONIGHT (Dot).....Mardi Gras March

Pat Boone's "I'll Remember Tonight" (Feist) is a slick ballad that gets top pop appeal from his easy vocal styling. Tune's from 20th's "Mardi Gras," giving it a hefty exposure potential. "The Mardi Gras March" (Feist*) has a happy Dixieland beat that will win it juke attention.*

* * *

DON RONDO.....I COULD BE A MOUNTAIN (Jubilee).....The Great Adventure

Don Rondo's "I Could Be a Mountain" (Pincus & Sons) is a solid swinger belted in a style that's surefire for big returns. "The Great Adventure" (Planetary*) offers the crooner a good beat on which to deliver an okay lyric.*

* * *

TAB HUNTER.....JEALOUS HEART (Warner Bros.).....Lonesome Road

Tab Hunter's "Jealous Heart" (Acuff-Rose†) looks like a winner for the new label because of the way he takes over a hillbilly-styling for pop payoffs. "Lonesome Road" (Paramount) is headed for strong spins, too, due to crooner's hot performance and a striking backing.*

* * *

BOBBY DARIN.....YOU'RE MINE (Atco).....Mighty Might Man

Bobby Darin's "You're Mine" (Portrait†) has all the rocking ballad ingredients that the juke set turns into a quick click. "Mighty Might Man" (Portrait†) makes the kind of noise that the kids usually go for.

* * *

MIKE PRESTON....A HOUSE, A CAR, A WEDDING RING (London).....My Lucky Love

Mike Preston's "A House, A Car, A Wedding Ring" (Peter Maurice) has a soft ballad quality but it's handled in such a way that even the rocking generation will bring it into the payoff circle. "My Lucky Love" (Bentley House†) is a light-hearted folk-styled item with a beat that's made for juke action.*

LAWRENCE WELK
and His Champagne Music
Present
"KEYBOARD KAPERS"
With Tiny Little, Jr., Larry Hooper
Frank Scott and Jerry Burke
(Coral Album No. 57214)

Album Reviews

Mitch Miller Orch: "More Sing Along With Mitch" (Columbia). Earlier this year Mitch Miller came along with a strong LP-selling idea in "Sing Along With Mitch." This is a natural followup and should do as well because it retains the same song-participation idea excellently led off by Miller's orch and chorus. "The Whiffenpoof Song," "Carolina In The Morning," "Shine On Harvest Moon" and "Sweet Adeline" are some of the faves in the set. And once again the lyrics are printed on the back cover to help along the "sing along" angle.

Dakota Staton: "Dynamic!" (Capitol). Dakota Staton is one of the few new singers who has made a dent in the disk picture solely through the LP route. She scored the first two times out ("Late, Late Show" and "In The Night") and "In The Night") and in this, her third LP showcasing, she once again shows that she's one of the top song stylists around today. Her jazz approach is fresh and exciting (her "Anything Goes" is a solid sampling), making the set a selling natural. "Little Girl Blue," "It Could Happen To You," "Cherokee" and "They All Laughed" are other standouts in the package which has been arranged and conducted by Sid Feller.

Melachrino Orch: "Lisbon At Twilight" (RCA Victor). George Melachrino, the British maestro, digs into the Portuguese tune catalog for the "Lisbon At Twilight" repertoire. The ballads are soft and sentimental with just enough melodic schmaltz added to make it a good package for late-hour programming and the mood music mob.

Martin Denny Orch: "Primitiva" (Liberty). Martin Denny's stock in trade has been "exotic" sounds with which he's already scored with two "Exotica" albums. For his current musical excursion Denny has selected a repertoire from such places as Africa, Burma, Trinidad, Peru and Hawaii and has picked up offbeat instruments to give an authentic feel to the melodies. It will be a hot item for those who dig the Denny sound and the cleavage on the cover model will help stimulate the sales, too.

Sue Evans: "Sweet Sue Evans" (Dot). Working with a songbag that for the most part steers away from the obvious standards, Sue Evans has come up with a quiet and tasty package that will eventually draw a following to her side. The tunes have an intime quality and come across the grooves with a warm mood that makes for easy listening.

The Playmates: "At Play With The Playmates" (Roulette). The Playmates came to the disk fore only recently with a pop click in "Jo-Ann." Group belongs to the young disk buyers and they'll be kept happy with recap of "Jo-Ann" and such other of their pop single releases as "Don't Go Home" and "The Day I Died."

Frank Chacksfield Orch: "Love Letters In The Sand" (London). The title song plus 11 other standards are given a comfortable and ear-appealing treatment in Frank Chacksfield's hands. The mood is always rich and pleasing, making a programming natural and a good buy for the mood music shelf. In the package are such as "April Love," "They Didn't Believe Me," and "You Are Too Beautiful."

Zizi Jeanmarie-Roland Petit-Les Frere Jacques-Andre Popp Orch: "Paris—1923" (Columbia). Here's a fun-packed variety package pegged on the zingy beat of the mid-'20s with a Gallic approach. It's a mixture of vocals by Zizi Jeanmaire, Roland Petit and Les Frere Jacques backed by the hip Popp orch which also comes in for some straight instrumental chores. Jeanmaire's "Charleston," Popp's "My Blue Heaven" and Petit's "I Want To Be Happy" are beauts. There are also some strictly French items and a knowledge of the lingo isn't necessary to get the musical point.

Stanley Black Orch: "Girls, Girls, Girls" (London). Stanley Black has packed this package with 32 tunes pegged on tune-titles with femme names. It's a bright musical affair, highlighted by Black's piano, and runs right through the opening "Lily of Laguna" to the "Goodnight Irene" windup.

Fernando Lamas: "With Love" (Roulette). Fernando Lamas hits the romantic song with a multilingual attack that's sure to win the femme disk buyers. In English, French and Spanish he makes the most of a fair crooning quality to a melodic setting supplied by Glenn Osser's orch. "Love Is Here To Stay," "I Love Paris," "You Belong To My Heart" (in Spanish and English) and "Passing By" (in French and English) are samples of his taste in tunes.

Luis Arcaraz Orch: "Latin Airs" (RCA Victor). Luis Arcaraz works both sides of the border for his repertoire in this package, but everything comes out with his distinctive Latino touch. Such as "I've Got The World On A String" and "Ain't Misbehavin" from gringo-land and "Perfume De Amor" and "Si Me Comprendieras" from the chile belt, make it a neatly varied instrumental set.

The Mastersounds: "Kismet" (World Pacific). The Mastersounds, a chamber jazz quintet with a quietly sophisticated modern style, climbs aboard the showtune wagon with this exercise on the Robert Wright-George Forrest score for "Kismet." It's exotically flavored jazz which gets some pretty sound effects from the vibes and electric bass and guitar.

"The Merry Yodeler" (Vanguard). Yodeling, in all its varied facets, is given a charming treatment in this collection from the Austrian Alps. Performed by native musicians and singers from that area, this collection of folk music features vocals by various femme and male singers, including one unusual yodeling bass, and a typical instrumental combo with accordion in the lead.

Ethel Smith: "Bright and Breezy" (Decca). A virtuoso on the Hammond, Ethel Smith is extending her series of Decca LPs. Backed by a rhythm combo, she pulls out all the stops of her organ on evergreens like "Parade of the Wooden Soldiers," "The Syncopated Clock," "Easter Parade," "March of the Toys" and others.

Beverly Kelly: "Beverly Kelly Sings" (Audio Fidelity). The list of jazz thrushes on disks continues to grow and the latest to enter the sweepstakes is Beverly Kelly. She locks to hold her own in the competition. Miss Kelly has a bright and individual way with a song that gives it a jazz coloring of considerable appeal. Also in her favor is a tasty repertoire of evergreens neatly instrumentalized by the Pat Moran Trio. *Gros.*

VARIETY 10 Best Sellers on Coin Machines

1. IT'S ALL IN THE GAME (4)	*Tommy Edwards*	*MGM*
2. BIRD DOG (6)	*Everly Bros.*	*Cadence*
3. NEL BLU DIPINTO DI BLU (10)	*Domenico Modugno*	*Decca*
4. LITTLE STAR (9)	*Elegants*	*APT*
5. TEA FOR TWO CHA CHA (3)	*Dorsey-Covington*	*Decca*
6. ROCKIN' ROBIN (3)	*Bobby Day*	*Class*
7. SUSIE DARLIN' (2)	*Robin Luke*	*Dot*
8. TOPSY (2)	*Cozy Cole*	*Love*
9. JUST A DREAM (6)	*Jimmy Clanton*	*Ace*
10. TEARS ON MY PILLOW (2)	*Imperials*	*End*

Second Group

CHANTILLY LACE	*Big Bopper*	*Mercury*
NEAR YOU	*Roger Williams*	*Kapp*
LA PALOMA	*Billy Vaughn*	*Dot*
TOM DOOLEY	*Kingston Trio*	*Capitol*
VOLARE	*Dean Martin*	*Capitol*
PATRICIA	*Perez Prado*	*Victor*
NO ONE KNOWS	*Dion & Belmonts*	*Laurie*
BORN TOO LATE	*Ponytails*	*ABC-Par*
EVERYBODY LOVES A LOVER	*Doris Day*	*Columbia*
DEVOTED TO YOU	*Everly Bros.*	*Cadence*

[Figures in parentheses indicate number of weeks song has been in the Top 101

Sissler Buys Blue Ridge

Joseph E. Sissler, producer of WTTG's teleshows, "Don Owens Jamboree" and "Blue Grass Champs," has acquired the Blue Ridge Record Co. Sissler heads a syndicate that purchased the label from the estate of the late Noah Adams, diskery's founder.

The Blue Ridge line was active in the country & western field during the late 1940s and early '50s. Many of the original disks, including those cut by Bill Clifton and Jim Eanes, will be reissued.

Big 3 Professional Dept. Put Under Norman Foley; Strupp Aide to Scopp

The Big Three (Robbins, Feist & Miller) will reorganize its professional department so that the firms will be under the overall supervision of Norman Foley. Move stems from the exiting of Murray Baker as professional chief of the Robbins firm by the first of the year.

Foley, who had been professional manager of Feist, will be in charge of the professional setup which will include Hy Ross for Robbins, Roy Kohn for Feist and Ted Black for Miller. Ed Slattery will continue as coordinator of professional activities and assistant to Mickey Scopp, Big Three's general manager.

Oscar Robbins will remain as standard exploitation manager with Al Kohn as his assistant. Coast professional activity will be maintained as before by Ed McHarg and Hy Kantor with Barney McDevitt assisting. Erwin Barge and Bill White will continue as contact men in Chicago and Cincinnati, respectively.

In another move, Werner Strupp has been brought in as administrative assistant to Scopp. Strupp has been in the music biz for the past 14 years and was formerly affiliated with BMI and the Harry Fox office.

Firm also is planning a conclave at its New York homeoffice of its domestic and foreign professional staffs during the week of Oct. 27. A similar professional powwow was held about three years ago.

This time foreign representation will be augmented by representatives of Affiliated Music Publishers Ltd. Affiliated is the Big Three foreign company owned jointly with the Day interests of London. Alan Holmes of Robbins Music Ltd., and Paddy Crookshank, Big Three's European representative, will plane in from London for the meet. Coast and midwest reps will also attend.

Agenda for the meetings will be set up by Foley in his new capacity of firm's general professional manager. He'll be assisted by Slattery. Scopp will handle policy matters covering domestic and professional activities and trade operations in general.

AFN Admits Fake On Hit-Tune Show, Gives It the Boot

Frankfurt, Oct. 7.

One of the most popular shows on the American Forces Network, headquartered at Hoechst, near here, ended its run on Sept. 28. With the crises besetting quiz shows in the States, AFN officials admitted this show has been a fake—but one that they've been able to justify in the interests of good listening.

Show, titled "AFN Request Parade," has been a half-hour Sunday afternoon roundup of "the most popular tunes" at each of half a dozen AFN stations in Germany, plus "the most popular tunes" of several leading American disk jockeys.

Listeners have occasionally queried how it is that the same tune is never repeated on the show by any of the various disk jockeys picking "the top tune" of their area. And, admitted one AFN official, "In the interests of good listening, the show has been planned in advance. How'd you like to hear a request show that consists of just the same record played eight times in a row?" he reasoned.

Show, which is aired Sunday, was generally planned the previous Monday, when the show producer, Bob Britsch of Berlin, called several AFN stations to tell various disk jockeys that they had been chosen for the next "Request Parade." DJs then either told Britsch which tune they'd select as the top for their area, to make sure of no duplication, or cut several tapes announcing several numbers as "the tops." Show was then packaged, via tape, in Berlin on Wednesday or Thursday.

Kenny Scott Leaves Everyone at Jazz Fest Out on Limb in Pitt

Pittsburgh, Oct. 7.

Kenny Scott, a young local impresario, left the performers in his "Jazz Festival" holding the bag here when two shows scheduled for 3,800-seat Syria Mosque last Thursday (2) night were cancelled at the last minute. When less than 100 showed up for the first of the pair of scheduled performances, Scott took a powder and the curtain stayed down.

Artists billed for the attraction included Chris Connor, James Moody, Johnny Griffin, Babs Gonzales and King Pleasure. Understood Scott had the same lineup two nights before in Buffalo, where he also laid a bomb, but promised the entertainers they'd be paid when he got off the hook in Pittsburgh.

Flock of others, besides the singers and musicians, got hurt. Bob Baltz, who operates an agency downtown at Volkweins, got hooked for the tickets and his time, while the newspapers were stuck for more than $2,000 in advertising. Baltz, who was already on hand at the Mosque boxoffice when the cancellation was announced, hung on to the small amount of money he had taken in to enable him to make refunds to seatholders.

More Gershwiniana

The 60th birthday of George Gershwin (born in Brooklyn, N. Y., Sept. 26, 1898) has keyed a flock of Gershwiniana books. Two of the best just published are "The Gershwin Years" by Edward Jablonski and Lawrence D. Stewart (Doubleday; $6.95) and Merle Armitage's "George Gershwin: Man and Legend" (Duell, Sloan & Pearce; $4.50). Former, for the first time, gives a definitive closeup on both lyricist Ira Gershwin and his famed, late composer-brother who, has eclipsed him, in public acclaim. Closeup is also literal as this is a graphic words-and-pictures book of a calibre not encountered in previous Gershwin books, of which there have been several (David Ewen, Armitage previously, and others). Many of the pix are from Ira's personal collection.

One of the best things in the new Merle Armitage book is a reprise of a 1938 piece written by Ira about George. Basically, the composer is appraised first as the man, then as a musician whom the critics, made a legend, even within his own limited time span (he died at 38 in 1937). *Abel.*

Pickwick's $2.98 Stereos

Pickwick Sales Corp. is stepping into the stereo market with a low-price ($2.98) line to be called Stereo Spectrum.

Sy Leslie, Pickwick's prexy, has slotted 10 packages to kick off the line. In the initial release are sets by D'Artega, Cyril Holloway, Don Miguel Valencia and Al Donahue's orch.

Pickwick also releases the Design label at $1.49.

MGA's Ready to Battle AFM for Disks Radio-TV; Trust Funds Win N.Y. Round

WB Yens Angel Role To Get Wings Wet On Original Cast Albums

The new Warner Bros. label wants to get into the original Broadway cast album sweepstakes—and it's willing to pay for it.

Diskery execs, who've been stymied so far in their efforts to latch on to musicals projected for this season, are now mulling the angle of assisting in the financing of a new tuner so they can wrap up the original cast rights in advance.

An undisclosed script, with score already written, has been making the rounds of WB brass in the N.Y. office and it's expected that a decision will be forthcoming soon.

The decision to get into tuner financing, according to a WB exec, is to show the Broadway producers that WB, as new as it is, can record, handle and merchandise as original cast album as well as any major.

Hoagland's Educ'l Post

Ben Hoagland Jr. has been set as director of educational music at Shapiro, Bernstein. He formerly was sales promotion manager for S-B and its affiliated firms, Skidmore, Columbia Pictures, and Mood.

He has been in the educational publishing field since 1954 and at one time was with Fred Waring's Youth Workshops.

Cecil Read, head of the Musicians Guild of America, will shortly move to challenge the jurisdiction of the American Federation of Musicians in the radio-tv and disk fields. Read, who headquarters on the Coast where MGA has already won control in the major studios, stated while in New York last week that under the labor laws he can file for bargaining choice elections within 60 days before expiration of the AFM pacts. The disk industry pact with the AFM runs out Dec. 31 while the radio-tv deal expires a month later.

Read is still focusing his attack on the Musicians Performance Trust Funds which, he contends, has diverted wages that should have gone to working musicians into a general pot which is being used to buttress administration support in smaller locals. At the present time, dissident musicians on the Coast have tied up about $1,300,000 in royalties slated for the Funds.

Meantime, Samuel R. Rosenbaum, the MPTF trustee, won a round in his N.Y. court battle to get the Funds declared a valid setup. For that purpose, Rosenbaum brought suit some time ago against the major disk companies and the AFM to get a declaratory judgement in his favor. Supporters of the Coast musicians recently moved to dismiss the Rosenbaum suit.

The motion to dismiss was denied by N.Y. Supreme Court Justice Henry Epstein who stated that Rosenbaum's action was wholly justified and any attempt to transfer jurisdiction over the Trust Funds to the California courts was not warranted by the facts. "To compel the N.Y. trustee," the judge stated, "to go 3,000 miles to submit to a jurisdiction and there to litigate matters, all of whose activities are centered in N.Y., does not appeal to the court as the exercise of a wise discretion."

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**TOMMY EDWARDS** (MGM)	It's All In The Game*
2	3	**EVERLY BROS.** (Cadence)	Bird Dog† / Devoted To You†
3	2	**DOMENICO MODUGNO** (Decca)	Nel Blu Dipinto Di Blu*
4	6	**DORSEY-COVINGTON** (Decca)	Tea For Two Cha Cha*
5	5	**BOBBY DAY** (Class)	Rockin' Robin†
6	10	**COZY COLE** (Love)	Topsy†
7	4	**ELEGANTS** (Apt)	Little Star†
8	7	**IMPERIALS** (End)	Tears On My Pillow*
9	8	**ROBIN LUKE** (Dot)	Susie Darlin'*
10		**KINGSTON TRIO** (Capitol)	Tom Dooley*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	***IT'S ALL IN THE GAME**	Remick
2	2	***NEL BLU DIPINTO DI BLU (VOLARE)**	Robbins
3	3	†**BIRD DOG**	A-Rose
4	4	†**LITTLE STAR**	Keel
5	..	***TEA FOR TWO CHA CHA**	Harms
6	6	***TEARS ON MY PILLOW**	Vanderbilt
7	5	†**ROCKIN' ROBIN**	Recordo
8	9	***NEAR YOU**	Supreme
9	..	†**TOPSY**	Cosmopolitan
10	8	***SUSIE DARLIN'**	Congressional

* ASCAP † BMI

Victor-Camden In With Cuffo EP's To Up Yule Pot

RCA Victor has opened the Christmas season in the disk biz with an extensive release of 13 Victor and four Camden packages and a big promotion involving a free 45 EP for consumers. The dealers will be able to earn quantities of the EP for distribution to their customers via purchases of the Victor Xmas merchandise.

The Victor holiday packages are spotlighting Harry Belafonte, Perry Como, the Ames Bros., the Radio City Music Hall Symphony & Chorus, and various LP bestsellers from the catalog. One of the new offerings is titled "Christmas With Grandma Moses," with traditional songs and carols by various groups and narration by the artist who reminisces about her childhood. Among the Camden releases are sets by the Robert Shaw Chorale, Hugo Winterhalter and Domenica Savino.

The free EP, packaged in a four-color sleeve, contains five selections from the Xmas release. One side of the jacket displays a "Merry Christmas From Your RCA Victor Record Dealer" message.

RCA Victor v.p. and general manager George R. Marek said that the novel use of a 45 giveaway to consumers "has been created with the dealers' needs in mind." He stated that "we are trying to help build consumer traffic in every dealer's store in the country." For point-of-sale use, Victor has developed window displays, streamers, shopping bags and brochures.

Cliburn's Honorary Degree

Dallas, Oct. 7.

Longhair pianist Van Cliburn will receive an honorary degree from Baylor U., Waco, on Nov. 6.

Cliburn is expected to play a number with the Baylor Symphony Orch in Waco Hall before becoming Dr. Van Cliburn.

Jocks, Jukes and Disks

By MIKE GROSS

Beverly Ross (Columbia): "STOP LAUGHING AT ME" (E. B. Marks†) has a takeoff potential for newcomer Beverly Ross who gives this country-flavored tune a rocking ride for juve appeal. "HEADLIGHTS" (E. B. Marks†) is a moody ballad that gets its spinning chances from an effective multi-tracked vocal.

Keely Smith (Capitol): "YOU ARE MY LOVE" (Weiss & Barry†) (Figure†) takes a pleasant lilter for an appealing vocal spin.

Larry Ellis (Dale): "NOTHING YOU CAN DO" (World*) has a catch-on chance because of the way Larry Ellis handles the rocking ballad mood. "BUZZ GOES THE BEE" (World*) flies at a happy pace that's built for lotsa juke play.

Young Jesse (Atlantic): "THAT'S ENOUGH FOR ME" (Tiger†) is a topnotch ballad that gets a warm and likable reading and should win lots more fans to the Keely Smith side. "THAT OLD BLACK MAGIC" (Famous*) is given an energetic treatment by Miss Smith and her partner, Louis Prima.

Vaughn Monroe (RCA Victor): "GHOST TRAINS" (Hill Range†) is an offshoot of "Ghost Riders In The Sky" but without same take-off power. "TEN CHAPERONES" (Knollwood*) sets up a latino beat and a novel lyric idea in an appealing vocal manner.

Bobby Freeman (Josie): "NEED YOUR LOVE" (Clockus-Benell†) has the r'n'r beat that usually gets the femme teeners screaming for more. "SHAME ON YOU, MISS JOHNSON" (Clockus- Benell†) is a wild rocker pegged for juke appreciation.

Dick Lee (Metro): "HAVE GUITAR, WILL TRAVEL" (Planetary*) is a swinger with a good chance to go far on the spinning circuit because of forceful delivery and bright backing. "MY LOVE FOR YOU" (Figure†) is in the big ballad groove but doesn't have enough staying power.

Neil Steven & The Dee-Vines (Brunswick): "WHAT COULD BE BETTER" (Chappell*) blends a swinging and rocking beat for the new vocal group in a way that could turn their first side into a hot spinning item. "MORE AND MORE" (Cornell*) is a run-of-the-mill rocking ballad but the group does well by it.

Dick Haymes (Sunbeam): "AS YOUNG AS YOU FEEL" (Vernon*) returns Dick Haymes to a warm baladeering groove that will make the jocks pay attention. "SUFFER" (Sunbeam†) builds a new disk potential for the crooner with a catchy beat and a winning vocal.

Gino & Gina (Mercury): "BRAND NEW PENNY" (Figure†) shines like another good spinning bet for this young duo who do it this time with a calypso-styled item. "I DON'T LOVE YOU" rocks hard enough to win a good reaction in the jukebox market. "MARGIE" (Miller-Fisher*) gets a rocking dressing but it doesn't do the oldie much good.

Jan Murray (MGM): "TREASURE HUNT" (Integrity-JanMur*) is a fairly lively item pegged on the title of Jan Murray's tv show —but let's face it, a singer he ain't. "SO LONG, AU REVOIR, ARRIVEDERCI" (Integrity-JanMur*) won't mean anything in any language.

Dotts Johnson (Metro): "PARADISE" (Feist*) gets an original jazz vocal interpretation that will probably win over some jocks. "STREET OF DREAMS" (Miller*) is paved with offbeat vocalistics that will find friends among the hip set.

Denise Lor (20th-Fox): "EVERYTHING I DO" (Victor Young*) shows off Denise Lor in a pretty ballad setting that makes for okay late-hour programming. "YOU'RE EVERYWHERE" (Bryden†) continues her slow ballad mood and it's also well done but a doubtful bet for the commercial market.

Jerry Lynn Sands (Arcade): "WHAT I WOULDN'T GIVE" (Valley Brook*) is a rocking ballad that the juke set may find enjoyable. "CRAZY IN LOVE" (Arcade*) works a neat latino beat into a fair item for the terping teeners.

Huelyn Duvall (Challenge): "JULIET" (Golden West†) is yet another title pegged on a femme name to get a rocking ride that the juke mob may find worthwhile because of Huelyn Duvall's energetic delivery. "FRIDAY NIGHT ON A DOLLAR BILL" (Golden West†) should pay off in some respects with the coin machine crowd.

* ASCAP † BMI

EXTENDED PLAY REVIEW

Paul Bain: "THE LOVE BALLADS OF PAUL BAIN" (RCA Victor). An ex-member of the Wayfarers, Paul Bain does extremely well in solo on four folk items. Working with arrangements and orch and chorus conducted by Bill Stegmeyer, Bain gets an ear-appealing sound into "I Know Where I'm Going," "Kitty Is My Darling," "So Early in The Morning" and "Blow The Candle Out."

Best Bets

TOMMY EDWARDS.....LOVE IS ALL WE NEED (MGM).....Mr. Music Man

Tommy Edwards' "Love Is All We Need" (Sheldon) comes right on the heels of his clicko "It's All in the Game" and should cash in similarly. It's a good ballad with a rocking touch for the big payoff. "Mr. Music Man" (Yukon*) works up a neat shuffling blues beat into a likable side.*

* * *

PAT BOONE.....I'LL REMEMBER TONIGHT (Dot).....Mardi Gras March

Pat Boone's "I'll Remember Tonight" (Feist) is a slick ballad that gets top pop appeal from his easy vocal styling. Tune's from 20th's "Mardi Gras," giving it a hefty exposure potential. "The Mardi Gras March" (Feist*) has a happy Dixieland beat that will win it juke attention.*

* * *

DON RONDO.....I COULD BE A MOUNTAIN (Jubilee).....The Great Adventure

Don Rondo's "I Could Be a Mountain" (Pincus & Sons) is a solid swinger belted in a style that's surefire for big returns. "The Great Adventure" (Planetary*) offers the crooner a good beat on which to deliver an okay lyric.*

* * *

TAB HUNTER.....JEALOUS HEART (Warner Bros.).....Lonesome Road

Tab Hunter's "Jealous Heart" (Acuff-Rose†) looks like a winner for the new label because of the way he takes over a hillbilly-styling for pop payoffs. "Lonesome Road" (Paramount) is headed for strong spins, too, due to crooner's hot performance and a striking backing.*

* * *

BOBBY DARIN.....YOU'RE MINE (Atco).....Mighty Might Man

Bobby Darin's "You're Mine" (Portrait†) has all the rocking ballad ingredients that the juke set turns into a quick click. "Mighty Might Man" (Portrait†) makes the kind of noise that the kids usually go for.

* * *

MIKE PRESTON....A HOUSE, A CAR, A WEDDING RING (London).....My Lucky Love

Mike Preston's "A House, A Car, A Wedding Ring" (Peter Maurice) has a soft ballad quality but it's handled in such a way that even the rocking generation will bring it into the payoff circle. "My Lucky Love" (Bentley House†) is a light-hearted folk-styled item with a beat that's made for juke action.*

LAWRENCE WELK
and His Champagne Music
Present
"KEYBOARD KAPERS"
With Tiny Little, Jr., Larry Hooper
Frank Scott and Jerry Burke
(Coral Album No. 57214)

Album Reviews

Mitch Miller Orch: "More Sing Along With Mitch" (Columbia). Earlier this year Mitch Miller came along with a strong LP-selling idea in "Sing Along With Mitch." This is a natural followup and should do as well because it retains the same song-participation idea excellently led off by Miller's orch and chorus. "The Whiffenpoof Song," "Carolina In The Morning," "Shine On Harvest Moon" and "Sweet Adeline" are some of the faves in the set. And once again the lyrics are printed on the back cover to help along the "sing along" angle.

Dakota Staton: "Dynamic!" (Capitol). Dakota Staton is one of the few new singers who has made a dent in the disk picture solely through the LP route. She scored the first two times out ("Late, Late Show" and "In The Night") and "In The Night") and in this, her third LP showcasing, she once again shows that she's one of the top song stylists around today. Her jazz approach is fresh and exciting (her "Anything Goes" is a solid sampling), making the set a selling natural. "Little Girl Blue," "It Could Happen To You," "Cherokee" and "They All Laughed" are other standouts in the package which has been arranged and conducted by Sid Feller.

Melachrino Orch: "Lisbon At Twilight" (RCA Victor). George Melachrino, the British maestro, digs into the Portuguese tune catalog for the "Lisbon At Twilight" repertoire. The ballads are soft and sentimental with just enough melodic schmaltz added to make it a good package for late-hour programming and the mood music mob.

Martin Denny Orch: "Primitiva" (Liberty). Martin Denny's stock in trade has been "exotic" sounds with which he's already scored with two "Exotica" albums. For his current musical excursion Denny has selected a repertoire from such places as Africa, Burma, Trinidad, Peru and Hawaii and has picked up offbeat instruments to give an authentic feel to the melodies. It will be a hot item for those who dig the Denny sound and the cleavage on the cover model will help stimulate the sales, too.

Sue Evans: "Sweet Sue Evans" (Dot). Working with a songbag that for the most part steers away from the obvious standards, Sue Evans has come up with a quiet and tasty package that will eventually draw a following to her side. The tunes have an intime quality and come across the grooves with a warm mood that makes for easy listening.

The Playmates: "At Play With The Playmates" (Roulette). The Playmates came to the disk fore only recently with a pop click in "Jo-Ann." Group belongs to the young disk buyers and they'll be kept happy with recap of "Jo-Ann" and such other of their pop single releases as "Don't Go Home" and "The Day I Died."

Frank Chacksfield Orch: "Love Letters In The Sand" (London). The title song plus 11 other standards are given a comfortable and ear-appealing treatment in Frank Chacksfield's hands. The mood is always rich and pleasing, making a programming natural and a good buy for the mood music shelf. In the package are such as "April Love," "They Didn't Believe Me," and "You Are Too Beautiful."

Zizi Jeanmarie-Roland Petit-Les Frere Jacques-Andre Popp Orch: "Paris—1923" (Columbia). Here's a fun-packed variety package pegged on the zingy beat of the mid-'20s with a Gallic approach. It's a mixture of vocals by Zizi Jeanmaire, Roland Petit and Les Frere Jacques backed by the hip Popp orch which also comes in for some straight instrumental chores. Jeanmaire's "Charleston," Popp's "My Blue Heaven" and Petit's "I Want To Be Happy" are beauts. There are also some strictly French items and a knowledge of the lingo isn't necessary to get the musical point.

Stanley Black Orch: "Girls, Girls, Girls" (London). Stanley Black has packed this package with 32 tunes pegged on tune-titles with femme names. It's a bright musical affair, highlighted by Black's piano, and runs right through the opening "Lily of Laguna" to the "Goodnight Irene" windup.

Fernando Lamas: "With Love" (Roulette). Fernando Lamas hits the romantic song with a multilingual attack that's sure to win the femme disk buyers. In English, French and Spanish he makes the most of a fair crooning quality to a melodic setting supplied by Glenn Osser's orch. "Love Is Here To Stay," "I Love Paris," "You Belong To My Heart" (in Spanish and English) and "Passing By" (in French and English) are samples of his taste in tunes.

Luis Arcaraz Orch: "Latin Airs" (RCA Victor). Luis Arcaraz works both sides of the border for his repertoire in this package, but everything comes out with his distinctive Latino touch. Such as "I've Got The World On A String" and "Ain't Misbehavin" from gringo-land and "Perfume De Amor" and "Si Me Comprendieras" from the chile belt, make it a neatly varied instrumental set.

The Mastersounds: "Kismet" (World Pacific). The Mastersounds, a chamber jazz quintet with a quietly sophisticated modern style, climbs aboard the showtune wagon with this exercise on the Robert Wright-George Forrest score for "Kismet." It's exotically flavored jazz which gets some pretty sound effects from the vibes and electric bass and guitar.

"The Merry Yodeler" (Vanguard). Yodeling, in all its varied facets, is given a charming treatment in this collection from the Austrian Alps. Performed by native musicians and singers from that area, this collection of folk music features vocals by various femme and male singers, including one unusual yodeling bass, and a typical instrumental combo with accordion in the lead.

Ethel Smith: "Bright and Breezy" (Decca). A virtuoso on the Hammond, Ethel Smith is extending her series of Decca LPs. Backed by a rhythm combo, she pulls out all the stops of her organ on evergreens like "Parade of the Wooden Soldiers," "The Syncopated Clock," "Easter Parade," "March of the Toys" and others.

Beverly Kelly: "Beverly Kelly Sings" (Audio Fidelity). The list of jazz thrushes on disks continues to grow and the latest to enter the sweepstakes is Beverly Kelly. She locks to hold her own in the competition. Miss Kelly has a bright and individual way with a song that gives it a jazz coloring of considerable appeal. Also in her favor is a tasty repertoire of evergreens neatly instrumentalized by the Pat Moran Trio. *Gros.*

VARIETY 10 Best Sellers on Coin Machines

1. IT'S ALL IN THE GAME (4)	*Tommy Edwards*	*MGM*
2. BIRD DOG (6)	*Everly Bros.*	*Cadence*
3. NEL BLU DIPINTO DI BLU (10)	*Domenico Modugno*	*Decca*
4. LITTLE STAR (9)	*Elegants*	*APT*
5. TEA FOR TWO CHA CHA (3)	*Dorsey-Covington*	*Decca*
6. ROCKIN' ROBIN (3)	*Bobby Day*	*Class*
7. SUSIE DARLIN' (2)	*Robin Luke*	*Dot*
8. TOPSY (2)	*Cozy Cole*	*Love*
9. JUST A DREAM (6)	*Jimmy Clanton*	*Ace*
10. TEARS ON MY PILLOW (2)	*Imperials*	*End*

Second Group

CHANTILLY LACE	*Big Bopper*	*Mercury*
NEAR YOU	*Roger Williams*	*Kapp*
LA PALOMA	*Billy Vaughn*	*Dot*
TOM DOOLEY	*Kingston Trio*	*Capitol*
VOLARE	*Dean Martin*	*Capitol*
PATRICIA	*Perez Prado*	*Victor*
NO ONE KNOWS	*Dion & Belmonts*	*Laurie*
BORN TOO LATE	*Ponytails*	*ABC-Par*
EVERYBODY LOVES A LOVER	*Doris Day*	*Columbia*
DEVOTED TO YOU	*Everly Bros.*	*Cadence*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Sissler Buys Blue Ridge

Joseph E. Sissler, producer of WTTG's teleshows, "Don Owens Jamboree" and "Blue Grass Champs," has acquired the Blue Ridge Record Co. Sissler heads a syndicate that purchased the label from the estate of the late Noah Adams, diskery's founder.

The Blue Ridge line was active in the country & western field during the late 1940s and early '50s. Many of the original disks, including those cut by Bill Clifton and Jim Eanes, will be reissued.

Big 3 Professional Dept. Put Under Norman Foley; Strupp Aide to Scopp

The Big Three (Robbins, Feist & Miller) will reorganize its professional department so that the firms will be under the overall supervision of Norman Foley. Move stems from the exiting of Murray Baker as professional chief of the Robbins firm by the first of the year.

Foley, who had been professional manager of Feist, will be in charge of the professional setup which will include Hy Ross for Robbins, Roy Kohn for Feist and Ted Black for Miller. Ed Slattery will continue as coordinator of professional activities and assistant to Mickey Scopp, Big Three's general manager.

Oscar Robbins will remain as standard exploitation manager with Al Kohn as his assistant. Coast professional activity will be maintained as before by Ed McHarg and Hy Kantor with Barney McDevitt assisting. Erwin Barge and Bill White will continue as contact men in Chicago and Cincinnati, respectively.

In another move, Werner Strupp has been brought in as administrative assistant to Scopp. Strupp has been in the music biz for the past 14 years and was formerly affiliated with BMI and the Harry Fox office.

Firm also is planning a conclave at its New York homeoffice of its domestic and foreign professional staffs during the week of Oct. 27. A similar professional powwow was held about three years ago.

This time foreign representation will be augmented by representatives of Affiliated Music Publishers Ltd. Affiliated is the Big Three foreign company owned jointly with the Day interests of London. Alan Holmes of Robbins Music Ltd., and Paddy Crookshank, Big Three's European representative, will plane in from London for the meet. Coast and midwest reps will also attend.

Agenda for the meetings will be set up by Foley in his new capacity of firm's general professional manager. He'll be assisted by Slattery. Scopp will handle policy matters covering domestic and professional activities and trade operations in general.

AFN Admits Fake On Hit-Tune Show, Gives It the Boot

Frankfurt, Oct. 7.

One of the most popular shows on the American Forces Network, headquartered at Hoechst, near here, ended its run on Sept. 28. With the crises besetting quiz shows in the States, AFN officials admitted this show has been a fake—but one that they've been able to justify in the interests of good listening.

Show, titled "AFN Request Parade," has been a half-hour Sunday afternoon roundup of "the most popular tunes" at each of half a dozen AFN stations in Germany, plus "the most popular tunes" of several leading American disk jockeys.

Listeners have occasionally queried how it is that the same tune is never repeated on the show by any of the various disk jockeys picking "the top tune" of their area. And, admitted one AFN official, "In the interests of good listening, the show has been planned in advance. How'd you like to hear a request show that consists of just the same record played eight times in a row?" he reasoned.

Show, which is aired Sunday, was generally planned the previous Monday, when the show producer, Bob Britsch of Berlin, called several AFN stations to tell various disk jockeys that they had been chosen for the next "Request Parade." DJs then either told Britsch which tune they'd select as the top for their area, to make sure of no duplication, or cut several tapes announcing several numbers as "the tops." Show was then packaged, via tape, in Berlin on Wednesday or Thursday.

Kenny Scott Leaves Everyone at Jazz Fest Out on Limb in Pitt

Pittsburgh, Oct. 7.

Kenny Scott, a young local impresario, left the performers in his "Jazz Festival" holding the bag here when two shows scheduled for 3,800-seat Syria Mosque last Thursday (2) night were cancelled at the last minute. When less than 100 showed up for the first of the pair of scheduled performances, Scott took a powder and the curtain stayed down.

Artists billed for the attraction included Chris Connor, James Moody, Johnny Griffin, Babs Gonzales and King Pleasure. Understood Scott had the same lineup two nights before in Buffalo, where he also laid a bomb, but promised the entertainers they'd be paid when he got off the hook in Pittsburgh.

Flock of others, besides the singers and musicians, got hurt. Bob Baltz, who operates an agency downtown at Volkweins, got hooked for the tickets and his time, while the newspapers were stuck for more than $2,000 in advertising. Baltz, who was already on hand at the Mosque boxoffice when the cancellation was announced, hung on to the small amount of money he had taken in to enable him to make refunds to seatholders.

More Gershwiniana

The 60th birthday of George Gershwin (born in Brooklyn, N. Y., Sept. 26, 1898) has keyed a flock of Gershwiniana books. Two of the best just published are "The Gershwin Years" by Edward Jablonski and Lawrence D. Stewart (Doubleday; $6.95) and Merle Armitage's "George Gershwin: Man and Legend" (Duell, Sloan & Pearce; $4.50). Former, for the first time, gives a definitive closeup on both lyricist Ira Gershwin and his famed, late composer-brother who, has eclipsed him, in public acclaim. Closeup is also literal as this is a graphic words-and-pictures book of a calibre not encountered in previous Gershwin books, of which there have been several (David Ewen, Armitage previously, and others). Many of the pix are from Ira's personal collection.

One of the best things in the new Merle Armitage book is a reprise of a 1938 piece written by Ira about George. Basically, the composer is appraised first as the man, then as a musician whom the critics, made a legend, even within his own limited time span (he died at 38 in 1937). *Abel.*

Pickwick's $2.98 Stereos

Pickwick Sales Corp. is stepping into the stereo market with a low-price ($2.98) line to be called Stereo Spectrum.

Sy Leslie, Pickwick's prexy, has slotted 10 packages to kick off the line. In the initial release are sets by D'Artega, Cyril Holloway, Don Miguel Valencia and Al Donahue's orch.

Pickwick also releases the Design label at $1.49.

MGA's Ready to Battle AFM for Disks Radio-TV; Trust Funds Win N.Y. Round

WB Yens Angel Role To Get Wings Wet On Original Cast Albums

The new Warner Bros. label wants to get into the original Broadway cast album sweepstakes —and it's willing to pay for it.

Diskery execs, who've been stymied so far in their efforts to latch on to musicals projected for this season, are now mulling the angle of assisting in the financing of a new tuner so they can wrap up the original cast rights in advance.

An undisclosed script, with score already written, has been making the rounds of WB brass in the N.Y. office and it's expected that a decision will be forthcoming soon.

The decision to get into tuner financing, according to a WB exec, is to show the Broadway producers that WB, as new as it is, can record, handle and merchandise as original cast album as well as any major.

Hoagland's Educ'l Post

Ben Hoagland Jr. has been set as director of educational music at Shapiro, Bernstein. He formerly was sales promotion manager for S-B and its affiliated firms, Skidmore, Columbia Pictures, and Mood.

He has been in the educational publishing field since 1954 and at one time was with Fred Waring's Youth Workshops.

Cecil Read, head of the Musicians Guild of America, will shortly move to challenge the jurisdiction of the American Federation of Musicians in the radio-tv and disk fields. Read, who headquarters on the Coast where MGA has already won control in the major studios, stated while in New York last week that under the labor laws he can file for bargaining choice elections within 60 days before expiration of the AFM pacts. The disk industry pact with the AFM runs out Dec. 31 while the radio-tv deal expires a month later.

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* ASCAP † BMI

Victor-Camden In With Cuffo EP's To Up Yule Pot

RCA Victor has opened the Christmas season in the disk biz with an extensive release of 13 Victor and four Camden packages and a big promotion involving a free 45 EP for consumers. The dealers will be able to earn quantities of the EP for distribution to their customers via purchases of the Victor Xmas merchandise.

The Victor holiday packages are spotlighting Harry Belafonte, Perry Como, the Ames Bros., the Radio City Music Hall Symphony & Chorus, and various LP bestsellers from the catalog. One of the new offerings is titled "Christmas With Grandma Moses," with traditional songs and carols by various groups and narration by the artist who reminisces about her childhood. Among the Camden releases are sets by the Robert Shaw Chorale, Hugo Winterhalter and Domenica Savino.

The free EP, packaged in a four-color sleeve, contains five selections from the Xmas release. One side of the jacket displays a "Merry Christmas From Your RCA Victor Record Dealer" message.

RCA Victor v.p. and general manager George R. Marek said that the novel use of a 45 giveaway to consumers "has been created with the dealers' needs in mind." He stated that "we are trying to help build consumer traffic in every dealer's store in the country." For point-of-sale use, Victor has developed window displays, streamers, shopping bags and brochures.

Cliburn's Honorary Degree

Dallas, Oct. 7.

Longhair pianist Van Cliburn will receive an honorary degree from Baylor U., Waco, on Nov. 6.

Cliburn is expected to play a number with the Baylor Symphony Orch in Waco Hall before becoming Dr. Van Cliburn.

On The Upbeat

New York

Publisher credit on "Dance, Everyone, Dance" in VARIETY's "Retail Sheet Best Sellers" chart was inadvertently given to Southern. Bourne Music publishes the tune . . . **Paul Brown** hitting the road to advance publicity for the Benny Goodman tour which starts in Troy, N. Y., Oct. 15 . . . **Nat King Cole** opens at Blinstrub's, Boston, Oct 13. He strats a three-weeker at the Copacabana Oct. 23 . . . **Tony Martin** set for tthe Latin Casino, Philly, Oct. 10-18 . . . **Lou Harold's** band, at the Bal Tabarin for the past 18 years, moved over to the Villiage Barn . . . **Connie Francis** hitting the midwest deejays promoting her MGM slice of "Fallin' " . . . Pianist **Martin Gruen** renewed "Arthur Murray's Music For Dancing," featuring Murray's tv orch, is set for mid-October release by RCA Victor . . . **Neal Hefti** cutting an LP with the **McGuire Sisters** for Coral . . . **Dennis Day** and **Rise Stevens** cut a civil defense show for Gotham Recording . . . European composer **Helmut Zacharias** arrived in N.Y. last week.

Ingrid Carlson, recent bride of Cadence Records sales manager **Bob Kornheiser**, is the model on the RCA Victor album "Pops Stoppers" . . . **Sonny Rollins Trio** and **Thelonius Monk** splitting the bill at the Five Spot . . . **Wild Bill Davison** off on a 31-date tour of Europe. In Switzerland he'll blow with the **"Swiss Darktown Strutters"** . . . Record Sales Inc. takes at Craig's, Great Neck, L.I., over the distribution of ABC-Paramount, Hunt, Colonial and Chancellor Records in the New Orleans area . . . **Neal Hefti** set for his second orch-arranging date with **Roy Hamilton** on Epic.

Harold Snyder, boniface of the Golden Slipper, Glen Cove (L.I.) nitery, is personal-managing **Lee Laurence**, English singer who bowed on the MGM label last week . . . Pianist **Roger Williams** gets a Doctorate of Humane Letters from Wagner College (Staten Island) Oct. 19.

Dick Linke is expanding his managerial activities bringing in **Mel Shayne** from the William Morris agency as aide. Linke recently added **Richard Maltby** to his roster which includes **Andy Griffith**, singers **Tommy Leonetti** and **Gloria Lambert**, among others . . . Destiny Records is holding open auditions for talent and material at Steinway Hall Saturday (11) . . . **George Melachrino** set for the Washington Avenue Armory, Albany, Oct. 25. It's Melachrino's first tour of the U.S. and Canada under the management of **Sol Hurok** . . . **Henry Tobias** back from a promotional tour with **Bobby Pedrick Jr.** plugging latter's "White Buck and Saddle Shoes" on the Big Top label . . . "Jazz '59," starring the **Marion McPartland Trio** and the **Gil Melle Quintet**, set for a concert at the Music Hall, Troy, N.Y., Oct. 19.

London

Duke Ellington orch arrived in London last Friday (3) for a three-week concert swing. It's the band's first visit in over 25 years and it opened its tour with a date at London's Royal Festival Hall last Sunday (5) . . . Songstress **Ruby Murray** has been inked for an appearance on the "Cools For Cats" tv'er Friday (10). After the show she'll plane to Belfast for a week at the Opera House . . . After three years with Decca songstress **Audrey Jeans** has inked an exclusive contract with EMI.

Hollywood

Frank Sinatra's next Capitol album, "Come Dance With Me," will include all the latest rhythm tunes he has recorded. His current Cap Lp, "For Only the Lonely," is expected to sell 500,000 copies before the middle of October . . . **Spencer Moore**, former veepee of Zephyr Records, will rep Arwin Records on a global tour beginning Oct. 13 . . . **Bob Crosby** has received an offer to tour England with his Bobcats Dixieland Band . . . **Smith Twins** will cut two rock 'n' rollers for Surf Records . . . **Benny Carter** will record and pen several arrangements for the **Danny Kaye** starrer, "The Five Pennies," which **Jack Rose** and **Mel Shavelson** are producing for Paramount.

Chicago

Chi's new jazzery, the VIP Room, closed before it started when its silent bankroller withdrew, leaving Associated Booking holding the bag with several signed contracts . . . Singer-guitarist **Frank D'Rone**, long on the scene at Dante's Inferno, has cut his first Mercury album, with **Bill Russo** arrangements . . . Regional sweet and swing bands of the year, as cited by National Ballroom Operators Assn., were **Don Hoy** (Des Moines) and **Bill Scott** (Chi) . . . **Freddie & The Bellboys** signed for the Palladium, East St. Louis, Nov. 7.

Tommy Reed's tooters now providing dansapation at Eddys' eatery in K.C. . . . Piano parodist **Clarence Pirez**, longtime fixture at Chi's Club Boyar, has switched to the Loop-localed Italian Village, a fave spot of the bel canto set when the opera's in town . . . **Vicki Castle** (**Toni Harper** as a moppet prodigy) comes into the Black Orchid Nov. 6 . . . **Pat Moran Trio** and chirper **Bev Kelly** just kicked off jazz policy at Stelzer's Restaurant . . . **Lurlean Hunter** and **Charlotte Polite Trio** open **Tom Sullivan's** new north side steakery Oct. 31 . . . **Sig Millonzi Trio**, a staple for Milwaukee jazzophiles, current at Chi's Blue Note, where **Earl Bostic** septet is toplining.

Philadelphia

Joni James and husband **Tony Aquaviva** in to plug latest disk "There Goes My Heart." They leave Oct. 11 on an extended tour of service installations throughout the Far East . . . **Lennie Herman** current at the Warwick Hotel. **Howard Lanin** comes in next month . . . South Philly singer **Eddie Dano** opens this week at El Rancho, Las Vegas . . . **Ralph Marterie** orch in one-nighter at Sunnybrook Ballroom Oct. 11 . . . **Cozy Morley** working El Rancho Club . . . **Jackie Lee**, "Mr. Hot Piano," playing the Stage Coach . . . **Bobby Darrin** slated for the Erie Social Club Oct. 25-26 . . . **Joe Sher**, drummer with **Dave Appel & The Applejacks** for over four years, has formed own dixieland combo . . . **Red Rodney** at the 19th Hole Tavern Oct. 6-11 . . . **Steve Gibson & The Redcaps** set for the Riptide, Wildwood, next summer . . . **Frankie Laine** at Sciolla's Oct. 6-11 . . . **Betty Carter**, jazz vocalist formerly with **Lionel Hampton**, making local debut at the Diamond Horseshoe, uptown spot.

Pittsburgh

Herman Middleman sailed on West Indies cruise aboard Cunard liner Caronia as conductor for the show orch . . . **Louis Armstrong** combo booked for Halloween jazz concert at Grove City College . . . **Charlie Spatafore**, drummer with **Johnny Costa Trio**, has opened a pizza parlor on the Northside . . . **Jim Gillespie** has replaced **Emil Brenkus** on bass with the **Joe Negri** threesome at Penn-Sheraton Hotel's Harp and Crown . . . **Al Azarro**, accordionist with **Slim Bryant** unit, has taken on a sideline, a real estate and insurance business with **Vic Caruso** . . . Manufacturers Light & Heat Co. will sponsor Pittsburgh Symphony concerts this season in Uniontown, Washington, Pa., Gettysburg and Cumberland, Md. . . . **Lenny Martin** picked to conduct band for charity telethon in Steubenville, O. . . . **Joe Maize Chordsmen** into the Horizon Room for two weeks . . . **Al DiLernia** at the organ playing between dance sets by **Al Marsico** orch at New Arena.

Idolescents' Dual Role

Continued from page 51

Bobby Freeman's "Need Your Love" and "Shame On You Miss Johnson" under the Josie disk banner. (A sidebar to the composer-crooner combination is that it sometimes works on a more adult level as evidenced by Domenico Modugno's "Nel Blu Dipinto Di Blu" for Decca.)

Miss Ross is making her move into "boy's town" via Col with a coupling of "Stop Laughing At Me" and "Headlights." In her opinion a girl has as much chance as a boy in the juve market if the material is right. Her pitch is that if the song is written and sung "out of experience" that's in keeping with "an expression of youth," it will mean something to both boys and girls.

She also feels that the songs written today by the young cleffer-singers are an expression of an "emotional awakening" and "awareness" that young America is experiencing today. Miss Ross has a rap for writers who are trying to cash in on this mood. "They are writing 'externally' and you won't find 'external' songs in the top 25."

Arnold Shaw, who has been through many music biz stages, said that the new pop music trend shows more than a writer-disk performer relationship. According to Shaw, it's now a three-way combo of writer, singer and listener. "There's an identification," Shaw said, "between the young disk buyer, the young writer and the young performer." It's a compatible parlay, he said, and it's working because everyone concerned understands each other.

Columbia's all-out effort on the Beverly Ross platter already has started rolling via flyers and wires to distributors. And this week Bill Gallagher, Col's national sales chief, and seven of his sales staffers are fanning out around the country to give the personal touch to the Ross rush.

Audio Fidelity Forms Diskery Firm in Brit

London, Oct. 7.

Sidney Frey, boss of the Audio Fidelity disk firm, said here that he has established a British record company and will be focussing a lot of his attention on skiffle music. He said that the newly formed outfit had been given the go-ahead to record, press and market platters here and he was scouting the territory to put the organization into operation.

Frey is in London with American conductor Alfred Wallenstein to wax a number of classical LPs using top British musicians. The orch is described as consisting of virtuoso British musicians specially chosen from leading London combos and soloists. The platters are being recorded in stereo using a number of Pye technicians and Pye equipment. They will be for release in the States and lated in Britain.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Memphis—(Trent Wood Records)	Cleveland—(Grossman Music)	Minneapolis—(Dayton's Dept. Str.)	Indianapolis—(Ayres)	Kansas—(Jenkins Music)	Portland—(6th Ave. Records)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	4	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1932)	5	7	2	3	8	5	5	3	8	..	1	..	5	..	1	..	..	4	..	3	94
2	9	**FRANK SINATRA** (Capitol) **Only The Lonely** (W 1053)	1	1	..	..	..	..	6	10	..	2	3	3	4	10	..	..	3	..	1	..	77
3	5	**JOHNNY MATHIS** (Columbia) **Swing Softly** (CL 1165)	3	..	8	6	..	1	..	2	2	8	..	1	3	..	..	..	5	8	..	..	74
4	3	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	9	2	1	2	4	6	10	..	7	9	..	..	9	..	..	3	..	..	4	..	66
5A	1	**GIGI** (MGM) **Soundtrack** (E 3641)	..	..	..	9	2	3	..	5	5	..	..	..	..	..	3	..	2	2	..	8	60
5B	2	**VAN CLIBURN** (Victor) **Tchaikovsky Concerto** (LM 2250)	..	9	..	..	..	..	2	4	3	..	2	..	..	..	5	1	..	..	..	2	60
7	7	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1160)	..	6	..	4	..	..	3	7	..	..	5	..	1	6	2	8	..	..	..	..	57
8A	6	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	..	10	..	7	6	4	1	9	9	..	..	..	6	..	7	7	..	..	7	..	48
8B	10	**KINGSTON TRIO** (Capitol) **Kingston Trio** (T 996)	..	..	..	..	..	..	..	1	3	9	..	..	..	..	..	..	1	3	..	1	48
10	11	**PAT BOONE** (Dot) **Stardust** (DLP 3118)	..	..	6	1	..	..	6	10	..	..	..	..	..	..	2	4	2	..	..	..	46
11	13	**AHMAD JAMAL** (Argo) **But Not For Me** (LP 628)	..	..	..	8	1	..	..	1	..	..	..	2	..	..	6	..	8	..	..	..	40
12	8	**ELVIS PRESLEY** (Victor) **King Creole** (LPM 1884)	4	..	..	5	..	..	..	..	4	..	..	..	7	9	..	..	..	..	5	9	34
13	14	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	..	..	3	..	7	..	4	..	..	..	..	..	10	..	..	10	..	..	..	..	21
14A	17	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	..	3	..	..	..	..	..	..	..	..	..	..	8	3	..	..	..	..	..	..	19
14B	..	**DAKOTA STATON** (Capitol) **Dynamic** (T 1054)	..	4	..	..	3	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	19
14C	16	**ESQUIVEL ORCH** (Victor) **Other Worlds, Other Sounds** (LPM 1753)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	2	19
17	23	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu** (DL 8808)	8	..	..	..	..	..	7	..	..	4	..	..	..	..	..	..	..	..	..	7	18
18A	..	**HARRY BELAFONTE** (Victor) **Belafonte Sings The Blues** (LLC 1006)	6	..	..	..	..	..	..	..	..	5	..	7	..	..	..	..	..	..	9	..	17
18B	21	**JONAH JONES** (Capitol) **Jumping With Jonah** (T 1039)	..	..	..	..	..	8	..	..	..	..	4	..	..	..	..	4	..	..	..	..	17
20	12	**NAT KING COLE** (Capitol) **Cole Espanol** (W 1031)	10	8	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	14
21	18	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	..	..	..	..	5	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	11
22A	22	**KING AND I** (Capitol) **Soundtrack** (W 740)	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	8
22B	..	**MARTIN DENNY** (Liberty) **Primativa** (LRP 3087)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	4	8
24	..	**LOUIS PRIMA** (Capitol) **Las Vegas Prima Style** (T 1010)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	7	..	..	..	7
25	..	**PAT SUZUKI** (Vik) **Pat Suzuki** (LX 1147)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	6	6

Inside Stuff—Music

According to Reg Stone, administrator of the Memorial Arena, in Trail, British Columbia, numerous customers were complaining about a "Grand Ole Opry" show put on a couple of weeks ago by Nashville promoter John Kelly with cooperation of CJAY disk jockey Joe Remus. The date was billed "three big recording bands," whereas it's claimed there were only six performers, consisting of Jimmy Dickens, Jim Reeves and four musicians. Show pulled only 1,200 into the 3,000-seater and was given the Bronx cheer after kicking off an hour and three-quarters late. Arena officials refused to refund admissions to squawking customers. Promoter Kelly said the talent nut was paid prior to show, adding that any make-good on tickets would result in about a $1,300 loss to the arena. Door price was $1.50, and the advance at $1.25. Deejay Remus was the contact for the country show's date.

A disk waxed by Jerry Lee Lewis, which has been criticized by a British newspaper because it allegedly "pokes fun" at the Queen, is to be released by Decca there. The record, "The Return of Jerry Lee," was made by the American Sun Record Co. Part of the waxing is devoted to an interview about the cool reception meted out to the songster during his chopped British tour. The interviewer asks: "What did the Queen say about you?" Lewis comes back with: "Goodness gracious, 'great balls of fire'" (giving a gratuitous plug to his last disk bestseller).

Mike Nevard, Daily Herald disk writer, commented: "We don't want it here." But a Decca spokesman said the platter will be released shortly on its London label. "We wouldn't release it if it was offensive," he added.

Proceeds from the sale of Danny Thomas' "The Jazz Singer" album will be shared equally by St. Jude's Hospital, Memphis, and a local charity in each city where the pitch for the disk is made. Deal for the charity angle was made between Herman Rush, prez of Retarded Infants Service, and RCA Victor which hadn't previously released the disk. The deal originally was initiated by the late Manie Sacks. The Emanuel Sacks Foundation will receive a share of the monies in Philadelphia. Album will go for a $5 contribution.

Marty Melcher, prexy of Arwin Records, has devised a plan, to be known as the Lubin-Ross Survey, with approximately $50,000 earmarked for the project. LRS, with Arwin veepee Joe Lubin and Adam Ross at the helm, is a specialized promotion to ascertain trends and changes in the record market. The idea of the project is that, prior to each Arwin release, distributors and deejays will be personally con-

(Continued on page 58)

British Disk Bestsellers

London, Oct. 7.

Stupid Cupid .....Francis (MGM)
Volare .....Martin (Capitol)
When .....Kalin Twins (Brunswick)
Bird Dog .....Everly Bros. (London)
Poor Little Fool .....Nelson (London)
Mad Passionate Love Bresslaw (HMV)
Return To Me .....Martin (Capitol)
King Creole .....Presley (RCA)
Fever .....Lee (Capitol)
Born Too Late ....Poni-Tails (HMV)

STATUS OF JUKEBOXES BEAUCOUP IN FRANCE

Paris, Oct. 7.

There are only about 15,000 jukeboxes in the over 200,000 French cafes and bars, but they are multiplying rapidly. Diskeries are beginning to find it is a good way to launch a platter, and cafe owners finds the young set demands them. The playing up of the music boxes in films and theatre has also given it a standing here.

Paris and the Riviera lead in jukeboxes, but the provinces are beginning to make heavy demands for them. A turn is only 5c here and juke renters change disks about twice a month. Top calls are for rock 'n' roll in the provinces, with ballads leading in the more urbane centres.

Wide Wide Word

Greenspan & Hammerstein Making Nostalgia Pay Off With 'History' Albums

Bud Greenspan is reversing the old Chinese proverb so that it now reads, in his platter thinking, "One word is worth a thousand pictures."

Greenspan, in partnership with Jimmy Hammerstein, son of lyricist Oscar Hammerstein 2d, has become a champion of the "recorded word" via the clicko "Greatest Moments In Sports" on the Columbia label and the current "Thrill of Sports" for the same company.

The "Sports" albums are leading the Greenspan-Hammerstein team into new areas which run the gamut from "Voices and Sounds of the 20th Century," already set by Coral, "The Voices and Sounds of Norte Dame," for Columbia, to documentary disks on religious and racial topics, not yet committed to any diskery.

Blame It on Jesse

Greenspan & Hammerstein moved into the "recorded word" field with "Greatest Moments In Sports" after Greenspan had seen some film clips of Jesse Owens' Olympics heroics sans sound. It was then that the idea came to him that the situation could be reversed, that is through a replica of a sporting event with sound sans film. He sold the idea to Columbia's David Oppenheim—the label's longhair director, incidentally—and "Greatest Moments In Sports" went on to a sale of over 1,000,000 copies. This, though, with a sales [illegible] album and a razor were put in a $1 sales parlay for a Father's Day promotion. The album was a $5.98 item without the Gillette tie. The followup, "Thrill of Sports," is on the market for $3.98 without any commercial link.

Majority of the material for their "word-pictures" comes from collectors who've been holding on to recorded material from the 1890 days of the Edison transcriptions. According to Greenspan, the material comes to him in different ways: 1) It's given. 2) It's bought outright. 3) It's leased. But, in any event, he said, it takes a lot od detective work to find the old recording.

See Wider Market

[illegible] their deals with Columbia and Coral, Greenspan & Hammerstein have peddled their product [illegible] royalty. It has been a good deal, in Greenspan's estimation, but he now feels that with the entry of such major disk enterprises as [illegible] pix, all eager for indie-produced product, the producer is now in a better bargaining position.

The click of the "Sports" disks also has sparked an interest on the gab circuit for Greenspan's "reminiscences." He's booked by the Columbia Lecture Bureau, (no relation to Columbia Records), for about 12 gigs a year, which he conducts via records and film.

Although Hammerstein is active with Greenspan in the "recorded word" operation, his outside activity has been concerned with [illegible] "Flower Drum Song," which his father co-tuned with Richard Rodgers," and last season he co-produced "Blue Denim." Now he's working with Greenspan on several pilot films aimed for tv.

Capitol Sues Remington On 'Music Man' Charge Cover Is a Duplication

Capitol Records has cracked down on the Remington label for allegedly duplicating the album cover of Cap's bestseller "The Music Man."

Cap was granted a temporary injunction in N. Y. Supreme Court Friday (3). Ruling stated that it was sufficiently established that simulation exists in every detail. Judge also added that discontinuance by the defendants of the cover does not affect plaintiff's right to relief.

Cap's suit alleges that the cover of the Remington album is so identical to the original Capitol cover in design, color, typography and placement of copy and art that it leads record buyers to believe that the Remington album ($1.49) contains performances by the original Broadway cast, whereas Capitol has the only original Broadway cast recording album, priced at $5.98.

Meredith Willson, writer and composer of "The Music Man," and the Music Man Co., producers of the tuner, are joining the suit as plaintiffs.

Joyce Files Writ AFM For Cut on Haley Disks

Jolly Joyce (Agency) has entered charges with the American Federation of Musicians against Bill Haley (Haley's Comets) to collect 10% of Haley's earnings from disks over the past four years. Haley did not renew his four-year exclusive contract with the agency after its expiration on Sept. 8. Joyce also repped Haley's Comets on live dates.

Joyce has taken over an additional attraction for trouping in auditoriums, arenas and theatres. It's Olsen & Johnson heading "Yock & Roll Show of 1959," with a cast including the Applejacks, Baby Cortez, Joe August and Libby Dean.

Erroll Garner kicks off his concert tour under Sol Hurok's banner at Chicago's Orchestra Hall Oct. 12. He's due for a Carnegie Hall, N.Y., stand in January.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Specs Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music Shop)	Cleveland—(Record Rendezvous)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
		TOMMY EDWARDS (MGM)																					
1	1	**It's All in the Game**	2	1	..	1	2	3	1	1	8	6	1	1	4	1	6	1	1	3	2	2	162
		DOMENICO MODUGNO (Decca)																					
2	2	**Nel Blu Dipinto Di Blu**	3	4	..	4	1	..	2	6	..	9	5	2	..	6	..	2	..	..	..	..	77
		BOBBY DAY (Class)																					
3	3	**Rockin' Robin**	8	..	..	7	7	..	9	4	4	1	4	9	6	..	4	10	6	..	..	6	69
		DORSEY-COVINGTON (Decca)																					
4	7	**Tea For Two Cha-Cha**	7	9	..	2	6	7	..	..	..	..	..	6	7	5	..	3	5	6	5	8	67
		IMPERIALS (End)																					
5	5	**Tears on My Pillow**	6	6	..	8	..	..	5	..	7	..	2	..	..	10	1	8		7	7	3	62
		COZY COLE (Love)																					
6	10	**Topsy**	1	..	..	..	..	..	..	..	..	..	..	..	5	4	8	..	9	1	1	4	55
		KINGSTON TRIO (Capitol)																					
7	11	**Tom Dooley**	..	..	1	..	..	..	..	..	1	2	..	..	1	..	7	..	..	..	..	1	53
		ROBIN LUKE (Dot)																					
8	8	**Susie Darlin'**	..	..	4	10	..	4	3	..	5	3	6	..	..	..	..	..	7	..	8		49
		EVERLY BROS. (Cadence)																					
9	6	**Bird Dog**	..	..	..	3	5	..	4	2	..	5	..	..	..	3	..	..	..	..	9		46
		ELEGANTS (Apt)																					
10	4	**Little Star**	..	..	..	..	9	..	..	3	2	10	9	10	..	..	..	6	..	5	..	..	34
		EARL GRANT (Decca)																					
11	15	**The End**	10	..	8	..	..	6	7	..	..	..	3	..	..	..	10	..	..	..	..	5	28
		BIG BOPPER (Mercury)																					
12	21	**Chantilly Lace**	..	..	..	..	..	..	..	..	..	7	..	4	..	..	..	..	2	..	6		25
		EDDIE COCHRAN (Liberty)																					
13A	24	**Summertime Blues**	..	..	6	..	..	..	6	..	..	..	..	..	..	..	5	..	3	..	..	..	24
		CONRAD TWITTY (MGM)																					
13B	20	**It's Only Make Believe**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	4	4	3	..	24
		EVERLY BROS. (Cadence)																					
15	13	**Devoted to You**	..	..	..	..	..	..	..	..	..	..	7	3	..	..	..	..	..	2	..	..	21
		ROGER WILLIAMS (Kapp)																					
16	14	**Near You**	..	..	..	..	3	..	..	5	..	..	..	..	..	7	..	..	..	..	..	..	18
		DION & BELMONTS (Laurie)																					
17A	18	**No One Knows**	..	3	..	..	..	10	..	..	..	4	..	..	..	..	..	..	..	..	..	..	16
		EILEEN RODGERS (Columbia)																					
17B	..	**Treasure of Your Love**	..	..	..	6	..	..	..	..	..	..	..	..	9	2	..	..	..	..	..	..	16
		TEDDY BEARS (Dore)																					
17C	..	**To Know Him Is To Love Him**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	4	..	16
		JANE MORGAN (Kapp)																					
20	..	**The Day The Rains Came**	..	2	..	9	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	15
		SHIELDS (Dot)																					
21	..	**You Cheated**	4	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	10	9	..	..	13
		JIMMY CLANTON (Ace)																					
22	12	**Just A Dream**	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8	..	..	11
		PEREZ PRADO (Victor)																					
23	9	**Patricia**	..	..	..	..	8	..	10	..	..	..	..	5	..	..	..	..	..	..	..	..	10
		AMES BROS. (Victor)																					
24	..	**Pussy Cat**	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	8	..	..	8
		APPLEJACKS (Cameo)																					
25	..	**Mexican Hat Rock**	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	10	4

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST													SOUTH								MIDWEST									FAR WEST										
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Alan Fredericks—WHOM—New York	Fred Fiske—WWDC—Washington	Howie Leonard—WLOB—Portland, Me.	Stan Richards—WORL—Boston	Charlie Mansfield—WHAV—Haverhill	Ray Harris—WKBR—Manchester	Nick Nickson—WBBF—Rochester	Earle Pudney—WGY—Schenectady	John Scott—WHEN—Syracuse	George E. LeZotte—WTRY—Troy	Lou Barile—WIBX—Utica	Bill Wright—WIBG—Philadelphia	Roy Elwell—KQV—Pittsburgh	Gordon Wyllie—WTRL—Bradenton	Bob N. Perry—WCKR—Miami	Burl Q. Womack—WSAV—Savannah	Ken Rowland—KLO—Louisville	John Wrisley—WIS—Columbia	Marc Anson—KELP—El Paso	Gene Edwards—KILT—Houston	Dick Richards—KITE—San Antonio	Jerry Leighton—WAAF—Chicago	Harvey Kaye—WBRB—Mt. Clemens-Det.	Tom Wynn—WLOL—Minneapolis	Chuck Norman—KSTL—St. Louis	Gene Piatt—WOW—Omaha	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	John Michaels—WOKY—Milwaukee	Larry DeBeau—WTOL—Toledo	Bob Furry—KTAR—Phoenix	Elliott Field—KFWB—Hollywood	Dick Sinclair—KFI—Los Angeles	George Hayes—KUDE—Oceanside	Bill Rase—KCRA—Sacramento	Steve Cannon—KGO—San Francisco	Bob Holmes—KSJO—San Jose	Len Ross—KDB—Santa Barbara	Kim Cathcart—KMYR—Denver	Dale Good—KRKO—Everett	TOTAL POINTS
1	1	7	Tommy Edwards	MGM	*It's All in the Game	1	1	1	1	2	6	1	1	1	2	1	1	1	1	9	3		2	1	1			2	1		1	1	1	4	1	1	1	6	1	3	3		2	1	1	318
2	2	13	Domenico Modugno	Decca	*Nel Blu Dipinto Di Blu		4							2			2	4		3	1		5	6				6						1	6	5			8	1			3	4		115
3	6	9	Imperials	End	*Tears on My Pillow		8	4						10			6	6	6		7				3			1	3			4					2		2		2			3		98
4	5	9	Everly Bros.	Cadence	†Bird Dog		3	10						5			3			4	2	9	1		2				6					9					4	2	1					93
5	3	6	Dorsey-Covington	Decca	*Tea For Two Cha-Cha	4	2					7		4		9	10	2	5				6	10			2	4				8			7	9			6		7		8			88
6	9	5	Robin Luke	Dot	*Susie Darlin'	3	10							3	3		7	5			9				5									2		4			9		10			2		71
7	8	7	Bobby Day	Class	†Rockin' Robin	2	7							7			4		3		5	10							2					5					10					5	3	69
8	17	5	Cozy Cole	Love	†Topsy	5		5		1																	5		4		2								5		8	4			6	65
9A	15	4	Earl Grant	Decca	*The End	7		8					3		5			3									10				6				2	8		8				7		7		58
9B	4	12	Elegants	Apt	†Little Star									6			5				4	3		2										3					3		4					58
11	26	3	Joni James	MGM	*There Goes My Heart						2		2										10	9							10		3			10						1				41
12	..	1	Esquires	Paris	*Hideaway			3	2	4	3																					5														38
13A	19	8	Everly Bros.	Cadence	†Devoted to You											3		7	7				4									2		6												37
13B	11	14	Doris Day	Columbia	*Everybody Loves Lover															2						3											4			4			5			37
15	14	4	Tony Bennett	Columbia	*Firefly					8		6							9						8							6	2			7							6			36
16	7	7	Roger Williams	Kapp	*Near You														8									5			4	9				3		10					4			34
17	24	3	Conrad Twitty	MGM	†It's Only Make Believe				3		1																					3									5					32
18A	13	13	Peggy Lee	Capitol	†Fever				5				10							6			7							4										7			7			31
18B	22	3	Shields	Dot	†You Cheated	6		6																5				3																	4	31
20	..	1	Georgia Gibbs	Roulette	*HulaHoop Song					5		4	8														3						5													30
21A	23	6	Big Bopper	Mercury	†Chantilly Lace	10		2			9													4			6								10									9		27
21B	..	2	Jerry Wallace	Challenge	*How The Time Flies										7																				4			1		5						27
23	29	5	Eddie Cochran	Liberty	†Summertime Blues										8										4				5						5										9	24
24	..	1	Johnny Nash	ABC-Par	*Almost in Your Arms				4		7																8										7					6				23
25A	16	12	Jimmy Clanton	Ace	†Just a Dream												8					8		3										8							6					22
25B	..	9	Dean Martin	Capitol	*Volare														2					7		6			7																	22
27	..	1	Kingston Trio	Capitol	*Tom Dooley								9		4									8																					2	21
28	..	4	Eileen Rodgers	Columbia	†Treasure Your Love		6																		8			7							9	6										19
29A	37	3	Jane Morgan	Kapp	*Day Rains Came		9			3	8	10																			7															18
29B	45	2	Ames Bros.	Victor	*Pussy Cat							8				5																						2								18
31	36	3	Ames Bros.	Victor	†No One But You											10					6										5		6													17
32A	41	17	Jack Scott	Carlton	†My True Love									8						5														7											8	16
32B	27	6	Andy Williams	Cadence	*Promise Me Love								7																						8							2				16
34A	10	13	Ponytails	ABC-Par	*Born Too Late																8		3																7							15
34B	..	1	Nat King Cole	Capitol	†Non Dimenticar																						4										3									15
36	..	1	Teddy Bears	Dore	†To Know Him Is To Love																								8		3						8									14
37A	21	3	Gordon MacRae	Capitol	†The Secret			9																				9			9		4													13
37B	..	1	Jack Scott	Carlton	†With Your Love				7		10																															3				13
39A	35	2	Patti Page	Mercury	†Fibbin'					6																					8		7													12
39B	20	16	Perez Prado	Victor	†Patricia												9													3										9						12
39C	..	1	Jaye P. Morgan	Victor	*Easy Does It					9																	1																			12
39D	..	1	Four Coins	Epic	*Wendy, Wendy											2																	8													12
43	39	2	Pat Boone	Dot	†Gee, But I'm Lonely							5				6																														11
44A	..	1	Applejacks	Cameo	†Mexican Hat Rock						4				10										9																					10
44B	..	4	Jamies	Epic	*Summertime, Sum'time									9															9								5									10

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New Outfit In Nashville Formed To Push Idea There's Coin In Corn

Nashville, Oct. 7.

Country music now has an organized "lobby" with the granting of a state charter here to the nonprofit Country Music Assn., organized chiefly to tout the idiom's commercial potential to advertisers, ad agencies and broadcasters.

Organization sparkplug Wes Rose, of the Acuff-Rose songsheet pubbery, is acting prez and one of 31 charter members, 15 of whom are signed for life, including singer Eddy Arnold, "Grand Ole Opry" g.m. W. D. Kilpatrick, and Steve Sholes of RCA Victor, New York. Charter members include singers Ferlin Husky and the Everly Bros.

"There is every indication," according to secretary-promotion director Hubert Long, "that country music is on the threshold of the greatest period in its history and it is the prime objective of this association to make this condition known to advertisers."

Group's first open meeting is slated for Nov. 20 in the WSM studios, followed by a closed session for members only to vote on officers and adopt a constitution.

RANK DISKERY BUYS INTO MAJOR DISTRIB

London, Oct. 7.

Rank Records has bought a stake in one of the biggest British firms of disk wholesalers and distributors. The company is Thompson, Diamond & Butcher. Details of the deal have not yet been revealed by the Rank outfit, but it is reportedly releasing a statement about the tieup tomorrow (Wed.).

A spokesman for the diskery told VARIETY that it was now unlikely that the label would be on the market before 1959 as there were still quite a few wrinkles to iron out. When the Rank Organization decided to enter the disk business it planned to distribute the label on a club basis, to this end it assigned the Pye company to press a large number of records, but the club plan fell through and the disks are now in storage and will probably be the first for release.

It is now understood that Pye will not handle any future pressings for Rank and it is likely that the chore will be handed over to the EMI outfit. This view is strongly supported by the fact that John Davis, the Rank Organization managing director, has been meeting with EMI toppers recently.

Malcolm McGrady, general manager of Rank Records, will make a trip to the States at the end of this month to tie up deals with a number of Yank disk firms.

Frisco Grocery Chain Bows With Longhair LPs

San Francisco, Oct. 7.

Safeway chain has scored a beat on competition by starting to merchandise 12-inch classical LP's in 137 western stores.

First of 24 LP's in Basic Library of the World's Greatest Music —sponsored by Alec Templeton's National Committee for the Musical Arts—went on sale last week at 37c a copy, with each purchase of $2.50 or more at a Safeway store. Succeeding LP's will sell for $1.37 apiece.

Non-profit national committee, whose exec secretary is Quaintance Eaton, has handed Safeway 750,000 LP's for distribution in its Coast stores. It's believed this is first time longhair records have been merchandised through groceries on the Coast.

Irving Mills' N.Y. Gabs

Irving Mills, veep of Mills, Music, is in New York from the Coast for 10 days to confer with Jack Mills, prez of the publishing house, who just returned from a European trip conferring with overseas representatives.

Mills will also see "Goldilocks," the Leroy Anderson-Walter & Jean Kerr musical which the firm is publishing. It opens Saturday (11) at the Lunt & Fontanne.

Holland Disk Bestsellers

Amsterdam, Sept. 30.

Return To Me .....D. Martin (Capitol).
River Kwai .....Miller (Philips)
Silvery Moon .....Vaughn (London)
Spiel Noch Einmal ....Valente (Polydor)
When .....Kalin Twins (Brunswick)
Bittere Tranen .....Denita (Artone)
Melodie D'Amour .....Ros (Decca)
Volare .....Modugno (Fonit)
Fraulein .....Chris Howland (Columbia)
Paloma ..Schriebl & Hupperts (Philips)

Lotsa Covers (10) For 'Houseboat'

Hollywood, Oct. 7.

Jay Livingston & Ray Evans' latest tune, "Love Song From 'Houseboat'" (from the Paramount film, "Housebbat"), must have the aroma of being a hit disk and a possible Academy Award contender. Only out a few weeks, the song already has been waxed by eight different labels for a total of 10 sides.

They include Steve Allen, Dot; Sophia Loren, Columbia; Les Baxter, Capitol; Joe Reisman, RCA Victor; Ralph Marterie, Mercury; Sam Cooke, Keen; Vera Lynn and Mantovani on flip sides for London, and Johnny Nash and Don Costa, ABC Paramount.

Grand Awards Takes On Personnel in the East

Grand Awards added staffers to its eastern division.

The diskery's Enoch Light, director of artists & repertoire, has set Stuart Phillips and Julie Light Klages to assist him in the a&r department. Phillips had been with Roulette Records while Klages had been an associate director at NBC-TV.

Other personnel moves include Peggy Sholtz, formerly with Lang-Worth Transcriptions, as director of publicity; Amanda Francis, formerly with Warner Bros. in London, as exec assistant to the production department, and Hugh Dallas, formerly with Mercury Distributors in Florida, as aide to Loren Becker, GA's sales manager.

Diskery Signings

Joining the Roulette label last week were Canta Maya, Alsace-Lorraine thrush, and Jimmy Nabors, Nashville crooner.

Miss Maya is out with two sides, "I'm A Kitten" and "Ask Me," from her forthcoming album, "The Long, Long, Kiss." Nabors will bow with "There's No Tomorrow" and "I'm Working."

King's New Talent

Harold (Shorty) Baker, longtime trumpetman with the Duke Ellington orch, has been added to the King roster. Baker's first album, "The Broadway Beat," will be released in October.

Also added to King was Teddy Humphries, who's been holding down a singing berth at a Nyack, N.Y., nitery for the past several years. His first coupling is "Without A Song" and "This Love Is True Love." Other signings include the Puddle Jumpers to King's Federal subsid, and Wes Voight & The Town Three to King's DeLuxe subsid.

WB Pacts Sardo

George Avakian, artists & repertoire topper at the new Warner Bros. label, has added Johnny Sardo to the roster. Sardo is a 17-year old rock 'n' roll singer. His first sides are due in two weeks.

Rescigno To Angel

Nicola Rescigno, artistic director of the Dallas Civic Opera Co., has been signed as a conductor for Angel Records. His first assignment, be will take over the London Philharmonic Orchestra to record operatic excerpts with Maria Callas.

JULIUS MONK'S REVUE ON OFF-BEAT LABEL

A pre-production recording deal has been set by Off-Beat Records and Julius Monk's new revue, "Demi-Dozen," which preems tomorrow (Thurs.) at Monk's new New York nitery. Album, which will be labeled "Julius Monk Presents 'Demi-Dozen' At The Upstairs Room of the Downstairs," will include 15 numbers, songs and sketches, from the revue.

Album, which will be recorded the weekend after the preem, will feature George Hall, Jack Fletcher, Ceil Cabot, Gerry Matthews, Jean Arnold and Jane Connell. Material has been written by Dee Caruso & Ronny Graham, Tom Jones & Harvey Schmidt, and Cy Coleman & Carolyn Leigh.

Abbott Lutz, who prexies Off-Beat, will record the package. Monk's revue last season, "Take Five," also was put into the groove by the Off-Beat label but long after it had been running in Gotham. Label now is planning to reissue the "Take Five" package with a new cover featuring Ronny Graham.

Sock $76,600 B.O. in Coast's First Jazz Fest For 'Chair' in College

By BILL STEIF

Monterey, Calif., Oct. 7.

First West Coast Jazz Festival, just concluded at Monterey Fairgrounds, was both an artistic and financial success. In fact, when all figures are in, the Monterey College Chair of Jazz, to which net proceeds will go, should be a desirable sinecure.

Friday (3) night, the dixieland show drew more than 5,000 paid for a $21,700 take. Saturday (4) afternoon drew about 2,800 and Saturday night a sellout 6,100, for total day's take of $32,000. Sunday (5) afternoon pulled 3,000 and night show about 4,500, for day's total revenue of $22,600.

Overall, 21,500 paid admissions chunked $76,600 into the boxoffice with afternoon shows scaled at $2.50 and night shows to $5. Festival had a percentage on nearly a dozen food, softdrink, liquor and program concessions, plus rent from exhibits, and has considerable unknown potential from tapes. All this is not yet figured, but should run into thousands more.

General manager Jimmy Lyons thinks the nut will run to about $70,000, which means the pioneer Coast festival has a fine profit margin.

Festival's zenith probably was reached 1:05 a.m. Sunday (5), when Lyons had to take the mike and announce the night's show was over. Crowd, still riveted to seats, kept screaming "more, more," and it took Lyons six or seven minutes to convince them to go home—this after 4¼ hours of cool, hard-bop and Afro-Cuban jazz.

Dizzy Gillespie was a sort of patron saint to the festival. He emceed dixieland show, backing Lizzie Miles superbly; came back with his quintet next night and gassed the crowd with such breathtaking numbers as his version of "My Man"; made impromptu appearance late the same night with the Cal Tjader Quintet and on final afternoon he

(Continued on page 60)

Dot's 'My Line'

CBS - TV's "What's My Line?" is going into the groove.. In a deal set between Bob Thiele, Dot Records veepee, and Bob Bach, associate producer of the panel show, an LP pegged on the show's "mystery guest" segment is being prepped for release around Christmas.

The LP will be culled from "What's My Line" kinnies when Steve Allen was a member of the panel. Allen is a Dot pactee. Other panelists on the LP will be Dorothy Kilgallen, Bennett Cerf and Arlene Francis, with John Daly hosting.

Package will have about eight "mystery guest" bits. When the panelists are about to identify the "guest," a buzzer will blot out the name so that the disk can have a play-along quality. Identity of the "mystery guests" will be given on the album's liner notes.

Tops Records, WB Settle Lawsuit

Tops Records and the Warner Bros.' music companies, who have been involved in an extensive series of lawsuits and counter-suits involving several million dollars in claims, have amicably settled their differences out of court. The various suits were dismissed in the courts on motions by attorneys Max Fink and Gordon Files, representing Warner Bros., and Irving Glickfeld, for Tops.

Warner Bros.' publishing firm, the Music Publishing Holding Corp., originally sparked the legal actions by suing Tops for disk royalties and copyright infringements. Tops countered with an anti-trust action against WB, charging that the withholding of their music catalogs from the diskery was in restraint of trade.

Peggy Lee Enterprises Set Up for Music, Video

Hollywood, Oct. 7.

Singer Peggy Lee has formed Peggy Lee Enterprises for consolidation of all her activities, which include several publishing firms, as well as a production unit for tv and theatrical films.

Jim Hines, Miss Lee's personal manager, George Stuart and attorney Woody Irwin are partnered in the new company.

LONDON RECORDS' PUSH ON 24 MONAURAL LP'S

London Records, which has been stressing stereo for the past few months, is hitting the monaural market with 24 LP items for a fall push. It's diskery's first LP release since June.

Highlighting the LP releases are "Swinging Brass" with the Cyril Stapleton orch and "National Anthems of the World." Several of the LP items were in London's first stereo release last month and the majority of the balance is in the second stereo release.

The second stereo batch consists of 31 items with three operas spotlighted. Renata Tebaldi's "Madame Butterfly," which is in the new series, was recorded during June and August.

Second release in London's new low-price Richmond line features seven classical sets from the London catalog and nine new pop entries.

Fred Jackson Quits Mills In London for Planetary

London, Oct. 7.

After six years as European general manager of Mills Music Ltd., Fred Jackson is quitting. He plans to start in partnership with Planetary-Kahl of America. He will be managing director of Planetary-Kahl (London) Ltd., and will handle the British and Continental business of the firm, which has sizable Latin American, jazz and pop catalogs.

Jackson, who takes up his new job next Monday (13), will almost certainly be succeeded at Mills by Cyril Gee, his assistant. The new music publishing setup will, for the time being, operate from Jackson's home until suitable offices are found.

Cook Roading for WB

Hal Cook, [illegible] Bros. sales veepee, hit the road early this week on a midwestern trek to dickery's distributors.

He'll be gone for about three weeks.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Pled Piper Music)	Indianapolis—(Pearson's)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Volare (Robbins)	1	1	1	1	1	1	1	1	2	1	1	1	8	122
2	2	*It's All in Game (Remick)	3	..	2	..	2	4	4	3	1	2	3	6	1	90
3	7	*Near You (Supreme)	2	..	5	2	5	..	9	..	8	4	2	7	..	55
4	3	†Patricia (Peer-Int.)	7	..	..	10	9	..	3	..	7	5	4	2	..	43
5A	5	*Everybody L'v's L'v'r (Korwin)	8	3	..	..	..	9	5	..	5	6	5	10	..	37
5B	4	*Born Too Late (Mansion)	6	..	3	..	..	..	6	6	..	3	..	5	..	37
5C	8	†Little Star (Keel)	..	..	..	..	..	..	2	4	3	8	9	3	..	37
8	11	†Devoted To You (A-Rose)	..	5	..	3	9	..	..	..	6	..	..	4	..	28
9	..	*Firefly (Morris)	9	10	6	5	..	8	7	..	..	..	..	..	6	26
10	..	†Bird Dog (A-Rose)	..	..	9	..	..	10	..	2	4	7	10	..	..	24
11	10	*Tears on Pillow (Vanderbilt)	5	..	7	6	..	..	..	..	..	..	..	..	3	23
12	..	*Day Rains Came (Garland)	4	..	..	..	3	..	..	..	9	..	..	..	7	21
13	14	†My True Love (Peer Int.)	..	..	..	9	..	..	..	7	..	..	6	8	..	14
14	..	†Come Closer To Me (Peer-Int.)	..	2	..	..	..	..	..	..	..	..	8	..	..	12
15	13	*If Dre'ms Came True (Korwin)	..	..	..	..	..	..	8	..	..	9	7	..	..	9

Band Reviews

LARRY GREEN ORCH (8)
Hotel Muehlebach, K. C.

Larry Green is the latest in a string of piano maestros who have held forth in the Terrace Grill of the Hotel Muehlebach where there is the double assignment of playing for dancing and backup for the floor show. Green, a vet maestro, fulfills nicely on both counts, succeeding Danny Ferguson, who held forth through the summer months.

The Green pianistics has surrounded himself with three reeds, two trumpets, string bass and drums, with Frank Collins, drummer, stepping down to warble an occasional ballad. Essentially, the Green style is on the commercial side as required by hotel rooms of this type (his previous assignment was the Hotel McCurdy, Evansville), and fits this deluxe spot nicely.

It's the first time in here for Green & Co., and they are committing themselves admirably from the start. There is considerable embellishment of the music in Green's keyboard work, as he even fills between sessions, at times, with more established numbers. He also has the added assignment of m.c. for the floor shows, and is proving to handle this in acceptable fashion. Crew is likely due to stay for several weeks. *Quin.*

PETER BARRY ORCH (6)
Windsor Hotel, Montreal

Since this historic hotel changed ownership some 12 months ago, the entertainment policy in the Embassy Room has been varied and rather haphazard. Although started with a formula based on a femme thrush and a small band for customer hoofing, the lack of spenders and a limited budget soon put a crimp in the entertainment angle. However, with the Peter Barry orch moving in for a four-week period, a definite effort is being made to rejuvenate this dining room.

Barry has played every major spot in town directing combos of all sizes from a trio to a full band and for this engagement has assembled a group of six with fine results. Although most of Barry's arrangements lean to society-type music, he breaks sharply from the usual reserve of hotel's atmosphere with the occasional dixieland belter. This refreshing new note together with Barry's rep with those who like to dance plus the no cover, no minimum is pleasing the regulars and building a new, young crowd. *Newt.*

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Introducing
TONY ROBERTS
I SURRENDER DEAR
b/w SHE MGM K12710
See Him on the
MILTON BERLE SHOW
October 8

Inside Stuff—Music

Continued from page 55

tacted to determine what the buying public wants in recorded music. After a compilation, the diskery will be able to determine how much promotion and sales should be put behind each platter, and also what type of disks should be cut.

Jolsonia never previously issued in disk form is being featured this month on Joe Franklin's WABC-TV "Memory Lane" show in a memorial to Al Jolson who died eight years ago this month. Material consists primarily of tape recordings from the old "Kraft Music Hall" show, some of which have been released by Decca Records. Franklin, who claims to receive more requests for Jolson memorabilia than all other oldtime artists combined, is planning a "Jolson Sings Forever" half-hour show weekly in November.

Cleffer Pat Ballard has purchased a building site on property in Troy, Pa., once belonging to his great-grandfather, who was the town's first merchant, and is building a home there. Ballard plans to commute, mostly by phone, carrying on his r&r business from the quiet of the sticks which he says is an antedote for the Big Beat. "In Troy you can hear a gnat yawn," Ballard reports, "and if I'm gonna love the kids by day I gotta get tranquil at night!"

Singer Artie Wayne's initial album for Epic Records will be somewhat nostalgic. Wayne, as a tribute to the late Victor Young, will record all of the music from "Inside Music," a tv pilot shot several seasons ago and which costarred Wayne and Young. All the music telepic was penned by Young and includes such tunes as "Sweet Sue," "Golden Earrings" and "A Hundred Years From Today." Jerry Fielding will orchestrate the session. Wayne, incidentally, claims he has film rights to Young's biog.

Dimitri Tiomkin's score for WB's "Old Man and The Sea" is being geared for a push on FM stations. Columbia Records and Warner Bros. are aiming a special promotional campaign at the nation's 558 FM stations. The FM push is being made at the instigation of Tiomkin who believes that the medium has been generally overlooked by pix and that the Col LP would be a "natural" for FM exposure.

SHAPIRO IN EUROPE ON COL-EPIC MISSION

Nat Shapiro, international artists & repertoire coordinator for Columbia and Epic Records, left for Europe yesterday (Tues.) for three weeks of confabs with Col's overseas affiliates in Holland, Germany, Italy, Spain, France and England.

In addition to presenting new product plans to Col's outlets abroad, Shapiro will help set up merchandising and promotion tie-ins for both forthcoming and current tours of the Continent by Duke Ellington, the Hi-Lo's, Jimmy Rushing, J. J. Johnson, and Kai Winding (already abroad) and Johnny Mathis, Norman Luboff, Guy Mitchell, Johnnie Ray and Frankie Laine, all of whom will be in Europe this winter.

Shapiro also will huddle with Philips and Durium (Italy) artists and a&r execs to set future releases for Col's "Adventure in Sound" series, including those by Renato Carasone.

Shapiro also will work out plans for expanded distribution of Col's subsids in Mexico, Argentina and Brazil.

Shiffrin to Seeco As Sales and A&R Chief

Jerry Shiffrin has switched from Roulette to Seeco as director of sales and artists & repertoire. He had been sales manager at Roulette for the past six months. No replacement has been set at Roulette as yet.

At Seeco, Shiffrin will report to firm's prexy Sidney Siegel in his handling of distributor relations, merchandising, acquiring new talent and disk jockey promotion.

Before joining Roulette, Shriffrin had been associated with Archie Bleyer's Cadence label.

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JAPANESE TOYLAND
Vocal - Instrumental
Published by
SHAPIRO BERNSTEIN

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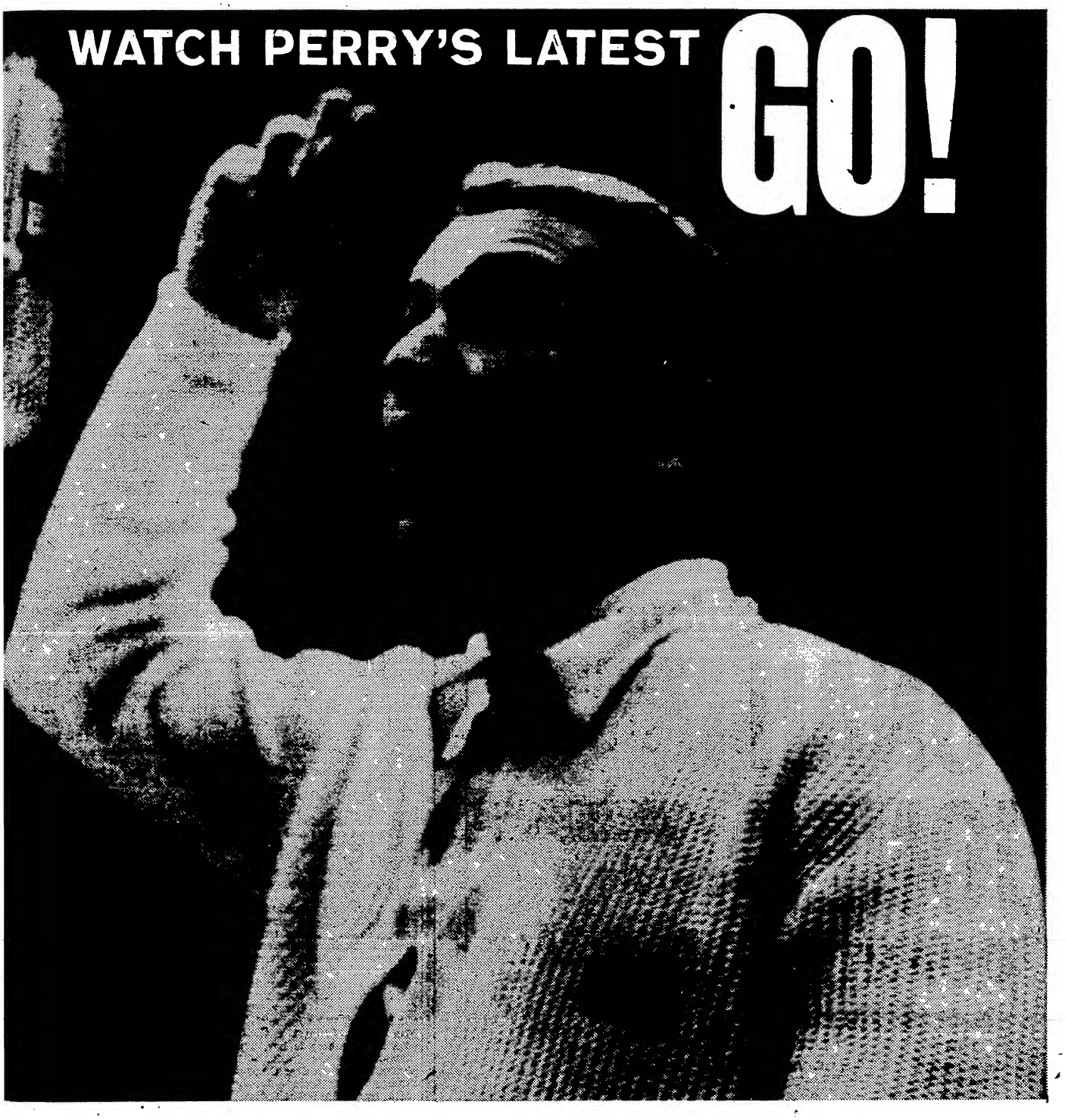

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Mitchell Ayers' Orchestra and the Ray Charles Singers. Arrangements by Joe Reisman.

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RCA VICTOR

Mitzi Gaynor on Qui Verve

Set for Junket to Jolt Up Jockeys and Distribs On Her Album

Hollywood, Oct. 7.

Mitzi Gaynor is going to make sure her initial solo album for Verve Records is a big seller. Actress-singer, like the "traveling saleslady," will be making the door-to-door canvass beginning next month to aid in the promotion and sales of the still untitled album.

Miss Gaynor is convinced that the only way her platter can get off the ground—is for her to go out and give it a personal boost. She has selected Boston and Philadelphia as the two cities she will first tackle, and plans to spend as long as one week in each spot. In addition to talking to the deejays and distributors, she will meet with her fan club reps to encourage them to aid in the promotion of the album—just as they do for her film, "South Pacific."

One thing is for sure, according to Miss Gaynor—she will not do any tv shows because she doesn't want to compete with her starring role in the Rodgers & Hammerstein film.

Pete King arranged-conducted the album which is comprised of standards and was waxed in stereo.

Bikel SRO $4,200

Theodore Bikel pulled in $4,200 for his concert at New York's Town Hall Saturday (4). Folk singer filled the 1,600-seater plus 50 standees and another 50 seated on the stage.

It was his first N. Y. concert.

Fox Publishing Co. Forms Synchro Library in Brit. As Pact of O'seas Links

Fred Fox, veepee of Sam Fox Publishing Co., is back from Europe after setting up new overseas ties for his firm.

He has launched a new English company devoted to the distribution of music background tapes in the British Isles and the Continent. The new firm, Synchro Recorded Music Library, Ltd., will be under the direction of Dennis Berry, formerly connected with Paxton's of London. New standard and popular companies are now being established along with Synchro under the overall supervision of Allan Crawford. Fox also is prepping representation of other American catalogs in tape, educational and pop areas for England and the Continent.

Fox, who is chairman of the international committee of the Music Publishers' Assn., also huddled with committee reps David Adams of Boosey & Hawkes, and Frank Colombo of Ricordi. Fox's report to MPA stressed the desirability of setting up separate operations in three district areas of the music business—popular, symphony-educational and background tape libraries.

In addition to repping the Fox Publishing Co. catalog, Fox worked on the catalogs of firm's affiliates, Movietone Music Corp., Hollywood Songs, Choral Art Publications, Reynard Publishing and Stargen Music.

On the home front, Fox has brought in Lewis Roth as director of the educational department. Roth previously was educational director of Shapiro-Bernstein and on the staff of Mills Music.

Reds Nyet Jazz In East Germany

Frankfurt, Oct. 7.

Latest crackdown in the Commies' continuing battle against jazz in East Germany saw the arrest of members of three juvenile clubs who were devoted to jazz and who "dared" to name their clubs after popular American jazz centers, according to word received here.

Police in Leipzig are tracking down and arresting members of the "Broadway Band," "42d Street Band" and "Capitol Band" because the young East Germans have dared to listen to "Western" music and to pick American jazz and rock 'n' roll singers as their heroes.

The juveniles have been emulating their American counterparts, with crewcuts and sideburns, and wearing levis, and the crowning blow to the authorities is that these young people aren't being faithful to the East German singers who are "politically acceptable."

on the
FRED ASTAIRE SHOW
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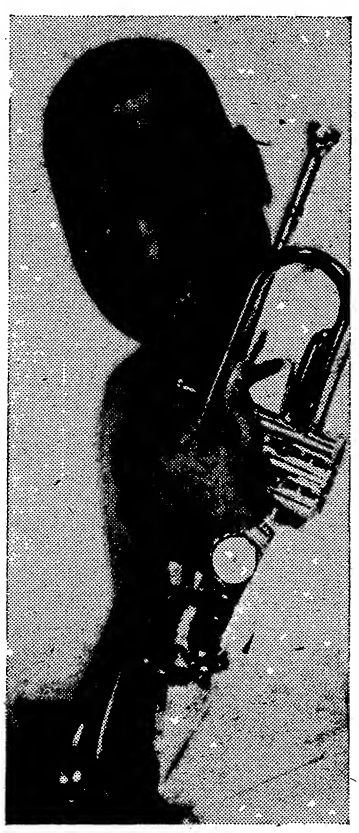
NBC-TV
The Fabulous—
JONAH JONES QUARTET



BOOKED SOLIDLY

1958	1959
October (MONTH) LONDON HOUSE, Chicago	Jan. 5 thru Jan. 31 EMBERS, New York
★	★
November (MONTH) EMBERS, New York	Feb. 4 thru March 15 LONDON HOUSE, Chicago
★	★
December THEATRICAL GRILLE, Cleveland	March 22 thru April 4 EMBERS, Ft. Wayne
★	★
December 29 COLONIAL, Toronto	April 6 COPA, Pittsburgh
	★
	April 15 (6 Weeks) SANDS, Las Vegas

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Jazz Fete

Continued from page 57

soloed with Gregory Millary's 78-man symphony orch.

Louis Armstrong band, with clarinetist Peanuts Hucko and Velma Middleton, played strong opening show, doing usual "Mack the Knife," "Blueberry Hill," "Jazz, Jazz, Jazz." Armstrong tricked up the act with his familiar vaude stunts, but when he got to work was at his best.

Miss Miles, making her first appearance at any U. S. festival, caught the audience with English and French vocals and pianist Burt Bales' Dixielanders, on same bill, got nice hand.

Drummer Shelly Manne's group and Mastersounds topped Saturday afternoon bill.

Bobby Troup emceed Saturday night, devoted to finest small groups in U. S., plus tremendous singer Ernestine Anderson.

Gillespie quintet warmed up crowd, and Jimmy Giuffre Trio, which really needs more intimate atmosphere than open-air arena, did fine work. Gerry Mulligan Quartet's set got a big ovation and Max Roach Quintet capped this with five numbers in hard style.

Then came the festival's triple pinnacle. Modern Jazz Quartet did three numbers from John Lewis' score from the French film, "No Sun in Venice." This was caressing, splendid music. Miss Anderson, who at 31 may well be the best jazz singer extant, did half a dozen numbers which knocked out the crowd, and Cal Tjader group, first with clarinetist Buddy De Franco and next with quintet, kept audience screaming.

Millar's Symphony played excerpts from Stravinsky, Hindemith and Milhaud Sunday afternoon. Dave Brubeck Quartet performed with symphony, and MJQ premiered Andre Hodeir's "Around the Blues," Werner Leider's "Divertimento" and wound up with Lewis' "Queen's Fancy."

Sunday night, with Mort Sahl emceeing, Harry James' new big band bowed, scoring especially with swing-conscious older folk. Brubeck quartet and Giuffre trio reappeared, as did a number of individual jazzmen to wind up in a jam session with James' band.

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IT'S ALL IN THE GAME
TOMMY EDWARDS MGM
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b/w

DOLLY

20th Fox #109

THE GREATEST new voice on the record scene!

KITTY LaNIER

I CAN'T BEGIN TO TELL YOU (Trumpet accompaniment by Leon Merian)

b/w

I STILL WALK ALONE

20th Fox #111

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ULTRAPHONIC HIGH FIDELITY

AGVA Nixes Self-Insurance Plan, Seeking Bids on Accident Policy

The American Guild of Variety Artists' Welfare Trust Fund is now putting out bids for insurance firms to underwrite the accident policies. Bids will go out to approximately 15 firms starting tomorrow (Thurs.).

Step was taken after the board decided against going self-insured at this time. Studies had been made by an actuary which would have entailed disaster insurance by an outside firm.

The decision against self-insurance in favor of going after new bids temporarily ends a point of contention between the employer and union trustees. The employer trustees about a year ago had recommended that the union sign a new deal with Lloyds of London, current underwriter, since that firm had promised savings of about $60,000 during the year just passed. The employer group was in favor of taking up the bid, especially since a new contract would have carried a cancellation clause after a period of notice. However, the union reps, desiring to try self-insurance, voted against the new Lloyds plan.

The Welfare Trust Fund gets its receipts from insurance premiums paid out by employers. Those hiring talent on club dates pay the fund $1, of which Lloyds gets approximately 40c. Acts hired by the week have policies taken out at a $2.50 cost, on which the fund makes a much smaller profit. The $3.50 weekly premium for ice show acts and acts in hazardous situations has been eliminated, and all turns get the $2.50 rate. Policy pays up to $7,500 in death and hospital benefits.

'Cisco' Rodeo 60G Vs. Memphis Rain

Memphis, Oct. 7.

Faced with a terrific opening day rain and windstorm, which crippled moving traffic here, the annual Mid-South Fair's nine-day run finished strong in the final days and showed only a 7% decrease in attendance over last year.

Final figures from Fair Chief Bill Wynne for the run (Sept. 19 through Sept. 27) showed that 368,147 attended, about 28,000 behind 1957. The fair also suffered another weather bombardment with a steady rainfall on the Saturday following the opener, which forced cancellations of two skedded rodeo matinees.

The Ken Roberts rodeo grossed some $60,000 for 16 performances at a $2.75 top. Duncan Renaldo (The Cisco Kid) along with his horse Diablo and sidekick "Bad Man" Matts lured the youngsters and their families to the arena.

The Riverboat Follies with Eddie Peabody, Mollie Bee, Candy Candido and the Teddy Phillips' orch, grossed $14,000 for another 16 performances at $1.50 top. The Follies was 5% over last year while the rodeo showed a letdown of about 10%.

Despite the two days of heavy downpour, the midway shows and rides racked up a 27% increase over 1957.

Isle of Capri New Tag Of Cave in Vancouver

Vancouver, Oct. 7.

Cave Supper Club, longtime sole Vancouver nitery, switches to Latin decor under new name of Isle of Capri in January. Benny Poitras bought the spot in a co-op deal with Louis "Pancho" Adelson last July.

Nitery will close until mid-February for a facelifting and reopen with current booking policy of some U. S. acts but using a hefty quota of native talent.

Cuisine, never ballied by previous operator Isy Walters, plays up steaks and Mexican and Italian menu. Resident terpline was axed and Clarke [illegible].

VILLAGE GREEN IN N. Y.

Village Green, a new cafe in the Greenwich Village section of New York, is slated to open Oct. 16 with a new faces policy.

Edith Piaf Shaping Up To Work Again in 1959

Edith Piaf has advised Waldorf-Astoria veepee Claude C. Philippe that she hopes to be out of the cast next week and should be able to perform again after the first of the year. She experienced a bad auto crackup in Paris last month which necessitated impressing Marguerite Piazza as substitute at the New York hostelry.

Eartha Kitt will be the Xmas-New Years holiday attraction opening Dec. 22 for a month, by which time Miss Piaf should be able to make the trip. Last New Year's period Pearl Bailey was the draw, and the year before it was Lena Horne.

Gordon MacRae follows Miss Piazza Oct. 22, and Harry Belafonte is booked for Nov. 17.

Sinatra Big in Philly Without Being There; One Ruse Blows a Fuse

Philadelphia, Oct. 7.

Using the Frank Sinatra label to kite business has become standard locally. Among those flying high with the Sinatra tag, the Chancellor Room was in the lead last year, when owner Joe Marcucci decorated all available wall space with the actor-vocalist's photos. Marcucci is also a partner in Chancellor Records which has Frankie Avalon and rock 'n roll groups in its talent roster.

Several months ago Bill Rodstein fashioned his Latimer Club in similar style, tagging one section of it "The Sinatrama Room." Besides life-size stills he added the familiar touch by reproducing a telegram from Sinatra expressing good wishes to the wife and children. A local Philly realtor has he office of his Wildwood motel plastered with glossies and favors special guests with a "Come Fly With Me" platter.

The latest bit of Sinatra exploitation by a West Philly luncheonette owner created the biggest splash and got the most attention. Owner Frank Proetto, added something new to the usual interior decoration inspired by the singer. He had a fake newspaper-type headline printed saying the singer would be at his place on Sept. 26.

This caused a near riot, and one of the worst traffic jams in the neighborhood's history. Teenagers were out in hundreds with cameras. Many refused to budge after the ruse was exposed. The proprietor had also hypoed his promotion by an announcement over a Camden radio station.

So that everything would be "legal" there actually was a Frank Sinatra in the spot, known as "Yock's." He was an 18-year-old Villanova student from South Philly.

Paar as Aladdin's Lamp For Ford & Hines on Coin

Impact of the Jack Paar show as a showcase for acts is indicated by the phenomenal price rise being obtained by Ford & Hines, who appeared recently on the NBC-TV show for two nights in succession. Prior to these appearances, the best salary this team had rated was $750, at the Eden Roc, Miami Beach. Since then, however, their maximum will be obtained by a stand at the Tropicana, Las Vegas, which will net them $3,500.

However, the new minimum price is now set at $1,500 in niteries, and they've been signed for a series of stands which leaves no vacant time until February.

Plus Eden Roc, they have been pacted for the Latin Casino, Philadelphia; Holiday House, Pittsburgh; Beverly, Cincinnati, and elsewhere.

In addition, the duo have signed with MGM Records. The pair will do four sides, with Miss Hines set to do four as a single.

CHI CHEZ PAREE SETS NAME BILLS TO APRIL

Chicago, Sept. 30.

Chez Paree, which for many months now has been booked pretty much hand-to-mouth, has firmed its star roster well into next year.

The 26-year-old nitery currently has Nat King Cole and Henny Youngman, with the McGuire Sisters and Dave Barry following. Shows thereafter will topline Tony Martin, Eydie Gorme and the Vagabonds, Louis Prima & Keely Smith, Red Buttons and Cathy Crosby (over New Year's), Sammy Davis Jr., Jerry Lewis, Xavier Cugat & Abbe Lane, and Dean Martin. Latter is down for an April 5 teeoff.

Atlantic City Track Becoming a Haven For The 'At Liberty' Crowd

Philadelphia, Oct. 7.

The strict clampdown by the Liquor Board has wiped out most of the smaller local saloon showplaces and lean days have fallen upon the variety acts.

A sizable batch of entertainers are now employed at the Atlantic City racetrack. Prexy John B. (Jack) Kelly could put on a passable bill without having to go outside. Former vaudevillian, songwriter and song plugger Jack Boylan is director of admissions and parking, and is responsible for most of the oldtimers working.

Among the performers engaged at Pleasantville are: Dancer Bill De Mayo, personnel manager; Dick De Mayo, formerly with the Pansy the Horse act and head of AGVA in Philly; Jon Tay, magician; Jack Spangler, emcee once with the "Follies"; Walter J. Walters Jr., ventriloquist; Tony Sharabba, ex-Jan Garber vocalist; Joe Feinberg, film player; Johnny Roche, singer; Clarence Daunton, ragtime piano man, and J. McNamara, of McNamara's Band.

Ella Thin $2,300, Mpls.

Minnapolis, Oct. 7.

Norman Granz's concert presentation, "An Evening With Ella Fitzgerald," drew a poor $2,300 at the 4,500-seat Auditorium Theatre here Saturday (4).

House was scaled at a $4 top.

Reno's Mapes and Golden Fold Cafes But Harrah's Goes Round-the-Clock

Reno, Oct. 7.

Two of Reno's major hotels last week shuttered their plush theatre-restaurants and pinkslipped the entertainers as an apparent expense saver. At the same time, another downtown club announced an around-the-clock entertainment sked.

The Mapes Sky Room closed its doors to entertainers and gave notice to the Eddie Fitzpatrick band, the Skylets (8) and all other Sky Room personnel. The Golden Hotel closed its Mardi Gras Room and terminated the Hank Penny-Sue Thompson revue and Freddie Bell & The Bell Boys.

Harrah's Club, located back-to-back with the Golden, initiated a new policy with a 24-hour schedule of lounge acts. Six alternating groups play the grind. Harrah's has no theatre-restaurant facilities but books top names for the casino lounge.

Charles W. Mapes Jr., owner-operator of the Mapes Hotel, said publicly that the Sky Room was closed because of numerous requests to use the facility for private parties, banquets and dances. Veteran observers, however, noted the big room was closed at the same time last year, in a period when the tourist dollars become less numerous and show biz slower.

Mapes said last season he closed the Sky Room to shows to allow its use for private groups while a ground-floor restaurant in the hotel was being remodeled.

The Golden, in its seasonal routine move, shuttered the Mardi Gras Room and its hotel casino at the same time. The adjoining Bank Club casino, under the same ownership, made no change in operation.

Bill Harrah, operator of four clubs—two at Lake Tahoe and two in Reno—began the unprecedented 24-hour sked at the Reno main club. He has also indicated he will continue with big names during the off-season months at his Lake Tahoe clubs. Most spots at the lake shutter after the Labor Day weekend. Harrah has shows (Vic Damone, Teresa Brewer, Ernie Kovacs, Edie Adams, etc.) booked into November. Liberace, who closed at Harrah's Tahoe club a week ago, Sunday, did turn-away biz during his three-week date.

Reno's other major hotels—the Riverside and the Holiday—plan no changes in entertainment policies.

Shirley Jones (Mother) Making Her Nitery Bow

Pittsburgh, Oct. 7.

Now that her baby has arrived, Shirley Jones (Mrs. Jack Cassidy) will be leaving Hollywood at the end of the month for a nitery tour and one of her first appearances will be here in her hometown at the Twin Coaches, where she opens Nov. 14. It's the same place where the small community she was born in, Smithton, tossed a testimonial banquet for her right after she had scored on the screen in 'Oklahoma!' and "Carousel." It will be Miss Jones' cafe debut.

She'll work in the turn with her husband, a singing veteran of Broadway musicals. Smithton has already bought out a night during the Jones-Cassidy engagement even though actress' parents, Mr. and Mrs. Paul Jones, have since moved from there into the city.

Stompin' at the Savoy Now a Memory; Harlem Dancery Auctioned Off

A historical part of Harlem show biz did an exit last week when effects of the Savoy Ballroom were auctioned off. The famed stomping grounds will be razed to make way for a huge Mid-Harlem Housing Development.

The Savoy, opened in 1926 by Moe Gale, played some of the great names in the musical world. Although it catered to Negroes, it was widely patronized by ofay jazz buffs who came to see some of the top bands in the music industry. Its most famous bill was a "battle of swing" between Benny Goodman and the late Chick Webb. More than 10,000 were turned away that evening, circa 1936. Both represented the top outfits of their respective races. As a side battle, Gene Krupa competed on the drums against Webb. The frenzy of that evening is still discussed reverently among today's jazz scholars.

Cab Calloway was discovered

(Continued on page 66)

Remembrances of Carl Brisson

By ABEL GREEN

The saga of Carl Brisson, who died in his native Copenhagen at 64 two weeks ago, is an Old World show biz tradition carried over into the New World which, perhaps, knew him better as "the older girls' Sinatra," a billing coined for him by a VARIETY reviewer.

Basically, Brisson (born Pederson) was a romantic lead whose Prince Danilo made his "Merry Widow" a London and Continental European success for many years. It was for this reason that Paramount brought him over for filmusicals in the 1930s when Par found how well Maurice Chevalier, another import, was doing for the b.o. in America.

In his later nitery career, in Svensk-belt cities like Minneapolis, Milwaukee and St. Louis, customers often reserved the same table by the week, attending six nights in a row. He had a way with the moneyed ringsiders of Danish, Norwegian and Swedish extraction, by including folk and drinking-toast songs, which was shrewd b.o. all the time.

Brisson's wife, Cleo, was a twice-a-night ringsider, leading the applause as a one-gal claque, and while this smacked of the "Milton Berle's mother" routine it differed somewhat with the former Cleo Willard (Willard Sisters, a gymnastic act originally.) It was traditional with European music hall and operetta for the swooning femmes to throw posies at the handsome lead and come back night-after-night. Mrs. Brisson carried the tradition over to America when, after his filmusical contract ("Murder At The Vanities," etc., from whence stemmed his theme song, "A Little White Carnation" and "Cocktails For Two"), her husband went into the class cafes. Her regular ringsiding also served the more practical purpose of gauging his material for best audience values, often shifting in impact from the dinner to the supper show.

First With Mike?

Brisson's individualistic personality brooked little patience with copyists. It is probably a fact that he conceived the idea of taking the mike off the pedestal and circling the cafe floor in more intime close-up with the ringsiders, especially for "Carnation" and kindred ballads. For some seasons he was particularly vexed with a chantoosie who, he felt, "copied" him too soon after he conceived this hand-mike innovation.

Brisson's age was officially reported as 62; his producer-son Frederick says he's 64; his veteranship might indicate he was nearer 70, all of which further accents his youthful appearance. For a time many in show biz thought father-and-son were brothers.

Brisson maintained a New York penthouse apartment at the Navarro on Central Park South yearround and whenever in town worked out daily at the nearby N.Y. Athletic Club. He was justifiably proud of his waistline and physique. The "hepatitis" which felled him was actually cancer of the liver. His fetich for dental hygiene bordered on a phobia; his DDS, also at nearby Central Park South, was compelled to tell the actor to "save your money, and don't come so often for examinations."

Brother's Death

When with the acrobatic Pederson Bros., his younger brother, 15, was killed in St. Petersburg

(Continued on page 66)

Hub Storyville's Names & Combos

Boston, Oct. 7.

George Wein's jazz nitery, Storyville, is changing format somewhat with booking of names like Myron Cohen and Roberta Sherwood. Both have been signed for dates after the first of the year, in January and February.

Ahmad Jamal is current at Storyville through Sunday (12) and Sarah Vaughan opens Wednesday (15). Buddy Rich is inked for Oct. 27-Nov. 2; Tommy Edwards, Ernestine Anderson, Nov. 3-9; George Shearing, Nov. 10-16; Buddy Hackett, Nov. 17-23; Anita O'Day, Nov. 24-30.

Wein is booking Benny Goodman into Symphony Hall on Friday (17) at price sked of $2.20, $3.30 and $4.40; and a jazz concert with Four Freshmen, Dave Brubeck Quartet, featuring Paul Desmond, Maynard Ferguson and his orch, Sonny Rollins Trio, Oct. 31 at Symphony at the same ticket spread.

Don Albert's Keyhole

San Antonio, Oct. 7.

Don Albert's Keyhole Club will open Oct. 31 with two shows. Albert, a trumpet player with name orchs years ago, is his own emcee.

Blues singer Olive Brown, tap dancer Keny Dunlap, exotic terper Kitty Freeman, comic Peaches Allen and others will be on the bill. A band is yet to be named.

7TH ARMY'S HYPO ON GI SHOWS

The High Cost (250G) of Undress

Philadelphia, Oct. 7.

The high cost of dressing nudes was pointed out by Wilbur Clark, owner of Las Vegas' Desert Inn, when he was here for the American Hotel Assn. convention. Clark is a member of the syndicate which recently took over operation of the Stardust Hotel in the Nevada gambling capital.

He described as "fabulous" the business being done by the Stardust's cafe and casino, and attributed it to the importation of the Cafe Lido show from Paris. The French floor spectacular is noted for its undraped femmes and the hotelman was asked if nudity was to become an added attraction in the desert resort along with the galloping dominoes. (Another Vegas spot, the Dunes, is featuring a Minsky revue.)

"I object to the word 'nudity,'" Clark said, "There's a way of doing these things with taste. You have to see the Lido show to appreciate what I mean. It cost us $250,000, the most expensive wardrobe bill I've ever paid, just to dress those nude girls."

Pitt Hotel Strike Clipping All Show Biz; Niteries Suffer Most

Pittsburgh, Oct. 7.

Hotel strike here, first since 1946, is giving already beleaguered show business an added kick in the pants. Five inns have been hit, Penn-Sheraton, Roosevelt, Pittsburgher, Sherwyn and Webster Hall, where pickets took up their posts shortly after midnight Tuesday (30) when negotiations between management and service workers' union became deadlocked. Only top downtown place still operating at full steam is Carlton House, which has a contract running until June 1.

Insiders look for an extended lockout that may even run as long —53 days—as the '46 strike since factions look nowhere near a possible basis for agreement.

Effects are being felt everywhere, but particularly among the niteries and taverns, which depend a lot on out-of-town visitors. Conventions right and left have been cancelled in the wake of the walkout, siphoning off hundreds of thousands dollars worth of revenue all over town, in addition to the direct loss itself.

Musicians are being hard hit, too. Number of local bands had been booked for parties and banquets in connection with the conventions and they're out the window. Penn-Sheraton had opened its new Harp and Crown a few days before the strike and that room was using a trio, a harpist and at least one act. Couple of the other hotels also had lounge entertainers.

Theatres can always count on trade from visitors, and that's going to cut in. With Nixon currently opening its legit season with "Li'l Abner," not only will boxoffice be hurt but housing of actors becomes a problem, too, although a couple of the smaller but less desirable hotels downtown are still in operation.

The two Golden Triangle niteries, New Arena and Copa, are going to get hurt the most since they depend for a lot of their trade on the traveling crowd. Likewise vulnerable are the flock of bars on Grant St. almost across the street from the Penn-Sheraton; their barometers can usually be scaled to the percentage of hotel reservations.

Cost of the '46 strike was placed at over $5,000,000 in lost wages and revenue to the hotels alone, and probably at least half that much more to other dependent businesses. At present rate of exchange, the figures are likely to be much higher unless a quick settlement is made. And at the moment that seems very unlikely.

Restyle Pr. of Wales Bill In Kath. Grayson's Exit

London, Oct. 7.

Kathryn Grayson has bowed out of her Prince of Wales vaude season, which was due to begin last night (Mon.), because of indisposition. As result, the entire bill has been rearranged.

The layout is now headlined by Dickie Valentine, Joan Regan and the King Bros. and also features Roy Castle, Joe Baker and Jack Douglas, Harry Bailey and a number of supporting acts.

Milt Trenier Singling

Pittsburgh, Oct. 7.

Milt Trenier, youngest of the four Trenier Bros., quit the act at the end of its engagement at the Copa Saturday (4) night to go out on his own as a single. He's being replaced this week in Newark by Denny Trenier Jr., son of the act's road manager.

Parting was said to have been amicable with Milt Trenier placing himself under the personal management of Dick Gabbe. Move had been planned for some time. Treniers are originally from Pittsburgh and got their start there.

D.C. Pigskin Club Budgets 75G For Halftime Shows

Washington, Oct. 7.

George Preston Marshall, who keeps his hand in show business while running his professional football team here, has budgeted $75,000 for six of the biggest halftime shows of his career during hometown games of the Washington Redskins.

Marshall, onetime actor, director and producer, has arranged for dancing elephants, a short National Symphony Orchestra concert under the baton of Howard Mitchell, a new 16-man chorus and other acts to join his 100-man band to fill the 12-minute halftime period with spectacle.

The money he has set aside will also purchase a new revolving all-aluminum stage, light enough to be moved on and off the field in two minutes, and a new portable RCA sound system.

This season will be the first that Marshall will not be assisted in staging the halftime shows by Corinne Griffith, silent film actress who is his wife. They are now separated. Miss Griffith, who conceived many of the most original shows presented at halftime over 25 years, is now living in Beverly Hills, Calif. With Barnee Breeskin, former Washington bandleader now in the public relations business here, she wrote the football team's song, "Hail to the Redskins."

Marlboro cigarettes and Amoco gasoline, sponsor of broadcasts of Redskins games over 41 tv and 80 radio stations in the Southeast (arranged by CBS), will pick up about half of the cost of Marshall's halftime shows this year.

Marshall originated the halftime spectacle when he started the Redskins in 1932—and has had such

(Continued on page 64)

RUSSELL'S 'MISS WORLD' STINT

Bob Russell planed out to London to emcee the "Miss World Pageant" which started yesterday (Tues.).

Finals in the beauty contest, with femmes from 30 countries entered, will be held Monday (13) and will be telecast by the BBC.

12 'PRO' TOURERS IN EUROPE LOOP

Stuttgart, Oct. 7.

On the heels of the stir created by the VARIETY story about the inferior shows offered servicemen overseas in their officers, noncommissioned officers and enlisted men's clubs, Seventh Army headquarters here has come up with a highly practical decision on shows offered its servicemen abroad.

It has decided to expand the number of Seventh Army Entertainment Branch shows, consisting of its own talented personnel, and offer the military in Europe 12 free touring shows a year instead of the seven formerly presented annually.

The shows consist of a cast of from 10 to 16 talented servicemen —comedians, singers, dancers, musicians—plus several Wacs, who are auditioned throughout the Seventh Army Command (world's largest land army which under its NATO commitments concentrated most of its strength along the lonely borders dividing East and West Germany).

Director and producer Constantine Thomas auditions the servicemen and selects those to be assigned to the soldier shows. The men are given assigned or temporary duty to Seventh Army's Entertainment Branch for about five months—one for rehearsing the show, and four for touring.

Then the group tours through the area covered by the U.S. Army in Europe, especially concentrating on the remote areas—where if there are any professional paid shows at all provided through the Officers, NCO or EM clubs, they are generally small and inexpensive groups.

Each individual Seventh Army show tours for four months, and idea of the new setup will be to increase performances from the current 95 to 125—with the men doing as many as nine shows in six days.

A professional production staff, choreographer, arranger, comedy writers, put the shows together. Most are hour-long musical revues.

Since the pro entertainment supplied Seventh Army units in out-of-the-way places is very rare and not very professional, this will give the servicemen a chance to see their own buddies entertaining—and give the GIs, many of whom have a show business, radio or tv or film background, a showcase, plus providing added experience for them.

Latest production under this new plan is a musical revue with singers Pfc. Al Cohn and Pfc. Darrell Askey (formerly with the Singing Waiters at Greenwich Village's Champagne Club); comedy skits written by Pfc. Norman Kline and Pfc. Paul Gottlieb, utilizing Pfcs. Dick Belkin, Don Ginsberg, Dan Brickly, Bill Lobosco; dance numbers featuring Pfcs. Ray Becker, Pete MeMaci, Wayne Gerou and Jim Smith; sextet of modern jazzmen (all soldiers, naturally), with arrangements by Pfc. Paul Bauerfeind (formerly with CBS), costumes by Pfc. Bob Rosinek, scenery by Specialist-4th Class Ben Schechter, lighting by Pfc. Nelson Roddman.

GLOBAL MAGICO FEST IN LONDON OCT. 20

London, Oct. 7.

Top magicians from all parts of the world will be participating in the annual magic festival, which will run for a week at the Scala Theatre beginning Oct. 20.

The show is being presented under the auspices of the Magic Circle. Among the artists who will be appearing are Channing Pollock, U. S. magico currently at the Pigalle Restaurant; Amazing Randi from Canada; Slydini, an Italian-American; this year's Dutch amateur champion, Peter Pit; while the only femme performer will be Claudine, daughter of the now retired Claude Chandler.

Big N. Y. Nabe Spots Drop Name Lure In Bid for Convention-Banquet Biz

Elimination of talent as a major factor in bidding for the convention and banquet business in New York's nabe spots is probable this season. The four major large-seaters this season have adopted a strategy of keeping the nut low. Occasionally there will be a splurge, but the usual fare will be moderately priced acts.

The deciding factor in the elimination of the talent sweepstakes is Ben Maksik's Town & Country Club, Brooklyn. Since his petition in Chapter XI of the Federal Bankruptcy laws, Maksik has been forbidden by the court to go over a $3.500 show budget. It's the same kind of nut that the Elegante, Brooklyn, and Boulevard, Rego Park, L.I., will use. All feel that they can get representative shows for that kind of coin. The Golden Slipper, Glen Cove, L.I., is expected to have even lower expenditures.

Selling accent will consequently hinge on food deals, calibre of cuisine and facilities, with the promise of a good show inherent in every deal.

Maksik had been spending as much as $40,000 weekly for headliners in order to fill his spot. Jerry Lewis got that kind of money and gamble paid off handsomely. However, other deals didn't work out, and heavy losses resulted in some instances. Court took cognizance of the risk involved in heavy talent expenditures and restricted the budget.

Another factor that entered the deliberations on the amount to be spent on shows was the decision of the Casa Seville, Franklin Square, L.I., to restrict its use of shows to weekends or none at all, and go for catered business only. The Queens Terrace, Woodside, L.I., eliminated talent sometime ago to concentrate on party trade.

While such a development isn't healthy for the talent business in general, the remaining niteries welcome the situation since it takes top earning acts out of competitive markets, and elevates the values on the lower brackets. It insures much more work for the categories of talent that really need the work and do not have to retire midyear on the advice of accountants.

The major casualty in this situation are the lines. The $3,500 limit curtails the use of chorus girls, although Maksik will use a Buster Burnell line at first. Lines will be absent from the other nabe spots.

However, the midbracketed talent will be able to look forward to what will be banquet circuit on the nabe spots.

Empire Roll Call

Glasgow, Oct. 7.

Frank Mathie, manager of the Empire vaudery, celebrating 40 years in show biz, has handled more American acts than any other house manager hereabouts.

Those who have played his theatre in the past four years alone include Frankie Laine, Four Aces, Don Cornell, Bernard Bros., Billy Eckstine, Billy Eckstine, Billy De Wolfe, Hoagy Carmichael, Rosemary Clooney, Guy Mitchell, Cab Calloway, Deep River Boys, Eve Boswell, Crew Cuts, Al Martino, Harry Secombe, Jerry Colonna, Slim Whitman, Howard Keel, Eartha Kitt, Tex Ritter, Sarah Vaughan, the Teenagers, the Inkspots, Vic Damone, Connie Francis.

The Deep River Boys are currently headlining at the Glasgow house for the 12th time.

Fla.'s Wait & See Stance on Names Vs. %'er Squeeze

Miami Beach, Oct. 7.

The Gold Coast hotels are holding off on the buying of names as long as possible. Some headliners have been bought, but the bulk of the requirements are still to be lined up.

The bonifaces are still hoping to get the top level of names. Some have made trips to Hollywood to talk to some of the toppers, but so far the response has been indifferent. The operators are trying to get headliners such as Frank Sinatra, Jack Benny, Dinah Shore, Danny Thomas, Marlene Dietrich and others.

Once it's established that the bulk of these headliners aren't moving away from their swimming pools, or cannot make Florida because of film or video commitments, operators will go to work in other directions.

Those already signed for Florida include Joe E. Lewis, the Eden Roc; Sophie Tucker, the Latin Quarter; Tony Martin, the Diplomat, and Lilo also for the latter spot.

The agencies have tried to apply pressure, but apparently it's still too early to get responses from the bonifaces. The agencies have told the hotelmen that the longer they wait, the less talent will be available to them, and the names which could have been purchased earlier in the season for less money will carry higher pricetags come late October and November.

Appoint Robert H. Kent Mgr. of Greensboro Aud.

Greensboro, N. C., Oct. 7.

Robert H. Kent was named manager of Greensboro's War Memorial Auditorium last week. The building is under construction and will be ready for use late in 1959.

Kent, 36, manager of the Fayetteville, W. Va., War Memorial Auditorium and former manager of the Charleston (W. Va.) Civic Center, was formerly basketball coach at Beckley College in West Virginia and was associated with a sporting goods company. He is expected to take over his duties immediately at $9,600 a year.

El Perper is company manager and Maury Tuckerman stage manager for the Grenadier Guards and the Massed Pipers and Dancers of the Scotch Guards on the present tour under management of Sol Hurok.

Busy Max Bygraves; TV-Vaude-Concerts

Glasgow, Oct. 7.

Max Bygraves, a click here on a vaude date at the Empire Theatre, is readying a 60-minute act for BBC-TV Christmas Day. Comedian-singer will also headline for ATV on "Sunday Night at the London Palladium" Oct. 19.

Bygraves, who played to SRO biz here, follows with a week at Birmingham Hippodrome and a concert at Leicester, Eng. He is also huddling with film chiefs for a new pic, following his latest, "Cry from the Streets." He will star in a new revue at the London Palladium next April.

Modugno's Hub Date

Boston, Oct. 7.

A variety show is set for the Boston Arena Friday (10) with Domenico Modugno, riding on "Nel Blu Dipinto Di Blu," headlining, plus Ford & Hines, comedy team; Lecuona Cuban Boys, Rina Tell, soprano; Carlo Ranierl, impersonator.

Thomas Nazzaro is producing the show through MCA. Price scale is $1.65 to $4.40.

K.C. Coronation in Own Building At $7.50 Top; Kovacs & Adams' 1-Niter

Kansas City, Oct. 7.

Number of new twists will be incorporated in the Coronation Pageant which takes place here Oct. 17, kicking off the annual American Royal Livestock and Horse Show, Oct. 18-25. Coronation event will be held for the first time in the American Royal's own building on the edge of the stockyards district, breaking tradition in moving from the downtown Municipal Auditorium.

Coming in to appear at the Friday night event only are Ernie Kovacs & Edie Adams. There will be the annual crowning of the American Royal queen, presentation of society belles, the "Botars," and a 35-piece orch directed by Jack Lee. Show will be produced by Richard H. Berger, production director of the Starlight Theatre, who has annually doubled on these events in recent years.

An innovation in the coronation program will be a special intermission, stretched to 30 minutes so that guests may stroll through the animal pens adjacent and see the farm stock and horse flesh which will star during the following week of the show. A tab version of a horse show also will be presented Friday night by way of wising up the patrons for what's to come.

A policy change also will see a Kansas City girl crowned queen for the first time, in contrast to former practice which drew the queen from outside K.C. in tribute to the trade territory.

Also new this year will be a top price for the coronation of $7.50, against $6 which prevailed at the 8,000-seat auditorium. The A.R. building seats only 6,200, necessitating the change. The building, incidentally, is undergoing a considerable dolling up for the occasion.

The daily horse shows will have a number of added attractions, including the 32-man troop of Canadian Mounties who will appear throughout the show. "Whizzo," popular clown on KMBC-TV, will appear in several events of interest to children. The annual Saturday a.m. matinee of the Rodeo Kids will be held on the final day.

The sweeping changes are being made to give a sharper focus to the basic livestock and horse show theme and to center all activity in the American Royal, it was explained by Dallas Alderman, president, who is back in harness after recently suffering a broken leg.

CANADA'S
SPECTACULAR
NEW THEATRE
THE New HEART OF
CANADIAN
"SHOW BUSINESS"

O'KEEFE
AUDITORIUM
TORONTO CANADA

PLAYBILL RESTAURANT TO HAVE LEGIT MOTIF

It's costing as much to build New York's newest theatrical eatery as it does to produce an average Broadway musical. Approximately $300,000 is being shelled out by the Zeckendorf Hotel Corp. for the Playbill Restaurant, which preems Oct. 26 in the recently-refurbished Hotel Manhattan, N. Y.

The room, which will have facilities for about 250 diners, plus a bar, will have legit motif. Decorated by Melanie Kehane, the spot will be patterned along theatre lines in having the menu in Playbill form, the service staff dressed as ushers, the cashier's desk as a boxoffice, the cloak room a "Prop Room," the ladies' powder room as "The Make-Up Room" and restaurant seating in simulated "boxes."

The wall of the Playbill bar will be dominated by the first theatre mural ever done by legit caricaturist Al Hirschfeld. The picture of a typical opening night intermission, caricatures the first-stringers and other regularr preem patrons. It will include Wolcott Gibbs and Herbert Bayard Swope, who have died since Hirschfeld finished the drawing.

'Capades' Whammo 490G

Cleveland, Oct. 7.

"Ice Capades," one of Cleveland Arena's top money-makers, did it again by boosting attendance 31.2%, over last year's figures.

Management claimed a smashing $490,000 in 25 performances, from estimated attendance of 165,226 at $3.75 top.

D.C. Pigskin Club

Continued from page 63

acts as the Ted Shawn dancers, waltzing bears, Carmen Cavallaro, Harold LeRoy, chorus girls, barbershop quartets and Meyer Davis' society orchestra through the years.

The top show has always been the last of the season here, in December, when Santa Claus makes a surprise entrance, always by a different form of transportation. And ideas have almost been exhausted by now. The old gent has entered by helicopter, rocket, circus car, horseback, parachute, Brink's armored truck, inside a Christmas tree and train, among others.

The new 16-man chorus (eight of whom sing professionally in New York as the Brigadiers) has made its bow out of town—at the Redskins' first league game, against the Eagles in Philadelphia, Sept. 28.

The Redskins Band, under the direction of Richard H. Viancour, is easily the best dressed in pro football, with white uniforms and huge, fuzzy white feathered Indian chief's headgear.

Marshall is in complete charge through the actual production, keeping in telephone contact with several locations on the field simultaneously.

Circus Acrobats Aren't Born, They're Educated In Soviet 'Four-Year' Plan

Washington, Oct. 7.

Moscow's four-year Circus School —where gymnastics and equilibristics are taught along with geography and physics — is described in the new issue of the magazine, USSR, published in English by the Russian Embassy here under a Russian-American agreement.

The author, Mikhail Dolgopolov, explains: "The course of study is four years. The first two are devoted to training in acrobatics, gymnastics, juggling and equilibristics. During the third year the student turns to specializing in the type of performance for which he has shown the most inclination. In the senior year, he prepares for his final examination with the teacher's aid.

"All circus school students receive state scholarships or stipends, the size of which depends upon their progress, and all tuition is free," Dolgopolov reports.

And, he says, "plenty of jobs" are waiting for all graduates in the 51 stationary circuses in the Soviet Union, along with 15 traveling tent circuses which visit "more than 150 cities each year." Also, there are "more than 50" traveling circus companies which perform on "variety theatre stages" in small towns and at collective farms.

Circus Review

Cirque Medrano, Paris

Paris, Oct. 3.

Jerome Medrano presents circus revue in two parts, "Bravissimo," by Walter Farnedi, Jacques Prely; staged by Geo Sandry; choreography, Miss Doriss; sets and costumes, L. Aguettand; music, Giovanni D'Anzi. With Rino Salviati, Raoul Delfosse & Christian Duvaleix, Guido Basio, Anedda Mandolins (6), Dorris Girls (18), Ghezzi Sisters (3), Salvatore Scandurra, Michele Marconi & Andre Rancy, Likajos (3), Tux, Wiskys (2); $2 top.

In an effort to renew itself and keep abreast of the rising music halls, this permanent one-ringer is now more a revue-in-the-round than a circus. This one mixes Italo locale, bel canto singers and vaude numbers with a couple of French comedians who give it a thread by their adventures on the run from police in Italy.

It moves briskly and has a fair eye value and enough diversion for the young trade. But it does not loom as the thing that will give this circus back its crowds of yore. Only circusy things are a girl dancing with a horse, a trapeze entry, and turning the ring into a tank for clown falls.

Christian Duvaleix & Raoul Delfosse have some moments as the French tourists involved in haunted houses, dreams of ancient Rome, etc. Rino Salviati is a sugary Neapolitan singer while Guido Basio is a syrupy tenor. It is okay for those going for the bel canto. Anedda Mandolins (6) supply a nice authentic pizzicato air.

Ghezzi Sisters (3) are a hefty femme group who do some savvy acrobatics for good mitts. Salvatore Scandurra eats plates, pots, nails, etc., but act is not for the queasy as he has a tendency to cut himself and drag it out. Tux is a deft juggler who foots kitchen utensils onto piles on his head, and the Wiskys (2) add a good trampoline interlude. Likajos (3) fight a duel over a shapely girl, and Tosca De Lac does fine arabesques and one-hand swings on the trapeze.

Classiest act is Michele Marconi & Andre Rancy as a dancer terps with a horse in not only imitating it but assimilating its stance and gaits. It is eyecatching, smart and applause-getting. Dorris Girls (18) do all sorts of dances and are young and goodlooking enough, plus being decorative, to overcome the lame choreography and gauche dancing.

In all, this is passable entertainment for those with circus leanings, but it lacks the derring-do and tinsel associated with this old form of show biz. This does not add to circus precepts, and is just another step in Medrano's searching for a direct new formula for a segment of show biz that has been wavering here for years. Music, sets, costumes and general production credits are good. Mark.

Brussels Counts Up Fiascos

Continued from page 1

long before the Expo opened, by extravagant rules. Nobody seemed to care at the time because hopes rocketed high: the Fair was to be a hen laying only golden eggs, every invested franc would multiply. Apparently everybody was in the illusion that fortunes would spring up mushroomwise. When hard facts dispelled that illusion and customers pulled thin purses, when not even expenses got covered and no tax relief could even be considered, the wailing began. But the Expo offered no wailing wall to lean against; neither was there a possibility to pull out. Contracts had been signed, clauses had to be respected. It is expected that many of the victims, while swimming against treacherous currents, have lost not only their investments but everything they possess.

The amusement park, perhaps the most disappointing fixture at the Fair, was most disastrously hit. Right from the beginning there was no real public response. Small wonder too: it offered nothing but a glorified local fairground. The heralded "best and most up-to-date Coney Island in the world" never came to pass. Only Saturdays and Sundays brought a semblance of interest to this very average amusement park. The Palladium, billed as "the biggest music-hall in the world" (with names of Sinatra, Judy Garland, Nat King Cole waved as bait but never booked) closed down almost as soon as it opened. It was subsekuently forced into existence again, functioning on very modest prices, and it is said that losses are appallingly high, a casualty amongst many others.

More than once, in this unhappy Fairland, concessionaires said. "A signature on a contract is like a noose around one's neck." Electricity was supplied them only at much above normal rates, not by the official Brussels electricity company but by the Fair which, controlling everything, made up its own prices. In fact a general dissatisfaction with prevailing conditions — these even extending to Merry Belgium, where not everything has been rosy either but which has nevertheless fared much better in spit of crushing taxes— has been noted here.

Cinerama was knitted into the patchwork of this so-called Amusement Park. Cinerama at $1.10 and $2, with the additional charge of the 30 francs (60c). Fair ticket, make this a real luxury.

The highlight was stolen by the Russian Kinepanorama with a 20 francs (40c) admission and plenty of queues to keep the boxoffice healthy and happy. This Russian Cinerama was just as impressive as its American counterpart, same process even slightly improved and propaganda values difficult to match. Between Cinerama and Kinepanorama, latter has won the battle.

The Soviets, Poles, Czechs and Hungarians, all with well-stuffed shops, if not exactly practising democratic prices, boomed; for th prospective buyer there is the at traction of having acquired some thing from an "aloof" country.

Another peculiar phenomeno has been the sudden appearance, i the heart of Brussels, of souveni shops all bearing the names of Iro Curtain countries. What was no sold at the Fair will undoubtedl come in handy here.

As for the motel situation righ from the start these hastily erecte "shelters" for unsuspecting travel lers were labelled "perfectly un comfortable" and "unduly expen sive" by irate victims. A barrag of well-founded criticism subse quently hampered the popularit of these motels whose operatin results have been disappointin to say the least.

ELLINGTON'S 1ST DATE IN BRIT. IN 25 YEARS

London, Sept. 30.

The Duke Ellington Orch will make its first appearance in Britain after a gap of 25 years when it opens a concert tour at the Royal Festival Hall next Sunday (5). The band will be presented by Norman Granz in association with Harold Davison and will feature Johnny Hodges and Ray Nance. On the British end of the swap is the Ted Heath outfit.

The Ellington orch will play 18 twice-nightly concerts and one-nighters in major towns. The majority of the stints will be at Rank theatres. Final date will be at the Gaumont State, Kilburn, Oct. 26. The next major American band attraction planned by Davison is the Count Basie orch which is skedded to do a tour next February.

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Cuban Tropicana Sending 80-Person Unit to N.Y. For Travel Org's Shindig

Because next year's world travel convention of the American Society of Travel Agents will be held in Havana, the Tropicana nitery is sending to New York its entire floorshow of 80, including a 20-piece native Cuban orchestra, to entertain the ASTA group Nov. 3 at the Waldorf-Astoria. New York is the site of this year's conclave; last year the travel agents convened in Madrid; in 1956 they met in Chicago, and the year before that in Lausanne, Switzerland.

Because of the multi-billion dollar business that world tourism is today, the ASTAites get top VIP treatment from hoteliers, restaurateurs, et al. The Tropicana, Havana, show will serve as a sort of preview of the 1959 brand of hospitality the Cuban capital has promised.

Some 2,000 travel agents will come, in off-season, i.e., around this time, to New York and are billeted among the Commodore, Roosevelt and Biltmore. Some who are extending their stays are also at the Waldorf-Astoria.

Benito Ruiz, head of the Cuban Tourist Bureau Commission, is escorting the Tropicana show on its five-day visit to the U. S., climaxed by the Monday night (Nov. 3) gala.

For the first time, other than Easter Sunday services, Radio City Music Hall is opening its doors to a Monday (3) morning semester, at which Gov. Averell Harriman will speak. This, incidentally, is tantamount to "invading" opposing gubernatorial candidate Nelson Rockefeller's domain, especially as the next day is Election.

Randy Wood

Continued from page 51

ago sparked the rest of the pic companies to enter into the disk biz, said that the mutual exploitation values between the disk and pic industries has been fully established. He said that there is no doubt that hit songs like Pat Boone's "April Love" and "Love Letters in the Sand," Debbie Reynolds' "Tammy" and the flock of Elvis Presley pic songs have boosted the film b.o. substantially. As for the flock of film players who have recently made their bow on wax, Wood believed that few of them will make it on disks.

The importance which the picture makers give to disk exploitation is evidenced now by the fact that disk artists & repertoire men are asked to comment on the score in the pre-production phase. For instance, Wood was called in a month ahead of Par's shooting of "Mardi Gras" to go over the score with writers Paul Francis Webster and Sammy Fain. The aim, Wood said, is to come up with a pop song which is exploitable on disks. Since the Hollywood tunesmiths are aware of how important this is, they cooperate fully in making the necessary changes in the score.

RAY ROMAINE and CLAIRE
"Delightfully Different"
Now Appearing
GEORG PALAST
Hanover, Germany
Thanks to Syd Fox
Copenhagen

Mabel Mercer's OK Recital In G'wich Village at $4.60

Gus Schirmer Jr. has a keen eye for a cult. In bringing in Mabel Mercer for the kickoff of his "Monday Nights At Nine" diversions to the intime Cherry Lane Theatre in New York's Greenwich Village, he also brought along the fans who've flocked to her chantoosing at eastside saloons (she's doubling currently from the R.S.V.P.) for the past several years. And at a flat $4.60 admission, sans booze, it's a neat trick in any promoter's book.

Schirmer now has a double-barreled operation going for him at the Cherry Lane. With his clicko production of "The Boy Friend" on every night but Monday, the open night looks to be a full one if he can sustain the calibre of the Mabel Mercer "diversion." Thrush will follow her bow (6) with performances on Oct. 13 and 20 and then "Monday Nights At Nine" will have to look to someone else to pull 'em in.

Right now the series is in capable hands. It's a tough assignment to hold down a stage for more than two hours with nothing more than a songbag, a staircase, a red velvet chair and a lectern for props and a piano and bass assist in the pit but Miss Mercer does it with ease. The repertoire has been programmed with care and enough mood-changes to hold interest throughout.

Most of the repertoire consists of chic little items from the pens of Alec Wilder, Bart Howard, Alex Fogarty and Cy Walter, which she's popularized in cafes, but they all serve to showcase her stylized phrasing and dramatic warbling. Some are just hints of tunes but she puts enough body into it to get the message across. And when she goes really dramatic as in a series of songs out of the Maxwell Anderson-Kurt Weill score for "Lost In The Stars," she's deeply moving. Rodgers & Hart, too, come off well in her moody interpretation of "Little Girl Blue."

It's an arty musical exhibition and that dead end street (Commerce) in the Village is the right setting for it. *Gros.*

ASCAP

Continued from page 51

tors, took a few digs at fellow Coast director L. Wolfe Gilbert—which didn't seem to go over with the attending body. Latter, who opened the conclave, emphasized that the membership should take the ASCAP elections seriously and scrutinize candidates as much as possible, following which he introed prexy Paul Cunningham, who discussed the org's jukebox problem and distribution changes. Jack Bregman, chairman of the exec committee and member of the board, gave the exec committee report.

HANKER FOR ANKA

Tokyo, Sept. 30.

Touring Canadian singer Paul Anka has received an offer to star in a Shochiku picture after his singing appearances ended here Sunday (28). The film would be called "Chimney Girl" and the bouncy balladeer would play a tourist aboard a Tokyo Bay excursion boat singing some songs and having romantic overtones with Japanese actress Yoshie Mizutani.

Problem appears to be monetary, with Anka seeking dollar payment.

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SOOCHA RENAY

The Dallas Morning News:

DALLAS AFTER DARK *by TONY ZOPPI*

Renay a Smash In Any Language

Soocha Renay, about the nicest dish of Hungarian goulash to hit our town since Zsa Zsa Gabor, made her Century Room bow here Thursday night. Easily the most sophisticated entertainer to appear here since Liberace, Miss Renay could easily emerge as the surprise act of 1958.

She combines a delightful flair for Continental humor with a pleasing delivery in a 45-minute presentation which bears the stamp of Anna Sosenko's gift for perfection.

La Sosenko, as you probably know, was the guiding genius behind Hildegarde's climb to stardom. It appears safe to assume she will do equally as well with her most recent protege.

Soocha, which probably means "Terrific" if spelled backwards in Hungarian, is a condensed version of the United Nations. She sings fluently in French, Italian, Spanish, German and English. Her material is almost entirely original and touches on such delicate subjects as "L'amour in a Jaguar;" "Rock and Roll in Russia;" "Cowboy Infatuation in Budapest;" and "Calypso in China."

Only pop tunes offered during her well-paced stint were "Volare," and "Don't Blame Me."

BLESSED WITH a marvelous sense of humor, the headliner kept the proceedings moving with delicious bits of nonsense between songs. Even some of the lines which were supposed to be comparatively serious, came out funny.

The burlesque on American adult westerns is especially hilarious and the discussion of the handicaps one meets while trying to pet in a foreign car is a gasser.

A piano-vocal duet with Joe Richman on a French interpretation of "Love Is A Many Splendored Thing" provided one of the evening's highlights. As for the Reichman band, it cut one of the toughest scores of the year in its usual expert fashion.

In closing, we make the prediction that the Renay show will become one of the biggest box office draws of the season. Not since the aforementioned Liberace played the Adolphus has the room offered such a smart brand of entertainment.

As for Miss Sosenko; who said lightning doesn't strike twice in the same spot?

Dallas Times Herald:

RINGSIDE TABLE *with* DON SAFRAN

Launching a New Star Into Orbit

REVIEWING STAND: Considering that the Air Force is in the midst of a convention in this city, it is only appropriate that the Adolphus Hotel launch its own version of a guided missile.

And the new star is Soocha Renay, who comes packaged and custom-made by Anna Sosenko, who has previously lit the fuse to Hildegarde's career.

But Soocha is an original creation, patterned after nobody and off and winging to major stardom in her own Viennese manner.

Soocha's act is practically all special material, all clever, much of it sophisticated and humorous, and all in good taste. And Soocha herself is a magnificent interpreter of her material, with a comedienne's timing and all the glamour of a chanteuse.

Her version of the "International Rock 'n' Roll," done in seven languages is an hilarious and subdued takeoff. But so is her oriental version of calypso, which she explains may be dated in the U.S. but has just reached China.

Soocha, in this country seven years, will soon be the rage of it. She has the style, class, material and, not least of all, the tutor. If she isn't the best new act of the year, she must be, at least, the second best.

Joe Reichman's orchestra did their duty with their customary zeal and skill.

HARRY BLUM, *Writer-Arranger*

SAMUEL LANGE, *Couturier*

STANLEY GOODMAN, *Attorney-Business Counsel*

Personal Manager: ANNA SOSENKO

SOOCHA RENAY

Vaude, Cafe Dates

New York

Singer **Tom Lehrer** will play a series of one-niters in college towns through November and December . . . **Coby Di Jon**, Brazilian singer, has inked with the William Morris Agency . . . **Ginney Simms** goes into the Lake Club, Springfield, Nov. 8 . . . **Alan Dale** pacted with General Artists Corp . . . **Ford & Reynolds** preem at Blinstrub's, Boston, Oct. 27 . . . **Camillo**, former captain at the Hotel Pierre, is the new owner of the Baccara Restaurant.

Dale Foster Quartet opened at the Van's Lounge, Troy, N.Y. . . . **Robert Clary** and **Mitzi Mason** comprises the show at the Eden Roc, Miami Beach, Nov. 5.

The **Bacoulou Dancers**, from Haiti, wound up at the St. George Hotel, Brooklyn, Friday (3) . . . **Joan Brandon** current at the Sports & Boat Show, Walton Beach, Fla.

Chicago

Irwin Corey signed for the new Cloister Jan. 6 . . . **Roberta MacDonald** set for the Drake's Camellia House Feb. 27 for three frames . . . **Coronados** are down for the Brown Hotel, Louisville, Dec. 26 . . . Reopened Boulevard Room of the St. Louis Sheraton-Jefferson tapped **Jackie Miles** for two weeks starting Oct. 17, with **Lucille & Eddie Roberts** supporting. Also booked for the plushery are **Nelson Eddy**, following the Miles bill, and **Hildegarde**, inked for Nov. 28.

Atlanta

Night spots got a big play last weekend via football crowd here to see Tech's Yellow Jackets tangle with Tulane's Green Wave on Grant Field, and another one is upcoming with Jackets pitted against Tennessee's Volunteers. **Vagabonds** (4) opened Friday (3) at Mae Brandt's Harem Club, with dancer **Shirley Ann Chandler** rounding out bill, with $5 minimum in effect for comedic musical group's stay . . . **Gretchen Wyler** holding over at Henry Grady Hotel's Paradise Room . . . **Cotton Watts Chick**, old-time minstrel team, spotted at Club Peachtree, with exotics **Eva Angel**, **Joan August** and **Donna Lee** featured and **Nat Foster Trio** playing for shows and dancing . . . Beefy (300-pound) pianist-singer **Roy Topps** opened at Zebra Lounge in Howell House Lobby . . . **Mitchell-Ruff Duo** playing at Darlington's Sans Souci Lounge . . . Singing-dancing comedienne **Lorraine** added to Anchorage Lounge lineup at Clermont Hotel, with tall, exotic **Dallas York** holding over along with **Billy & His Big Beat Revue** . . . **Harry "Woo Woo" Stevens** remaining another week at Chick Hedrick's Domino Lounge in Imperial Hotel.

Hollywood

Frances Faye topiines the show opening today (Wed.) in the Starlight Room of the Riviera Hotel in Las Vegas . . . **Shelly Manne**, **Slim Gaillard** and **Paul Frees** will entertain at the Composers & Lyricists Guild of America's annual dinner at the Sportsmen's Lodge today (Wed.) . . . Dancer-vocalist **Gwen Dolyn** making a two-week stand at the Maison Josseau, Bakersfield . . . **Sheila & Gordon MacRae** open a three-week stand at the Waldorf Astoria, N.Y., Oct. 23.

Jimmie Komack opens a two-week stand at the Crescendo in Houston today (Wed.) . . . **Anna Maria Alberghetti** headlines the "Wonderful World" revue at the Moulin Rouge opening tomorrow (Thurs.). **Roberta Sherwood** follows Oct. 23; **The Mills Bros.**, Nov. 11, and **Domenico Modugno**, Dec. 9 . . . **Candy Barr**, stripper-dancer, holds over two weeks at **Chuck Landis'** Largo.

Houston

Thrush **Betty Reilly** signed for two weeks at the Shamrock Hilton's Continental Room beginning Oct. 18 . . . **Rusty Warren**, pianist, into Club La Bistro for four weeks . . . **Jacques Foti** to open at the Club Elegante, N. O., Oct. 11. He resigned from the Rendevous Jacques tv show here . . . Singer **Charlene Morris** leaves to move into Club 3525 in Dallas for two frames beginning Oct. 8 . . . **Jerry Lee Lewis** in a one-nighter (7) at the Jimmy Menutis Lounge . . . **Richard Moser** set for the International Club lounge, Shamrock Hilton . . . **Linda Peters** goes to the Jack Tar in Orange, with **Jeannine Peters** playing the Jack Tar Quarterdeck Club in Galveston . . . **Jimmy Dorsey** orch to the Menutis Lounge Oct. 12.

Jerry Lee Lewis in one-night stand (7) at Jimmie Menutis Lounge. Other bookings include the **Jimmy Dorsey** band, conducted by **Lee Castle**, Oct. 12 and **Buddy Morrow** orch, Oct. 13 . . . **Gordon MacRae** opened a two-week stand at the Continental Room of the Shamrock Hilton.

BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
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Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.
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MacDougall Card Trick Show for GIs Is Both Entertaining, Instructive

Frankfurt, Sept. 30.

USO has proved itself unusually perceptive in booking a show apropos for the military on this side of the Atlantic.

It's Michael MacDougall, author of "Gamblers Don't Gamble," "Danger in the Cards," "MacDougall On Dice" and a syndicated column. In a laugh-provoking and thought-provoking tight 40 minutes, entertainer MacDougall proves that he's much more than a gambling mathematician—he's a man who knows a raw deal when he's confronted with one. With a rapid-fire patter Mickey stressed that while his own card cut-ups are sleight-of-hand magic, the same tricks are employed by plenty of cheats in uniform.

MacDougall is a mighty fast man with the spiel and with the cards, and his 40 minutes evaporate as fast as the cards slide through his facile hands. He has an ad lib for every occasion, and rates his highest applause by picking two local bridge players who shuffle and deal the cards, then beating them at every trick with his own invisible stacking.

His pretty partner-wife, Diane Navarro, proves a plus assist on a couple of outside card tricks. Show, titled "Gambols of 1958," has been a must for service clubs. *Haze.*

Jamal 3, Dakota Staton Credited With the Draw At Health's Carnegie Bash

Ted Heath began his third annual trek in the U.S. at New Yorks' Carnegie Hall Friday (3) in tandem with the Ahmad Jamal Trio and Dakota Staton. Although the British bandleader has a solid following here via his London Records releases, it was the Jamal group and Miss Staton who mainly can be credited for pulling in sold-out house biz for the 8:30 p.m. and 11:30 p.m. performances.

Jamals' keyboard is ably supported by a bassist and a drummer who lay down a hefty rhythm beat to support the leader's riffing. It's not substantial concert hall stuff but he does manage to bring in enough imaginative tinkling to keep the aud interested.

Miss Staton, building steadily via her Capitol albums, reprised numbers from her clicko sets, "In The Night" and "The Late, Late Show" as well as her latest release, "Dynamic." Tunes and styling were familiar to virtually everyone in the house, but they still can't seem to get enough of her. "Her Cherokee," "My Funny Valentine," and "Misty" are just a few of the items that kept the house happy for more than a half hour.

Heath, who took over the first

(Continued on page 67)

Memories of Carl Brisson

Continued from page 62

during the Kerensky (1917) uprising as result of street fighting. The authorities had told all foreigners to play it safe and stay away from windows; the younger Pederson's curiosity brought him too close to a window at his hotel and a stray bullet got him.

Both Carl and Cleo Brisson's superb physical condition, apart from defying the years, saw them taking Xmas-New Year's swims off Hay Island (Conn.), where they frequently visited Ed and Pegeen Fitzgerald. The neighbors were astounded at the pair churning up the sound in midwinter. Incidentally, the Fitzgeralds' WOR plugging of Brisson, when he came into the old Club Versailles, N.Y., then an unknown quantity, had something to do with his impact. Fitzgerald had just gotten back from Denmark and knew first-hand how big an idol Brisson was in his native land, in England, and throughout Europe.

It was by prearrangement that Greta Garbo, then a film extra in Sweden, was called onstage by Brisson during one of his Scandinavian personals as a "comer"—she was heralded as a little girl who had started working in a barbershop.

While eventually big in the U.S., Brisson's heart was in his native Denmark. He had been twice decorated by the Danish and Swedish governments. Gustaf II of Sweden, long a tennis buff, was sojourning in Paris in 1922 and made the French capital the occasion of first decorating Brisson as the first civilian air passenger crossing the channel via the old British Imperial Airways.

Good Business Man

Brisson was ever a shrewd business man. He owned a chain of clothing stores in Denmark, a la the Robert Hall operation. A line of Brisson vintages and spirits also carries his name.

Brisson was originally a ballroom dancer and one of the best. Both as an acrobatic act and later as a dancer, where language was no problem, being a "dumb" act, he was widely accepted in almost every land where he toured extensively before settling down into a romantic song-and-dance leading man.

A Great Dane canine was his trademark, for obvious reasons, but also because he basically liked animals. The pigeons from Central Park know that the Brisson penthouse had a special trough for them. An unlikely pet such as a turtle became his traveling companion in later years, and it was a running gag to his intimates how he'd catch flies to feed the turtle.

When Brisson came into The 3 Crowns restaurant in New York everybody knew it because of his lavish manner of entertaining with accent on the aquavit-with-beer-chasers. One of fans, a little French girl whose devotion belied any suspicion of any romantic attachment, virtually became a family retainer, as his personal aide. She has been through a series of operations (eyes, etc.), all at the Brissons' expense.

Brisson's favorite story concerned his uncle who bought a seven-plot family area in a Copenhagen cemetery and who visited it almost daily, just to sit in the shade and cogitate. One day he came to Carl and asked would he approve changing the location of the plots—the uncle's mortal remains, it appears, would be in the shade and "I prefer to be buried in the sun," he told the actor. Brisson acquiesced.

CHI HIGH ON JAZZ WITH TWO ENTRIES

Chicago, Oct. 7.

Current jazz prosperity in Chicago is underlined with the launching of two more showcases.

Pat Moran Trio and chirper Bev Kelly, longtime fixtures at the old Cloister Inn, have just kicked off a jazz policy at Stelzer's Restaurant in the new Lake Meadows housing spread just south of the Loop. At the north end of town, Tom Sullivan's (nee Irv Benjamin's steakery) opens Oct. 31 with singer Lurlean Hunter and the Charlotte Polite Trio, with likelihood the combo will develop as house band.

Windy City just missed on a third new jazzery when the bankroller backed out of the proposed VIP Room, which was to have opened Sept. 27 with Barbara Carroll spotlighted.

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PAMELA DENNIS

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ITV, London
Oct. 4th
BILL COTTEN SHOW
BBC, London
Management—INGALLS-HOYT
160 West 46th Street, New York City

Stomping at Savoy

Continued from page 62

there and it was the first ballroom to showcase the famed King Oliver and Louis Armstrong. It was axiomatic that an ofay band of any school didn't actually meet the test until it passed muster at the Savoy. Those who qualified included Rudy Vallee, Guy Lombardo, the Dorsey Bros., Glenn Miller and many others. Visitors to that shrine of music included Winston Churchill and Greta Garbo. The Savoy was also the inspiration of a song, "Stompin' at the Savoy," by Edgar Sampson and Benny Goodman.

Gale is now toying with the idea of recreating the Savoy on another site. He's studying the realty locations, costs and will reopen another Savoy, if feasible. Gale is reluctant to let this rich piece of Harlem musical history pass completely.

Gale would also open with the same basic idea that started the original ballroom. He felt that Negroes should have the same fine dance facilities offered to the palefaces in midtown New York. It was to be a ballroom for Negroes and operated by Negroes. Although it shared billing as the top Negro showcase, along with the late Cotton Club, it's pointed out that Negroes weren't too welcome at the Cotton Club for a long time. The Savoy strove to become part of the Negro community and accomplished this aim during its lifetime.

VAUDEVILLE - CAFE DATES
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Starring HARRY DOUGLASS
Opening 10th International Tour
Week beginning Oct. 6
EMPIRE THEATRE
GLASGOW, SCOTLAND
Direction: WILLIAM MORRIS AGENCY
Pers. Mgr.: ED KIRKEBY

House Reviews

Empire, Glasgow

Glasgow, Oct. 2.

Max Bygraves (with Bob Dixon), Three Brittons, The Falcons (3), *Mink Devine & Barbara, Fred Lovelle, Garland Girls* (3), *Claudine (with Old Stephens), Three Orchid Dancers, Bobby Dowds Orch.*

On this showing Max Bygraves can be classed, easily, as the U.K.'s prime entertainer. Playing to SRO biz, and with an easy charm and polish that derives from experience in vaude, comedian does a virtual Danny Kaye with a one-man offering that brings warm mitting and much appreciation.

Garbed in smart evening suit, slim and handsome, boyish-looking Englishman, who has made much headway recently via discliks, sings happily, gags with topicality, and wows both adult and juve outfronters with his travesties. Singer also knows how to use his hands to artistic effect, a fact crystallized in his own tune "Hands." He receives strongest ovation of any entertainers at this house in many months.

Bygraves, not long back from guesting on the Perry Como tv show in N.Y., is accompanied by his longtime pianist Bob Dixon, himself an acquisition via ivory-tinkling know-how and also pokerface in comedy.

Mink Devine is baggy-breeched musical clown who indulges in familiar piano madness, plays xylophone well, and makes comedy byplay with femme partner Barbara, a looker. Exits to good palming.

The Falcons score strongest hit of a mixed-quality support layout. Two males and a rubber-limbed distaffer knock each other about with careless and carefree abandon; nimble-moving femme, particularly, wins big yocks, and act garners top palming. The Three Brittons, two males and a femme, register well with cycle skill and club-tossing, and do worthwhile work on unicycles. Claudine is an attractive femme magician, aided by a male partner; her poodle-appearing trick scores with its surprise and skill.

Fred Lovelle is ventriloquist who projects voice into old-man character in suitcase, duets with his dummy, and pleases with imaginary lilliputian character on his hand. The Garland Girls, attractive trio of redheads, do overlong act that doesn't equal their lack of singing talent; chirpers also dance, but need act to be sharpened as well as injection of savvy in the chirping dept. Three Orchid Dancers open both segments adequately.

Gord.

Alhambra, Paris

Paris, Oct. 1.

Roger-Pierre, Jean-Marc Thibault, Colette Dereal, Don Lurio & Co. (6), *Quatre De Paris, Trio Martelli, Wilson, Keppel & Betty, Andre Gely, Claude Stiermans Orch* (15); $2 *top.*

The comedy team of Roger-Pierre and Jean-Marc Thibault have built their four-week vaude stint at the big Alhambra-Maurice Chevalier into a revue-like affair. A series of sketches, running gags and dance interludes are interlarded with a few house numbers. Wit, inventiveness and warmth keep this moving along and gloss over the few weak spots to make this a vaude revue which should do a neat biz here, but is too limited for any export values.

Pierre & Thibault have come up from the boites and their skits are sometimes outlines of a comic idea which hit in boites, where there is more audience complicity, but can seem too skimpy to cross the ramp in a big house. They have managed to overcome this hurdle in adding scope to most of their sketches, but sometimes fall down on the many quick inserts and running gags for curtain changes.

But, on the whole, this is racy and disarming and Pierre's sophistication and Thibault's more universal good-guyism combine to make them an engaging pair with a strain of the poetic mixed in with their comedics. Neat observation and satire also enliven their humor.

Colette Dereal is a good skit foil and displays some fine caricatural ideas in song takeoffs, while Andre Gely, Nono Zammit and Pierre Laurent are fine in the fill-in repeat gags and interludes. Don Lurio & Co. (6) bring a zesty group of terp segments into it. Don Lurio is much better than his troupe. He gives a needed breath of ease and fantasy to the usually earthbound pop dance picture here.

A few lookers help with the sketches, and the Trio Martelli, Quatre De Paris and Wilson, Keppel & Betty are the number fillers. Martellis are a knockabout dance act with two men throwing around a little girl for good sight and comic values. Quatre are a singing group with a tendency to oversell their numbers. Wilson, Keppel & Betty is a funny team taking off on Egyptian dances.

Claude Stiermans orch (15) gives good support to this pleasant show. This formula may now help the Alhambra give the still straight vaude Olympia Music Hall a run for its money this season. Future headliners will follow the same format at the Alhambra. *Mosk.*

Apollo, N. Y.

Illinois Jacquet Band (12), *Mickey & Sylvia, Andy Rose, Wanderers* (4), *Ruth McFadden, Pigmeat & Freddie, Mona Desmond, Bunny Briggs; "Port Afrique" (Col.)*

For the current session the Harlem vaudes abandons the rock 'n' roll pattern for some cool jazz dished out by tenor sax man Illinois Jacquet supported by the fancy stepping of Bunny Briggs and the hip dueting of Mickey & Sylvia.

Program gets off to a slow start with the first three acts adding little to the fare, and it is not until the Wanderers get up to do their stuff that the house become alive. Leading off is Mona Desmond, billed as sexciting and exotic. No matter what the billing says, Miss Desmond is a bump & grind artist who shakes her way through her act with only a so-so amount of dexterity. Pigmeat & Freddie, an act with frequent bookings at the Apollo, fail to register. Pigmeat, dressed in his customary baggy clothes, draws on material which is on the tired side. Although his stuff is geared for the colored constitutents, his gags do not get the normal quota of laughs. A follower of the rock 'n' roll cult, Rose runs through "Love Oh Love" and "Just Young" in dull fashion.

The Wanderers quartet is one of the most exciting groups to play the 125 St. theatre in weeks. The boys have plenty of class to go along with their finely blended voices. In no time at all they go through a repertoire which includes "Gonna Live Till I Die," "Madamoiselle" and "Thinking of You." Ruth McFadden, another house regular, has improved her warbling since first caught. She does right by "Paper Moon" and "My Darling."

Bunny Briggs adds to the show with his fancy stepping. Mickey & Sylvia blend their voices well and have the basics of showmanship down pat. Numbers are characterized by originality.

Illinois Jacquet wraps up the package scoring easily with two original compositions, "Cool Blues" and "Blow Illinois, Blow." In both numbers Jacquet plays the sax like he owns it. The jazzman has surrounded himself with some top talent, all of whom give a good account of themselves. *Bern.*

L'Olympia, Paris

Paris, Sept. 29.

Luis Mariano, Raymond Devos, Larry Adler, Amin Bros. (2), *Trio Ariston, Wasta, Claude Goaty, Jean-Marie Preslier, Pilar De Oro & Alfred Gil Co.* (11), *Suzanne Gabriello;* $2 *top.*

Luis Mariano is a hinterland disk bestseller and star of vintage-type operettas still working the French stage and film musicals. But for musichall boards he is somewhat lacking. Mariano has some strength in his tenor voice, but his songs are mainly in the "June-Moon" rhyme category and his stance, movements and song intros are all precious and a bit gauche.

He runs through a flock of syrupy ballads and then does some big-lunged standards, a la "Granada," which are okay. Mariano looks a better bet for his usual callings than for the more demanding vaude boards

Fortunately, the show is filled out with two solid names, and a group of fillers of top calibre, to make this a soundly-spined show. Raymond Devos and Larry Adler get the lion's share of the program kudos.

Devos emerges one of the top standup comedians here in a savvily staged act. His humor borders on the supernatural and is underscored with wise shafts of emotion. With his sure tempo, timing and miming, Devos' work is of top yock content.

Adler goes with ease from Bach to the blues in his sure, masterful harmonica stint. Skipping through a Bach "Gavotte" with delicacy, and into "St. Louis Blues," lowdown and haunting, by way of Gershwin and a couple of standards this is first-rate programming and mitts are mighty.

Claude Goaty is an okay chirp with good phrasing and delivery. But there is a lack of originality, and her songs are better done by others. Jean-Marie Preslier gives out with patter on the troublesome current events here. He sometimes hits, but misses too often to make this anything but an acceptable filler.

Trio Ariston are a dynamic acro-dance group with flair and precision to make their comic and serious doings into a solid act. Amin Bros. (2) are one of the classiest risley acts to be seen in some time here. One backs to a table and foots the other into whirling, dervishing arabesques to get gasps and big reaction from the audience. Wasta does a pleasing oldtime knockabout act.

Pilar De Oro & Alfredo Gil Co. are a smartly costumed, precise Hispano dance group of eight girls and three men who provide eye-catching interludes. They help give the show production dress and dimension. Suzanne Gabriello is witty and elegant as the femcee who goes through a series of dress changes along with each act.

After drawing practically a four-week SRO session with the Platters, the Olympia is now well into its season and shows vaude to be a very much alive thing in this town. *Mosk.*

Stig Lommers Revue

(Svend Asmussen Show)

Malmoe, Sweden, Sept. 27.

Boerge & Arvid Mueller present Svend Asmussen and orch (6), *Preben Uglebjerg, Lulu Ziegler, Dan & Baxen, Judy Gringer, 3 Attilas, Kjeld Noerregard. At Soedra Teatret, Malmoe (Sweden);* $2.50 *top.*

Svend Asmussen, 42, whose LP's appeal also to Americans, is the star of this very amusing and highly enjoyable little (in all, 17 persons) revue. Versatile Danish artist is not only a violin virtuoso, bandleader and singer, but also a splendid comedian. A showman par excellence, his musical arrangements are original, imaginative and very funny with regard to the parodied lyrics. His "Little Rock 'n' Roll" number even has a serious slant: It's a combination of Negro spirituals (with stage lights out) and fast r&r (while lights are on) with the lyrics riding an tongue-in-check attack against the happenings in Little Rock. "Nights in Naples" has saucy lyrics as Asmussen and his soloists appear as typical Italianos, with black hair, crooked noses, etc. Again another pokes fun at Swedish folk bands and their narrow-minded musicians. All very amusing.

Next to Asmussen, Dan & Baxen, Danish clowns, rate big. Both are howlers all through. They enact musicians of the longhair type and their zanies evidence much skill and imagination. Acclaimed as Denmark's best clowns at present, they recommend themselves for the best houses.

Preben Uglebjerg, another Danish fun-maker, does a good job with "I Love Paris" bringing this tune (via the different mentalities) the American, British and German way. He also has a number with Judy Gringer which is highly suggestive, but this is nothing unusual in Scandinavia. Lulu Ziegler contributes a number of songs, while the Attilas come along with various (mostly sexy) dances.

All in all, it's a well balanced, eye-filling (the costumes are very colorful) show. A stout b.o. click. *Hans.*

Ted Heath

Continued from page 66

half of the bill, is in the U. S. on an exchange deal with the Duke Ellington orch. His is a highly polished orch that sends out a beat with plenty of musical savvy. He showcases pianists Stan Tracy, trombonist Keith Christie and vocalist Dennie Lotus to good effect, making it a well-rounded musical presentation.

His songbook includes such as "High Noon," "Exactly Like You," "I'm Beginning To See The Light," "Somewhere Over The Rainbow" and "Crazy Rhythm." Its' varied fare in expert hands but it doesn't seem to be enough of a lure to bring in the customers for a payoff. *Gros.*

Progress-Crazy Japan Teams Kabuki With Modern Escalated Restaurant

By DAVE JAMPEL

Tokyo, Oct. 7.

Playing to dwindling business in a nation rushing to update itself, kabuki will receive a hypo with a 5,000,000 Shin Kabuki-za (New Kabuki Theatre) in Osaka skedded to debut Oct. 30.

Builder Kunizo Matsuo, topper of the Sentochi Theatrical Co., heaved with pride when discussing his investment which he told VARIETY his world travels have convinced him will result in the world's best theatre.

He explained that the house will seat 2,000 and have a dining room accommodating 1,500. With exhibitions of Japanese tradition and a two-way escalator connecting its three floors, Matsuo believes his theatre would become a world showplace.

Conceding the decline in popularity of kabuki to its present state of financial dependence, Matsuo said a kabuki operation can reap profits from theatre concessions.

He said he also plans to modernize scripts and productions for the Shin Kabuki-za in an effort to recapture the lost segment of audience. Now, he offered, the younger generation is indifferent and even adult Japanese have difficulty understanding kabuki's 300-year-old stylizations.

Now negotiating with Sol Hurok for a U. S. kabuki tour in 1960, when Matsuo gets to Washington he said he plans to present a statue of the famed fierce samural warrior Shibajaku for a place among the cherry blossoms. He will also contribute a bunraki-sized (two-thirds life size) kabuki doll to a U.S. museum.

Saranac Lake

By Happy Benway

Saranac Lake, Oct. 7.

Among the new appointments on odd jobs while recuperating: Switchboard operators, Elsie Schreyer, Virginia Godwin, Lindsay MacHarrie, Steven Mantzner; mail delivery, Max Rosenthal; downtown shoppers, Elsie Schreyer and Joseph Shambaugh; delivery of packages and papers, Shambaugh; official greeter, Benton C. Ressler.

Kay Rudolph checked in on our third floor for the usual o.o. and rest routine.

Bob Cosgrove, Columbia Pictures staffer, after four weeks here kicked over a virus and left to end his summer vacation in the downtown actors colony at the Miller Cottage.

Thomas Scotti, a Metro staffer for over 25 years who regained his health here, in for that yearly checkup and drew an all-clear.

Bill (& Mack) Jennings, blackface comic of yesteryear, is fighting off bursitis at the Beacon Chambers, Boston.

Ray Tietzen, IATSE member from Gotham, all agog over the visit from his wife Jean, who came in from N. Y. and his sister Sally Allen who planed in from Miami.

Write to those who are ill.

New Acts

JERRY COLONNA
Songs
45 Mins.
Tropicana, Las Vegas

Jerry Colonna's new act is getting warm endorsement from habitues of the Tropicana Hotel lounge, where the popeyed comedian-musician with the improbable mustache fronts a very fine Dixieland group. Colonna himself plays the trombone with finesse, and turns the spotlight over to other members of the band for impressive solos. Star sings with his w.k. unique delivery such numbers as "Road to Mandalay," "Chicago Style," "I Love Life" and "Ebb Tide," getting hefty yocks with each.

His all-vet music men are Chico Alvarez on trumpet; Phil Gomez, clarinet and sax; Bernie Billings, sax; Bill Campbell, piano; Fred Thomas, bass; and Charles Lotus, drums. Carolyn Gray, a pretty blonde who used to chirp with the Gene Krupa orch, capably handles the distaff vocals.

The Colonna name, plus word-of-mouth about the music and showmanship, is a virtual guarantee that the act will do business. *Duke.*

DOROTHY LOUDON
Comedienne
14 Mins.
Blue Angel, N. Y.

This trim, talented young performer obviously has been around but not in VARIETY's files. She is ideally suited for a room of this type since her rapid-fire, glib delivery of the double-meaning dialog is put across with elan.

Miss Loudon takes the audience into her confidence immediately by plainly stating she's about to sing several dramatized skits. Opener is "Love Comes Easy in Louisiana," which is loaded with lilting lyrics and double-entendre but which pleases the patrons. Her second offering, smartly geared for this room, is tagged "Westport" but it concerns married couples throughout suburbia. No punches are pulled in socking over the sex angle in this.

Comedienne has some smart ad libs and sharp intro remarks for each routine. She wisely bows off while still ahead via her song version of a "Ruth Snyder-Judd" number. One could question the taste of such a grisly subject but Miss Loudon clowns it up enough to put it across. Comedienne looks like a sure bet for anybody's saloon. *Wear.*

GEENE COURTNEY
Songs
40 Mins.
Le Cabaret, Toronto

Breaking in a new act here, with arrangements by Ken Welsh, Geene Courtney is a snake-hips, blonde looker who not only sings but also dresses in a sexy, black-lacquered evening gown. She not only has the voice but the body. With her table-hopping and style, plus the mike, she is definitely in the intimate classification, together with that choice of numbers that got a double helping from the customers, both male and female, in this posh nitery.

Miss Courtney opens with a swaying "Lullabye of Broadway," with up-to-date lyrics, segues into "Rhythm in Blues" and "He Belongs to You;" then for a tempo change into "Good Man is Hard to Find," with a restrained grind finale. She is a big bet for the class saloons. *McStay.*

THE IDIOTS (6)
Comedy, Songs
30 Mins.
Stardust, Las Vegas

Freddie Morgan and Mousie Garner, former sidemen with the Spike Jones orch, have formed a group starring themselves which they call "The Idiots." Bang-browed Morgan, with a robbery face, and Garner, whose kisser could pass for a chubby little mouse, are top-level artists both as slapstick zanies (where their timing and facial expressions are perfect), and as musicians. Morgan, who cleffed "Mr. Banjo," scores as a plunnker, and Garner's 88ing is smoothly integrated into the shenanigans. The boys have $16,000 worth of comedy props, and they use them generously.

Ideal foil in the skits is a gorgeous, big-bosomed Amazon called simply Mlle. Lisette. Solid backing in the music department is given by the balance of the group: Dickie Phillips on bass, guitar and violin; Bill Hinrichs, accordion; and Homer Escamilla, drums.

"The Idiots" is an act that should click strongly in any situation where uninhibited humor is welcomed. *Duke.*

LYNN CORY
Songs
13 Mins.
Gatineau, Ottawa

Lynn Cory is a short, brunet looker with a clicko set of pipes. She's been thrushing in niteries less than a year and still lacks some showmanship savvy and staging, but when she builds her stint stronger she could make a definite dent in the canary slots. Femme has plenty potential in the visual range but it will be her piping that will boost her to what career heights she might eventually hit.

At this stage, she's good for disking and radio. With trimming and tightening, stint would be okay for niteries and television. *Gorm.*

Hotel Roosevelt, N. Y.

Sammy Kaye Orch (19), *with Lynn Roberts, Larry Ellis, Ray Michaels, Hank Kanui, Jay Blassingame Bond, Johnny Amoroso, Three Kaydets;* $1-$2 *cover, no minimum.*

Sammy Kaye is back again, this being his second engagement this year and fourth appearance in the Roosevelt Grill. And Neal Lang, general manager of the Hotel Roosevelt, should take a bow for bringing back the "swing and sway" maestro so soon, judging from the opening night crowd. Kaye's recent launching of his own tele show is reflected in the new audience, plus the more conservative patrons, always a familiar sight at the Grill. Kaye's aggregation obviously appeals to both the youthful, effervescent crowd and the heavier-spending older generation.

The current Kaye combo, boasting 19 with the balladeers and vocal groups, is one of the sharpest he has had in years. This stems partly, of course, from working on tv. He has a whole new batch of warblers plus some oldtimers like Jay Blassingame Bond and Johnny Amoroso. Kaye's band now has four sax and four brass.

The new femme vocalist is Lynn Roberts, a comely, willowy miss who measures up to Kaye's rep of always having an attractive gal singer who can "cut" it. One of her better numbers is "Everybody Loves A Lover." Another fresh face is Hank Kanui, who goes in for Hawaiian tunes. One of his topflight songs is "Little Brown Shack."

Larry Ellis, also new, teams up with Bond, for excellent returns with "Bird Dog," one of the comedy songs put over. "Way Down Yonder in New Orleans" is a group effort that had the dance crowd swinging. Ray Michaels, another new balladist, is standout with "Volare."

Other tunes made popular by Kaye include "Did You Ever See a Dream Walking," "Hurry Back To My Heart" and "Yearning Just For You."

Victor, who has been at the Grill for 34 years, still is the affable maitre d'. *Wear.*

Hotel Statler, Wash.

Washington, Sept. 30.

Ada Cavallo, Steve Kisley Orch (9), *Bob Kasha Combo* (3); $1.50 *cover.*

Opening the new season, the Statler's Embassy Room has never been as beautiful. Rich shades of gold and Madison Ave. gray and skillful use of lights give the place a look of elegance and intimacy. Two small fountains cascading water are tricky additions.

The Embassy abandoned its former big-name policy several years ago as a loser. Its present talent, signed to stay indefinitely, adds up to an enjoyable, relaxed evening.

Ada Cavallo, who has previously sung in other Statlers, has a top-notch voice handsomely tailored for the supper club atmosphere. Surrounded by four violinists, she does a great job on the slow, sentimental ballads. A native of the Dominican Republic of Italian parentage, she can sing sweet and hot in six languages, including Greek and Portuguese. Fast-moving Spanish numbers are a specialty.

Steve Kisley, who has made a big hit with Embassy regulars, is in his seventh year at the spot. Added this time to alternate with Kisley's society orch is a trio led by Bob Kasha, superb Hungarian pianist who spent many years with Sammy Kaye.

Strengthening the Embassy Room's local appeal are excellent service and good food. *Carp.*

Cafe Andre, Montreal

Montreal, Oct. 1.

"Up-Tempo 59", with Pat Galloway, Sylvia Gillespie, Joan Stuart, Doug Chamberlain, Frank Blanch; music and lyrics by Roy Wolvin; produced by Jack Greenwald and Ian Ross; direction and choreography, Brian Macdonald; additional dialog and songs, Doyl Klyn, Dave Broadfoot, Don Garmaise, Bernard Solly; $1.50-$2 *cover.*

The second edition of "Up-Tempo" is a decided improvement over the first revue which played a few weeks last spring in this same upstairs room of Fernard Racicot's Cafe Andre. Current layout is more mature and talented, and devoid, for the most part, of the collegiate humor and local references of the initial effort by producer Jack Greenwald and writer Roy Wolvin.

Although credits for the show are many, material has been, with a few exceptions, more carefully selected. After a slow start, tempo is definitely "up" for balance of revue, clinching with a rousing musical satire on "Oedipus Rex" by Wolvin in the style of an amateur drama group. Doyle Klyn's "Ritzy" number reveals a new writer with a sense for unusual lyrics and given an added, but sometimes confusing, boost by Brian Macdonald's choreography. Blonde Joan Stuart evidences sock comedic qualities in all appearances, particularly atop a stool in a revealing red gown doing a torchant in Monroe-Mansfield tyle. Pat Galloway is a looker and her sophisticated and rather deadpan comedy style contrasts nicely with the broad but deft playing of Sylvia Gillespie.

Both males in show are slow to start; seem unable to get into the spirit or the dialog (which is heavy-handed) until midway through offering, then both are convincing, highlighting with a song-and-dance item by Wolvin and Tim Porteous on Quebec politics. Kudos go to Wolvin for lion's share of the writing and music and to Ed Assaly for the arrangements. Andre Trudel has designed some pleasant sets for the small stage and Margo Marsh's costumes are clever and colorful. "Up-Tempo" is in for an indefinite run. *Newt.*

Beverly Hills, Ciney

Cincinnati, Sept. 26.

Billy Williams Quartet, The Szonys (2), *Lindsay-Sapphire Dancers* (9), *Bill Raymond, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent;* $3 *minimum,* $4 *Sat.*

Reestablishing local fave ratings after long absence, the Billy Williams Quartet and the Szonys contribute a load of class entertainment to the double frame in Beverly's lush Trianon Room. Backing them admirably in a fast 65 minutes is the location line of Lindsay-Sapphire steppers and band batoned by Gardner Benedict.

Giselle Szony and brother Francois justify "continental dancing stars" billing in two five-minute routines of ballroom and interpretive patterns, concluding with their famed "Sleeping Beauty" ballet treatment.

Running through 15 or more tunes in 40 minutes is duck soup for high tenor Billy Williams and his mates, Eugene Dixon, bass; Ollie Jones, baritone, and Buddy Smith, tenor. Repertoire includes their top Coral recordings, with heavy mitting for "Paper Doll," "I'll Walk Alone" and "Mad About Cha." Calvin Shields, drummer and hotcha hoofer, and Bill Stanford, pianist, leave the bandstand to join in brief capers near closing.

Mary Lou Bleser, promising localite, leads the Lindsay-Sapphire group in Parisian and Latin numbers, with Bill Raymond as singer and emcee. *Koll.*

Mocambo, Paris

Paris, Sept. 30.

Waliyanes African Ballet (10), *Cecile Devil, Denis Moroso, Nancy Halloway, Oleg Bajot Orch* (6), *Leopoldo Frances;* $5 *minimum.*

Plush 100-seater boite, with a small stage and leopard skin walls and blackamoor-statuette lighting fixtures, comes up with a new show in keeping with its decors. Waliyanes African Ballet (10) are a group of Senegalese dancers and singers who are able to give an exotic air to the show in spite of being cramped on the small stage.

Warrior terp segments, verve and frenetic displays, accentuated by tasteful costuming, make this an okay entry and will probably draw those wanting the offbeat in club fare. Three acts surround the various interdudes of the Afro group.

Nancy Halloway is a plump, good looking, Yank sepia songstress. Poured into a sequin gown, she gives out some special material and cha-cha-cha. Somewhat listless, she does not manage to overcome this in spite of good possibilities in her puckish, sprightly voice. When she solves mike technique and underlines her songs with the proper physical stance, and removes the tired edge, she might emerge a good standard singing act.

Denis Moroso gives out with some suave, familiar gadget magico bits for okay effect. Cecile Devil displays competent pipes but not the individuality or projection for anything but orch chirp possibilities. Oleg Bajot Orch (6) gives good dance music for the postage stamp floor and Leopoldo Frances is an asset in his frenzied Latino song pipings.

Snug boite gets the monied set and looks to become a staple here. It is off the Champs-Elysees. Dinners are also served. *Mosk.*

Grady Hotel, Atlanta

Atlanta, Oct. 4.

Gretchen Wyler, Alan Marlo, Shepard Coleman, Don Grimes Orch (6); $3 *minimum.*

Gretchen Wyler has added another star to her crown. She now is a fullfledged night club artist. Blonde singer-dancer won her spurs — and vigorous plaudits— when she opened at the Paradise Room, following pianist Carmen Cavallaro, No. 1 on manager Lark Bragg's list of names under room's new policy.

Miss Wyler exhibits no nervousness in the new facet of show biz, possibly due to the fact that her husband, Shepard Coleman, fronts the band (he's a cellist) and does a good job of accomp. Dressed in fetching skintight satin that covered her from shoulders to shoe tops, she offers a program that includes tunes from musical shows she has appeared in, "Guys and Dolls," "Damn Yankees," "Silk Stockings" and her break-in role in "Charley's Aunt." From the latter she sings and dances a la Ray Bolger with "Once in Love With Amy" and, of course, PR patrons join her in song. She had previously appeared in Atlanta four years ago in "Damn Yankees" for Municipal Theatre Under-the-Stars, so customers demanded—and got—"Whatever Lola Wants."

Other numbers that score are "Mack the Black," "Hurray for Love" and the jazzed-up version of "Frankie and Johnny." Miss Wyler intersperses just the right amount of terping with her songs and displays flashes of a talent for comedy which could be exploited more in her act. On the whole, however, it can safely be said that Gretchen Wyler has arrived as a nitery entertainer. She sets a torrid pace, mops her brow and gives out with the song and dance routines that are real crowd pleasers.

Bandleader Roy Grimes doubles as emcee and harmonica virtuoso Alan Marlo opens show with a selection of numbers that, while pleasing, are too loud for customers in front rows. His harp is attached to an electrical speaker gizmo that's tough on the eardrums and it should have a soft pedal on it somewhere.

Cavallaro did smash at Paradise Room for two weeks and so did Miss Wyler during her first week. She played to turnaway business this weekend (4) with football crowds overflowing all eating and dancing spots in city and environs.

Bragg has booked the Coronados to follow Miss Wyler, starting Oct. 13, and Somethin' Smith & The Redheads for two weeks beginning Oct. 27. *Luce.*

Drake Hotel, Chi

Chicago, Oct. 3.

Betty O'Neil, Jimmy Blade Orch (6); $2 *cover.*

Fine soprano pipes, lotsa poise and a well-conceived catalog add to a favorable audit for Betty O'Neil's Camellia House bow. Chantoosie has neatly anchored her stint to her musicomedy credits, bagging especially nice reaction via an olio of hits from Broadway tuners. Medley bases in her lament that she's yet to wear a lavish gown in legit.

Chirper's special stuff is fresh and first-rate, including "49%" (of my heart is pure), "Sailor Johnny," and an item called "Keeping Up With the Kennedys," a dandy spoof of the Massachusetts clan that features a smart ringside gimmick. Patter is direct and sensible.

Miss O'Neil's in for a month, and she gets excellent support from the Jimmy Blade tooters. *Pit.*

Steak & T., Atlanta

Atlanta, Oct. 4.

Jean Shannon & Brooks Bros. (2), *Rick Lansing, Teddy Bart, George Morgenstern, Sam Wilhoit Orch* (3); $2.50 *minimum.*

Atlanta's newest dine and dancery, Steak & Trumpet, got off to a disappointing start due to a plethora of counter-entertainment and bad weather. Although customers were conspicuously absent, entertainment dished up rates top-drawer.

Jean Shannon, Kay Thompsonish blonde, is a capable comedienne, fully equipped with shapely gams, a strong voice and an ability to dance, mugg and sell a song. Her agile partners, the Brooks Bros., prove excellent foils for her, especially in the terp department. Everything group does is fast, which means the 35-minute turn skips by in a hurry.

George Morgenstern, acts' arranger, presides at piano during act and Don Brooks choreographed the stanza.

Miss Shannon, in spangled toreadors, gets act rolling with a belting rendition of "All the Things You Are," followed by a comedy calypso turn with the boys, with funny hats, to "Man's Smarter Than Woman." Changing the beat, she sings "Fever" and "I Got Rhythm," that merited the hand the sparse audience accorded her.

Just to prove she can handle the sweet stuff, Miss Shannon sings "I Don't Want to Walk Without You" and the finale finds her and the Brooks freres lathering their way through a flapper routine, complete with nostalgic tunes and the Charleston, to a fine final reception.

Ted Bart, singer, doubles as emcee and Sam Wilhoit and crew abet pianist Morgernstern for show and dancing.

Mickey Morano is manager of Steak & Trumpet, which has been remodeled and can seat 240. Spot began life as Joe Cotton's Steak Ranch and has gone through a series of hands before Morano, who formerly owned the Anchorage Room in the Clermont Hotel, took over. *Luce.*

Village Vanguard, N. Y.

Irwin Corey, Carmen McRae, Don Abney Trio; $3.50 *minimum.*

Although there's nothing new in the Vanguard setup this semester, returnees Irwin Corey and Carmen McRae make it all worthwhile and should help along the biz at Max Gordon's Greenwich Village hangout.

Thrushing in a neat jazz vein, Miss McRae continues to show the vocal prowess that brought her from a Harlem joint, to Birdland to her current stature as a Decca disker. Repertoire includes hipped-up versions of a flock of evergreens. They all get an added fillip in her hands.

In her songbag are such goodies as "The Man I Love," "How Long Has This Been Going On," and "I Get A Kick Out of You." The instrumental backing, and good, too, is by the Don Abney Trio.

Corey continues to tickle the Vanguard crowd with his assortment of dissertation, digression and demoniac attitudes. His logic is far out on some cloud of his own making but it's founded on material that reaches the earth people. Even his abuse of ringsiders is taken by the tablers with good humor and without embarrassment, which is to their credit. *Gros.*

Blue Angel, N. Y.

Jo March, Dorothy Loudon, Martha Davis & Spouse (Calvin Ponder), Mike Nichols & Elaine May, Bart Howard, Jimmy Lyon; $6 *minimum.*

Current show at this Herbert Jacoby-Max Gordon operation shapes as the best at the eastside spot in many months. Also one of the biggest bills, its popularity is attested to by capacity biz nearly every night. Minimum has been tilted to $6, with three shows scheduled for both Friday and Saturday nights. There's only one holdover in the current lineup, the comedy team of Mike Nichols & Elaine May, understandable because of the way they mop up at every show.

Outstanding new entry of this show is Dorothy Loudon, singing comedienne who had her audience clamoring for more with her unusual ditties and humorous delivery. She is discussed at greater length in New Acts.

The Nichols-May combo has retained the "Telephone Information" routine as well as the audience-ened segment, this time having to do with a foot doctor. They have added "Adultery," as carried out by Americans, British and French, for uproarious returns. Their closing routine, tabbed "Waiter," is an adroit portrayal of the passing of time for a couple meeting by chance at a night club.

Jo March, an attractive blonde who strums her own guitar accompaniment, handles folk songs like a veteran. Her fine diction and easy delivery make her an audience pleaser.

Martha Davis, who has been here before as a single, now is billed as "& spouse" (Calvin Ponder). But she still is the major portion of the turn, with her infectious songalogs and piano gymnastics putting the act over solidly. Ponder strums the bass fiddle and joins in duets with his wife. Current lineup of songs and instrumental bits included "Ma, He's Kissing Me," "Darktown Strutters Ball," "He's Funny That Way," "Love Is So Peculiar" and "Won't You Come Home, Bill Bailey." This act is a strong signoff for a well-balanced show. *Wear.*

International, N. Y.

Alan Gale, Arnold Dover, Kay Brown, Pato Paterno, Boots McKenna Line; $5 *minimum* ($10 *opening).*

Alan Gale has come in under entirely different circumstances this trip. He has been a boniface, a show packager, and now he's in at the Jack Silverman spot as an act. With the exception of weekends, he's doing one show nightly, albeit a lengthy one. He hands out massive doses, his minimal stand being an hour—which represents an extreme cut from the amount of time he usually takes.

Gale apparently has a huge following in town. The International, with the largest capacity on Broadway, had the ropes up at his preem, and advance bookings indicate healthy biz during his four-week tenure. His following is generally from those who savvy Yiddish. While the bulk of his turn can be understood by those not familiar with the language, the non-kosher crowd sits through a lot of blank stretches.

Gale is an expert in getting a response. He draws from a rich nostalgic vein in tracing his youth, and from some warm folk humor in speaking of his co-religionists. There are some questionable bits of material which could easily be eliminated without weakening his turn. But in all, he's one of the big deals in the world of Yiddish-slanted entertainment.

The surrounding principals comprise Arnold Dover, who appeared on previous Gale shows, locally, and Kay Brown, who disks for MGM. Dover is a skilled impressionist. The Negro performer gets believable characterization and has good lines. His Ed Sullivan takeoff is among his best and for this audience he pulled a Menasha Skulnik portrait which was vastly amusing.

Miss Brown is a careful worker. Her arrangements are well tailored, the couturiering is good, and her pipes show fine grooming. However, her act needs some overhauling for optimum effectiveness. As presently arranged, each number must stand on its own; there's no buildup and no climax, which detracts from her overall turn. The crowd, however, likes her.

The Boots McKenna production comes off well, with good costuming but somewhat dated themes. Something new in production has been added with this show. Pat Paterno, who has been working the eastside intimeries, is the production singer, presumably to get big-room experience.

Something new has also been added to the music. Mike Durso, for so many years at the Copacabana, has moved over, and gives the backing an additional note of competence plus knowhow on the terp music. *Jose.*

Limelight, S. Monica

Santa Monica, Cal., Sept. 30.

Barbara Dane, Newport Harbor Jazz Sextette, Chamber Jazz Sextette; no cover or minimum.

Operators of Pacific Ocean Park have dipped way back into Prohibition Days nostalgia in gimmicking up this plush cellar saloon for the beach trade. Downstairs spot, under POP's restaurant row on the boardwalk in front of the new amusement pier, has a tobacconist-newsstand "blind," with entrance into the bar itself gained through dummy phone booths. The "fun" is carried to the ultimate via a speakeasy peephole and the customers' passwards, "Joe sent me."

Even though the McCoy speaks before '33 were rarely as plush as this one, Limelight is a lively saloon and the speakeasy atmosphere may make it a hangout of sorts. Walls are papered in a flashy red frieze; there are plenty of paintings of full blown nudes on all the walls and behind the long bar; the leggy cocktail waitresses are in flapper clothes; the jazz bands keep blaring and its cheap, the only tab being the price of the drinks that are drunk.

Ceiling is awfully low, however, for such loud bands and its doubtful that many customers will be able to spend any considerable time drinking in such bedlam. The old speaks went in more for the blues and the ballads, the theory being that once a customer got to feeling sorry for himself he did that much more drinking. Also, the quieter music was better for the romantic couples, and it's this factor that Limelight should capitalize on, considering its bathing suit location.

Vocalist Barbara Dane is a nice-looking blonde with an okay voice for the prohibition-days songs. As for the two bands, Newport Harbor Jazz Sextette and Chamber Jazz Sextette, both are good on the driving rhythm numbers and both sound exactly alike. *Scho.*

Sands, Las Vegas

Las Vegas, Oct. 1.

Judy Garland, Kings IV, Texas Copa Girls (13), *Antonio Morelli Orch* (22); *produced by Jack Entratter; $3 minimum.*

Judy Garland has no dancing boys with her in the Copa Room; her act is pure Judy Garland, and on opening night it was Judy Garland at her best. Her voice was clear at all times, it was on pitch, she had perfect intonation, she showed confidence, and there was no wavering. If the quality of that first performance is repeated for the two-week run, then Jack Entratter has for himself a gem of a package.

Star's repertoire for this stint includes "When You're Smiling," "Come Rain, Come Shine," "I Can't Give You Anything But Love," "Zing Went the Strings of My Heart" (with a bit of seemingly impromptu terping), a delightful surprise in "Purple People Eater," "You Made Me Love You," "For Me and My Gal," "Trolley Song," "Do It Again," "The Man That Got Away," "Rockabye Your Baby," "Over the Rainbow," and for an encore, "Swanee."

The Kings IV are good musicians, good singers and good showmen. Balancing the bill, they offer such numbers as "76 Trombones," "Till the End of Time" and "Hallelujah." A holdover production number is the curtain-raiser for the show superbly backed by the Antonio Morelli orch. *Duke.*

Statler Hotel, L. A.

Los Angeles, Oct. 3.

Dorothy Shay, Skinnay Ennis Orch (12); $2-$2.50 *cover.*

Dorothy Shay is making her first return visit to this town in two years—and it's going to pay off with a lot of hay at the Statler. The songstress is perched here for the next two weeks.

It's difficult to understand why the management of this fine downtown spot hasn't brought in an attraction such as this sooner because it's the best booking the Terrace Room has had in some time. Miss Shay is an entertainer for the masses, both for the sophisticates and the so-called hayseed, she's that satisfying.

Attractively attired in a glove-fitting gold gown, the brunet singer embarks on a repertoire of new and old material. For the city dweller it is as tasty as steak and eggs, for the country tourist, as appetizing as hominy grits. She pleases with a variation of novelties such as "A Song About A Mountain Gal," "You Gotta Have Charm," "You Should Have Mentioned It Before" and a terrific interpretation of Sigmund Romberg's "Stout Hearted Men" with a chorus backing by Skinnay Ennis' orch. Miss Shay, in spite of her intentional country mannerisms, displays a great deal of sex-and-charm throughout her turn.

As she hips along the stage with off-color songs and gags, all to the liking of the patrons, she spiels snappy lines. There must have been an abundant quota of hitched folk in the capacity crowd because they roared with approval. She also scores with a takeoff on "Carmen" and winds with her favorite "Feudin', Fussin' and Fightin'."

Skinnay Ennis' house band continues supplying a danceable rhythm which keeps the spenders jamming the floor. Current show holds through Oct. 15. *Kafa.*

Sahara, Las Vegas

Las Vegas, Oct. 1.

Martha Raye, Ben Yost's Royal Guards (4), *Lou Wills Jr., Saharem Dancers* (12), *Lou Basil Orch* (11); *produced by Stan Irwin; production numbers, Sonia Shaw and Bill Hitchcock; sets, Fred Pons;* $3 *minimum.*

Martha Raye's uninhibited nitery turn is back in the Congo Room as naughty and bawdy as ever, once again showcasing the star as probably the top femme clown of our day. She uses jokes and gestures that wouldn't be accepted outside of a night club, but somehow she manages to weave an overall act that is at times exciting, mellow, boisterous and very funny. She tosses in the proper amount of nostalgia, and lends her stylized pipery to such numbers as "Hello Again," "Manana," "Feets Too Big," "Love For Sale," and her trademark, "Mr. Paganini." Ray Barr knows exactly how to blend her lyrics with the 88.

Ben Yost's Royal Guards (4) are robust and confident in their delivery of "Volare," "Sing Brother Sing," "Hoover Salesman," songs from "Student Prince," and an Irish medley. In the finale, Miss Ray does a funny bit with the boys as the fifth Royal Guard.

Lou Wills Jr., back here after a couple of years' absence, clicks with his acrobatic comedy dances which feature complete body flips. His impresh of a square dance caller in the Catskills is a big laugh-getter.

An original Shaw-Hitchcock production number called "Take Back Your Sack," is a clever plea for a return to femininity in fashions. Gorgeous gowns by designer Lloyd Lambert are modeled by the Saharem Dancers (12), and the vocals are competently handled by Dick Summers. Lou Basil's orch neatly juggles the notes for the entire production, skedded for four frames. *Duke.*

Eddys', K. C.

Kansas City, Oct. 3.

Allen & DeWood, Lillian Briggs, Tommy Reed Orch (8); $1-$1.50 *cover.*

The Eddy brothers are replaying Allen & DeWood, the comics having appeared here last holiday season, and are making it a first time for Lillian Briggs. The two acts pace off 40 minutes in workmanlike fashion, and the net result is a show well worth the seeing. Tommy Reed and orch are in for the first time and add considerable to the proceedings, with Reed doubling as m.c. and the band backing the acts ably throughout.

Miss Briggs in the opening spot quickly shows her feel for phrasing and sizzling a song via "How Could You Believe Me." She's even more intense on "Some of These Days," and then reels out her hit record, "I Want You To Be My Baby," for a tear-it-down on her trombone. She does as well by "Rock-a-Bye Baby" and closes out with "Saints Go Marching In," making 20 minutes of rhythm highly appreciated by the house.

Allen & DeWood rate as comers among today's younger comics, with Marty Allen doing the buffoonery and Mitch DeWood feeding the straight lines. They direct comic punches at topics of the day, get a load of laughs out of a sequence on the first man on the moon, and baseball player Joe Higgins. Their standby episodes of the Jap soldier captured in a Pacific Island cave, the story of Polly the Penguin and the vision of the imaginary bartender are as punctuated with laughs as ever. Carmen Cavallaro and unit play a return engagement opening Oct. 17. *Quin.*

Crescendo, L. A.

Los Angeles, Oct. 3.

Mary Kaye Trio, Ray Browne, Frankie Hudec, Bill Lollotti, Rene Touzet Orch (6); $2 *cover, 2-drink minimum.*

Any way you look at it, the Mary Kaye Trio is just as its newest album says: "Too Much." And if that doesn't quite describe the business to be done during the group's fifth engagement at the Crescendo, it's a cinch at least that the coffers will swing to one the hottest Sunset Strip nitery bookings in some time.

There's something new about the trio, a point solidified in the opening show by an obvious concentration on more singing and less clowning. Content of the act—aside from the identifying "My Funny Valentine"—is completely new, and there has been a move toward more solos and duets, a clear indication of the trio's artistic versatility.

All these switches are generally for the good, although such Kaye-made arrangements as "Fools Rush In," "Lonesome Road" and "Mad About the Boy" are too much a part of the group to let them fall completely by the way. Spending most of its time in Las Vegas, where it was the first of the name acts to play the lounges, the trio has returned to Los Angeles with less "cuteness." Ad libs are still there—Frankie Ross is too adept at them to be subdued—but the clowning has been planned, with an amusing parody of "Volare," titled "Lasagna," and a striking impersonation of Louis Prima and Keely Smith.

Mary Kaye's haunting tones are given complete play in such thought pieces as "Lazy Afternoon"; she's joined by Norman Kaye in top dueting of "Don't Blame Me" and Ross joins her for a rousing "Baby Knows Best." Together, the trio scores solidly with a unique arrangements of "In the Still of the Night" and garners earned ovations time after time.

First show found the threesome onstage for 45 minutes, and from all appearances they could have continued through the second show without leaving the platform. Backed excellently by Ray Browne, Frankie Hudec and Bill Lollotti, with Rene Touzet's orch playing between shows, the trio remains at the Crescendo for three weeks. *Ron.*

St. Regis, N. Y.

Constance Moore, Milt Shaw Orch, and Ray Bari Ensemble; $2 *cover,* $3 *Fri. and Sat.*

Constance Moore has no difficulty in establishing an instant rapport with her audience at the St. Regis' Maisonette. Wearing a smartly-designed strapless black Empire gown with a white satin bodice and long white gloves, topped with stunning blonde hair and a winning set of melodic pipes, she comes out in the midst of the diners and with a soundly chosen group of titles as well as special material by Earl Brent, scores all the way down to the finish line. The big mitting she gets for her routine is indeed well deserved.

Miss Moore is especially strong in the fetching Brent numbers, "You've Never Been Blue," "Hot Dog Stand in Paris" and "Forty Cups of Coffee." She delivers these ditties most tellingly and attempts a community sing bit with a whopping amount of brightness.

She also proffers a medley of "From This Moment On" and "Breezing Along With the Breeze," "Just in Time," "Will You Still Be Mine," along with "You Do Something to Me" and "Do It Again." At no time does her song repertoire sag. Her topical patter and references to both Texas and Alaska, not to mention her allusions to current New Yorker cartoons, dovetail nicely with the overall routining of her show.

Miss Moore fits in handsomely with the decor of the Maisonette, without doubt one of the smartest hotel dining spots in Gotham. The Maisonette is a warm blend of both the modern and classical with murals that posses an almost De Chirico look, depicting fragments of Roman sculpture such as the Forum and Arch of Constantine against a pale blue sky with occasional flecks of floating clouds It emphatically makes for spaciousness and leisurely dining.

For dance music there's Milt Shaw's orch and the Ray Bari ensemble, worthy editions to the room. *Rans.*

Fairmont, San Francisco

San Francisco, Oct. 2.

Julie Wilson, Ernie Heckscher Orch (11); $2 *cover.*

Julie Wilson, sporting a new, fashionable brunet wig but the same old bewitching smile and figure, returns to Frisco with a snappy, 40-minute show which delights the check-grabbers.

She comes on with a showtune, "Good to Be Alive," belts out a couple of semi-standards, "It's All Right with Me" and "Witchcraft," but devotes most of her show to specialties—with the accent on what she certainly has, sex.

Miss Wilson looks in great shape in a handsome black and flesh-colored gown and when she wants to turn on the volume, does so nicely. Opening night, unfortunately, she was handicapped by a cold and the rather slow tempo of Ernie Heckscher's orch, both conditions which time will shortly revise.

Her intimate, scratchy-voiced patter between songs is generally a delight, though it's occasionally lost in the cavernous Venetian Room because she talks too fast and low. She shows a sharp sense of humor, especially in a bit involving a long feather boa and her own version of a bird's mating call, and has great audience rapport. She's booked through Oct. 22. *Stef.*

Gilded Cage, Boston

Boston, Oct. 2.

Norm Crosby, Bobby Carle & The Blendaires (4), *Joyce Dale, Phyllis Payne, Barbette, Hilary Rose Trio;* $1.50 *minimum.*

It's a new format for Louis Cohen's plush gaslight era 200-seat Boylston St. boite and a switch from the Gay '90s revues with comic Norm Crosby headlining a well-paced show running an hour and 45 minutes. Crosby turns in slick brand of comedy along with emcee intros.

Working from atop the stage bar, Crosby gets yocks with freshened material served with right timing which sets up whimsical mood. Transversing the length of the 50-foot bar, Crosby works directly to stool sitters with a routine running from politics to medico gags. He ad libs with rapid fire obbligato and wins salvos. He racks up mile-a-minute laughs.

Mimicking personalities in burlesque fashion he segues to ridiculous historical nonsensities, and weaves in variety of dialects. Primarily he's a storyteller, but for this stint concentrates on one-line snappers that reflect flexibility.

Bobby Carle & The Blendaires, Decca group of four tux-clad youths playing accordion, electric guitar and drums, with Carle in lead spot, open with big volume "Volare" to instantaneous mitting. Running through current pops to oldtime faves, with accent on swing, they turn in a neat, well rounded stint. They showcase their disk, "A Time To Love," in dramatic style for fine returns.

Joyce Dale, blonde belter, gives out with some rock versions of "Street Where You Live" and "Up Lazy River." Phyllis Payne, brunet chirper, is off on a ballad stint with "Tenderly," "C'est Si Bon" and "Ciri ciri bin" to open the show in rousing style. Barbette, oriental terper, does her own special Arabian Nights version, colorful business builder. Hilary Rose Trio cuts the show in slick manner. This show exits Oct. 12. Black Crook Revue skedded to open Oct. 13. *Guy.*

Continental, Houston

Houston, Oct. 3.

Gordon MacRae, Shiela Stephens, Henry King Orch (14); *private club, no cover, no minimum.*

Gordon MacRae, assisted by wife Sheila Stephens, gives a versatile performance that brings top applause from a capacity opening night audience shoehorned into the International Club's Continental Room.

After "Enchanted Evening," he leans heavily on the "Oklahoma" score, to the delight of the nabobs in this nitery in the Shamrock Hilton Hotel. His 55-minute show has everything. He does takeoffs on Cagney, Godfrey, Presley, Como. Miss Stephens does impressions of Hepburn, Zsa Zsa, Lena Horne and Dinah Shore. There's audience participation in a couple of numbers, a medley of standards and, for call-backs, the "Soliloquy" from "Carousel" and a finale husband-and-wife bit.

The MacRae vocals never better, and his runs from soft to volume display excellent range. Personal conductor Van Alexander batons the Henry King orch in a fine backing.

When the MacRaes close here Oct. 15, Betty Reilly comes in for two weeks and the Billy Williams orch returns also. *Skip.*

Cloister, Chi

Chicago, Sept. 30.

Dick Havilland, Meg Myles, Ramsey Lewis Trio; two-drink minimum.

With Dick Havilland untested here, this three-weeker counts on stacked Meg Myles, third-timing on Rush St., to lure 'em. Once inside this cellar, though, the shoppers can claim a fair bargain.

Havilland blushes out nice reaction with his string of digressive, double-entendre yarns. Blue stuff's merit is moot, but comic charms yocks by cloaking it with dry, erudite manner that runs to six-bit words rattled off in book narrative fashion. He's also up with some whimsical indigo lyrics that mine laughs as much for their atonal delivery as for their meaning.

Slimmed but still impressively sculpted, Meg Myles, in floor-length gown and chi chi coif, cuts a demurely tempting appearance through a thoughtful 20-minute songalog that includes an offbeater or two such as the "Molly Malone" folk tune. Throaty piping sometimes is a bit too stylized, but the total effect is pleasant for generous mitting. Ramsay Lewis trio backstops with a good beat. Don Adams and Lonnie Sattin are in Oct. 21. *Pit.*

Chez Ernest, Montreal

Montreal, Oct. 1.

Christiane Breton (with Walter Eiger), Bob Peters; no cover or minimum.

Diminutive Christiane Breton has probably performed in more cafes and saloons in Montreal than any other Gallic chirper, and she is one of the few local singers who have shown definite improvement over the past few years. Currently heading the layout at Chez Ernest, Miss Breton enhances rep with her gamine-like qualities. Her style is not unlike that of Patachou. Femme reprises the established faves with a flourish, intros the new numbers from Paris and breaks overall pacing neatly with an occasional English item.

As stature and voice are the controlling factors with a singer such as Miss Breton, the bulk of her material is of a breezy, semi-belting nature rather than of the torchant variety. On present engagement, Miss Breton has the sock pianoisms of Walter Eiger to back her songs and this talented 88'er means the difference between a good or just so-so performance. *Newt.*

Tropicana, Las Vegas

Las Vegas, Oct. 1.

Red Buttons, George Tapps Dancers, Ladies of the Ensemble (13), *Nat Brandwynne Orch* (17); *produced by Monte Proser;* $3 *minimum.*

Red Buttons makes his first Vegas appearance in three years, and the Tropicana exposure is impressive. He's on for 55 minutes, and not once did he lose his first-night audience. The turn is new, and most of the material is fresh on the Strip. He wisely doesn't overdo references to "Sayonara," and is very funny with a bit spoofing Maurice Chevalier's "Thank Heaven For Little Girls" number in "Gigi"—Buttons asks in song why they don't write songs about little boys.

Special material by Eli Basse and Sid Kuller is appropriately clever and singable for Buttons, and he scores with some new lyrics to his w.k. "Ho-Ho" tune. Throughout the stint Buttons is graceful with his delivery, and he gets rewarded with liberal yocks and mitting.

George Tapps and his dancers (5) share the bill, which is somewhat streamlined compared to past Monte Proser spectaculars here. The Tapps terpers present a production featuring Rodgers & Hammerstein tunes which is powerful in its simplicity. The musical and dancing transitions are ingenious; Tapps himself is a great soloist, and his two girls and two boys are perfectionists. Nat Brandwynne and his orch (17) weave the four-week show with artistry, and it's decorated by 13 stunning dancers and showgirls. *Duke.*

Ritz Carlton, Montreal

Montreal, Oct. 1.

Jacqueline Jourdan, Johnny Gallant, Paul Notar Trio; $2-$2.50 *cover.*

Jacqueline Jourdan, a brunet thrush from Paris making her first Canadian appearance in the Ritz Cafe, shows signs of being a comer but is still not ready for rating with the usual talent offered by this boite. Of better than medium height for a femme, Miss Jourdan has several things in her favor which should do much to establish her in the chantootsle field.

She is a looker, appearance and grooming are good and she is bilingual. Latter talent is still somewhat in the phonetic stage, giving her English numbers a hesitant quality which results in an uneven performance, but the desire is there and experience should overcome the rough spots. Songalog is varied but needs something more original in the way of special material to get her out of the routine groove. The day of the import with an accent and a trim figure who could get away with trite offerings is finished, particularly in Montreal.

House 88'er Johnny Gallant and the Paul Notar trio back Miss Jourdan's sessions ably and split dance interludes between times. Thrush is in until Oct. 14. *Newt.*

Society, London

London, Oct. 3.

Diana Decker, Gypsy Adan & His Tzigany Players, George Birch Orch; $3.50 *minimum.*

Diana Decker, a talented and attractive American artist who has been resident on this side for some years, is a versatile performer who is at home in any sphere of show biz. She's starred in vidfilms, played legit, motion pictures, et al. Now she's doing a return date at this fancy restaurant and her performance is stamped with her personality.

Although suffering from a heavy chill (which could be barely recognized by the ringsiders), Miss Decker gives out with a gay and breezy routine carefully geared for the audience. The act is a deft mixture of special material, impressions and pops and it adds up to a slick 20-minute cabaret show.

Her takeoffs on James Stewart and Katharine Hepburn have an uncanny realism; she gets the voice as well as the mannerisms. Her opener, "Girl who Likes to Get Around," sets the pace and the mood but, surprisingly, her songalog includes "Wonderful, Wonderful Thing," a number which has always been associated with Julie Wilson.

The resident Gypsy Adam Tzigany group has always been a special feature of the Society and provides an entertainment of its own. The show is ably backed by the George Birch orch. *Myro.*

VARIETY BILLS

WEEK OF OCTOBER 8

NEW YORK CITY

MUSIC HALL 9
2 Martins
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Merry Macs
Susanne & Escorts
Max & Cherie
Arnley & Gloria
Terry Scanlon
M & S Davis
Simone Monin
Margo Glancy
Kuban Dancers
John Broadway
Sally Richardson
June Burke
Norman Yemm
Deidre Green
SYDNEY
Tivoli
Rolly Rolls
Douglas & Priscilla
Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Bill French
Rae Morgan
ADELAIDE
Royal
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayes & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome
Tony Lester
Joan Rohan
Michael Hill
Martin Lee
Pepita Deliore
Johnnie Vernon
6 Girls
Cox 2
Miles 2
BIRMINGHAM
Hippodrome
Max Bygraves
Orchid Dancers
Devine & Barbara
Three Brittons
The Falcons
Mary Kinson
Frankie Baker
Garland Girls
FINSBURY PARK
Empire
Diana Dors
Dickie Dawson
3 Quarters
Dennis Spicer
Grp. One
Rose & Marion
Van Veen 2
Skating Meteors
GLASGOW
Empire
Deep River Boys
Manhattans
Gilbert
Ansons
Garth Meade
Sid Plummer
O'Duffy Bros.
Don Arrol
HANLEY
Royal
Shirley Bassey
Lane 2
Jones & Arnold
B & M Konyot
Hi-Fi's
Roxy & Glenda
Billy O'Sullivan
Carlo Sis
LEEDS
Empire
Toni Dalli
De Vere 3
Billy Anthony
Duo Russmar
Dulay & Co.
Gordon & Colville
J & S Lamonte
LIVERPOOL
Empire
Lonnie Donegan
Flack & Lamar
Harriott & Evans
Billy Stutt
Ash & Partner
Bela & Mary
Revel & Fields
LONDON
Palladium
Harry Secombe
Terry-Thomas
Adele Leigh
Eric Sykes
Harry Worth
Hattie Jacques
3 Monarchs
Latona
Graham & Chadel
Dior Dancers
Morris & Co.
Lynnette Rae
G H Elliott
Hetty King
Dick Henderson
MANCHESTER
Palace
Dickie Henderson
Freddie Mills
Anthea Askey
Tanner Sis
Skylons
2 Gees
Marie De Veres
NEWCASTLE
Empire
Ronnie Ronalde
Anton & Janetta
Smoothey & Layton
Les Brazilianos
Kaye Sisters
Allen Bros & June
Richman & Jackson
Barbour & Billie
SHEFFIELD
Empire
Mudlarks
Clarkson & Leslie
Lorrae & Desmond
Jackie German
Leslie Randall
Allen & Albee Sis
Johnny Laycock

Cabaret Bills

NEW YORK CITY

Bon Soir
Larry Storch
Mae Barnes
Bobo Lewis
Jimmie Daniels
Three Flames
Murray Grand
Blue Angel
M. Davis & Spouse
Dorothy Loudon
Jo March
Nichols & May
Jimmy Lyon 3
Bart Howard
Casanova
Carolina & Belen
Cardini Strings
Chateau Madrid
Tun Tun
Nejla Ates
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Joe E. Lewis
Toni Arden
Lois Ray
Bob Warren
Downstairs Room
Demi Dozen
Jean Arnold
Jane Connell
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
No. 1 Fifth Ave.
Gigi Durston
Phil Leeds
Bob Downey
Harold Fonville
Joan Bishop
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Plaza
Lisa Kirk
Ted Straeter Orc
Mark Monte Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Constance Moore
Ray Bari Orc.
Milt Shaw Orc
Hotel St. Moritz
Marshall Grant 3
In Boboli
Isobel Robbins
Latin Quarter
Dick Shawn
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Corinne Calvet
Howard Beder
Ish Ugardi Orc
Catun Orc
International
Alan Gale
Kay Brown
Arnold Dover
Mac Pollack Orc
D'Aquila Orc
R S V P
Mabelle Mercer
Savoy Hilton
Emile Petti Orc
Two Guitars
Olga Valdi
Ivan Nepa
Xenia Brante
K. Poliansky Orc
Misha Usdanoff
Viennese Lantern
Luc & J. Poret
Ernest Schoen
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Mickey O'Malley
Lou Harold Orc
Village Vanguard
Carmen McRae
Irwin Corey
Norman Simmons 3
Evans Bradshaw 3
Waldorf-Astoria
Marguerite Piazza
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Phil Foster
Dr. Arthur Ellen
Joe Parnello (3)
Blue Angel
Phyllis Branch
Spiros Skouras
Alexandra Langada
Red Head & Lady
Ed Small
Lord Christo
Blue Note
Earl Bostic (7)
Sig Millonzi (3)
Chez Paree
Nat Cole
Henny Youngman
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Dick Haviland
Meg Myles
Ramsey Lewis Trio
Conrad Hilton
Harrison & Kossi
Noberti
Helga Neff
Hans Leiter
Heinz Kroel
Charlie Fisk Ork 10
Drake
Betty O'Neil
Jimmy Blade Orc
Gate of Horn
Will Holt
Marilyn Child
London House
Jonah Jones (3)
Mister Kelly's
Mort Sahl
Dodo Greene
Marty Rubinstein 3
Marx & Frigo
Palmer House
Jose Greco
Ben Arden Orc

LOS ANGELES

Band Box
Billy Gray
Patti Moore
Ben Lessy
Leo Diamond
Bert Gordon
Bob Bailey's Orc
Ben Blue's
Ben Blue
Ray Goman
Smith Twins
Sally Blythe
Charles Vespia
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Cocoanut Grove
Guy Lombardo
Jackie Kannon
Crescendo
Mary Kaye Trio
881 Club
Matt Dennis
Interlude
Earl Grant
Leo De Lyon
Morty Jacobs Trio
Slate Bros.
Gene Baylos
Duke Hazlett
Tommy Gumina
Statler Hotel
Dorothy Shay
Skinnay Ennis Orc
Ye Little Club
Joan Blackman
Joe Felix
Roger Nichols

LAKE TAHOE

Cal-Neva
Gordon McRae
Sheila Stephens
W. Osborne Orc.
Harrah's Club
Teresa Brewer
Lenny Gale
Denis & Rogers
Conley Trio
Del Courtney Orc
Nevada Lodge
Page Cavanaugh 3
Eddie Lawrence 4
Chuck-a-Lucks
Wagon Wheel
Rossi & Boyer
Champ Butler Pep Boys
Satellites

LAS VEGAS

Desert Inn
Betty Grable
Bob Williams
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Follies of 1959"
Novelites
Tommy (Moe) Raft
Chiquita & Johnson
Fredonias
Chili Pepper
Vera Vera
Jack Hilliard
Sharon Randall
Barbara Esko
Murray Brisco
Vickie Denas
Cee Davidson Orc
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Vic Damone
Lili St. Cyr
Hal Loman
Dick Rice Orch
Flamingo
Tony Martin
Wiere Bros.
Don Kirk
Flamingoettes
Jack Cathcart Orc
Harry James
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
"L'il Abner"
Peter Palmer
Stubby Kaye
Wynne Miller
Shecky Greene
Billy Williams
Ray Sinatra Orc
Sahara
Martha Raye
Lou Wills, Jr.
Royal Guards
Saharem Dancers
Louis Basil Orc
Louis Prima—Keeley Smith
Beachcombers with Natalie
Sands
Judy Garland
Kings IV
Texas Copa Girls
Antonio Morelli Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Ces't Magnifique"
Billy Daniels
Happy Jesters
Wingy Manone
Tropicana
Red Buttons
George Tapps
D Williams Singers
Nat Brandwynne Orc

MIAMI - MIAMI BEACH

Americana
Al Bernie
Cathy Johnson
Lucio & Rosita
Stan Ross Trio
Lee Martin Orc
Nina Ramon
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Clover Club
Moorman & Picadilly Pipers
Bonnie Davis
Bob Novack Orc
Eden Roc
Ximinez-Vargas
Ballet Espanol
Buffy Dee Trio
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
Luis Varona Orc
Fontainebleau
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Gallagher's
Tune Toppers
Fred MacKenzie
Herbie Fields 6
Harbour Lounge
Sammy Walsh
Gilbert & Tracy
Rasha Rodell
Tony Matas
Lucerne
Havana Mardi Gras
Diosa Costello
Miloe Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
The Grate
Joe Mooney Quartet
Johnny Smith
Herbie Brock Orc
Phil Ruedy 3

HAVANA

Capri
Gracie Barrie
Maribel Llorens
Dick Lee
Carmelita Lopez
Miguel Herrero
Somavilla Orc
Calvet Orc
Hilton
Los Romeros
Paul Lombard
Estelita
J. Moreno Orc
Fajardo Orc
Nacional
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana y Julio
Monica Castell
Manteca
Dancing Waters
W. Reyes Orc
Riviera
Vanja Orico
Ramon Veloz
Gina Martin
Raul de Mesa
Nilo Rodriguez
Ojeda Trio
Felix Guerrero Orc.
Sans Souci
Tommy Trent
Miriam Barreras
Victor Alverez
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Xiomara Alfaro
Marta Castillo
Berta Depuy
Guaracheros
Rolo Martinez
Henry Boyer
Tropicana Ballet
S Suarez Orq
Romeu Orq

SAN FRANCISCO

440 Club
Larry Winters
Geneva Vallier
Leonard Dixon
Blackhawk
Billie Holiday
Leroy Vinnegar 4
Easy Street
Red Norvo 5
Ralph Sutton
Fack's
Don Cornell
Mel Young
Tommy Conine
Rett Russell
Fairmont Hotel
Julie Wilson
E. Heckscher Orc
Gay 90's
Bee & Ray
Jack Farrell
Joy Healy Dncrs 6
Wally Rose Orc
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Irwin Corey
Kingston 3
Joy Bryan
Jazz Workshop
Sonny Rollins 4
On the Levee
Kid Ory Orc
Purple Onion
Travelers
Ronnie Schell
Buddy Drake
365 Club
Lili St. Cyr
Paul Desmond
Moro-Landis Dcrs
Bill Weir Orc

RENO

Harolds Club
Twin Tunes
Taylors
Harrah's Club
King Pins
Reno Rene 3
Deedy & Bill
Don Baker
Johnny Ukulele
Lisa Alonso
Holiday
Andrini Bros.
Maaka Nua Revue
Harry Ranch Revue
Mapes
Nancy Lee Bachelors
Meri Ellen Cohorts
Dubonnet 3
Riverside
Starlets
Del Rubio 3
Steve Gibson
Freddy Martin Orc.
Alex Shey Trio

Frisco's Retort

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little provincial city will take opera only if it has a star."

Adler, general director of the Frisco Opera, rose to the bait with a series of rhetrоical questions:

"Is opera in the U.S. 'worth speaking of outside New York City' if an organization such as ours performs for about 11% of our city's population in comparison with the Metropolitan's 7½%? Attendance at our 1958 season to date has averaged 97% of capacity."

(What Adler was saying was that the Met performs for about 600,000 persons in New York, while the Frisco Opera performs for about 87,500 persons in Frisco. If Frisco and its environs were consolidated into a borough system such as New York has, Adler would have to project his percentage against a population of 3,500,000 instead of 800,000—as he very well knows, since he sells tickets all over the area.)

"Is it important to opera in the U.S. for us to have presented international artists like Tebaldi, Del Monaca, Baccaloni, Simonato, Valletti, Gobbi, Schwarzkopf, Rysanek (as well as important conductors and stage directors) in American debuts?

"Are premiere performances of Walton's 'Troilus and Cressida,' Poulenc's 'Carmelites,' Honegger's 'Joan of Arc at the Stake,' Cherubini's 'Medea' and an evening of modern Carl Orff operas meaningless for the standards of opera in America?

"Is the fact that the city and citizens of San Francisco have given an opera house as home to opera and symphony an indication of support and interest?

"Is the annual financial help given by the city . . . a proof of public support?

"We do not consider ourselves beggars when we appeal for contributions to the annual funds drive . . . which, with the guarantee system of subscribers, easily wipes out deficits unavoidable in any opera organization."

Adler said "big opera companies should help the smaller ones" and added the Met is "the mother of us all."

He concluded:

"We are proud of the importance of the San Francisco Opera Company, which seems to be more highly rated in European operatic headquarters and wide musical circles in the U.S. than it may be on 39th Street."

Naturally, this all made lovely copy for the Frisco dailies, which dutifully printed chunks of it.

Pope's Anxiety

Continued from page 1

viction that he can overcome obstacles and avoid erroneous solutions, and rise after every fall and return to the right path, progressing from good to better via the use of his freedom and his faculties.

"It is not to be denied that even a somewhat superficial entertainment can rise to high artistic levels and be classed even as ideal, since man has shallows as well as depths," he stated.

The Holy Father has always stressed his concern for youth. In last year's Encyclical, he reminded the young that it was their "grave obligation to check and control that natural and unrestrained eagerness to see and hear anything. And they must keep their mind free from immodest and earthly pleasures and direct it to higher things."

Many times the Pontiff stressed the need for guidance of Catholics in matters of film entertainment. However, his remarks usually seemed directed to Catholic nations, such as Italy and France. For instance, he wrote last year: *"Unquestionably . . . one must repudiate the manner of acting of those who from excessive indulgence admit films which, for all their technical brilliance, nevertheless offend right morals; or, though they appear on the surface to conform to the moral laws, yet contain something which is contrary to the Catholic faith."*

In his "Miranda Prorsus" Encyclical last year, Pius XII urged the establishment of national film centers, thus moving the Catholic position from defense to positive action. Declaring himself "inspired" by the Pope's views, Msgr. Albino Galletto, executive secretary of the Pontifical Commission for Motion Pictures, Radio and Television, said last July: "The days of the scissors are for the most part over. The time is past when our work consisted only in eliminating the worst parts of films. It is now the objective of Catholics to promote and propagate films which are both morally and artistically good."

Chided Television

In his comments on television, the Pope took a harsh view last year. "The practice of this art, hitherto not controlled by the reins of prudent counsel, has already inflicted serious harm on individuals and on human society," he declared. He urged Catholics to give the art their "active cooperation" and, again, he expressed his concern for the minds of the young.

Roman Catholic concern with films, and now with television, has grown with the realization that both media tackle subjects well beyond the confines of pure entertainment. The Church readily acknowledges the power of the screen in education and international communication, but it constantly clashes with the commercial motivations of producers of both films and tv shows. What the Pope has been saying for many years is that entertainment must be uplifting. Unfortunately, the economic demands are such that it rarely pays to turn out the kind of "idealistic" shows urged by the Pontiff; nor does the public respond to films on "moralistic" grounds. Human nature being what it is, it is the very opposite of the "ideal" that draws people into the theatres, and the situation is not improved by the often forced "positive" endings.

Nevertheless, the reign of Pope Pius XII has been marked by a notable change in attitude on the part of the Roman Catholic hierarchy, putting emphasis on positive action and shifting away from the purely negative approach, concerned more with fighting "evil" than with encouraging the good.

Bernstein 'At Home'

Continued from page 2

Victor Borge. While he waggles his baton to conduct Berlioz's "Roman Carnival," his jazzy shoulder movements and his jiggly capers on his toes astonishingly resemble the late Paul Ash when the "stage-band policy" was rampant at Balaban & Katz's Oriental Theatre in Chicago.

That traditionalists may not fancy the Philharmonic's new Thursday previews is for sure. But it was not planned for them, but to give the orchestra an extra "event" to sell the public. (Symphony musicians are paid by the week to render "services"—either as rehearsals or performances). Some will complain that this is too much a showcase for the talents of one man. Will other, or guest, conductors emulate Bernstein? That remains to be seen. Could they? His is a flow of verbiage rare even among professional articulators. Possessed of an admirable diction, a rounded baritone and a poise which must be envied, though some may charge "conceit," this versatile figure is, whatever else is said, removing longhair's old hat.

His chatter is not brief and those who don't delight in talk, or a lecture at the concert, will not delight in the long-winded "spoken program notes" which Bernstein first introduced via the tv program, "Omnibus." At Carnegie, he uses a chest microphone and gestures freely. Indeed it would be impossible to imagine a more "outgoing," chummy, easy, raconteur-like conductor.

Bernstein will be much in sofa and table talk this autumn. "Evolution" is the esoteric point for a venerable gazette of the amusement trades like VARIETY. For civilians, it comes close enough to "revolution." The leader will hear 76 trombones of praise and perhaps a like number of blows on the conservative nose-bladders.

And where were the dancing girls?

Legion 'B's

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dropped 40% compared with 1956-57.

A VARIETY survey of the Legion's ratings for the year ended Oct. 1, 1958 (which is the Legion's year), shows that the Catholic rating body reviewed a total of 396 feature films of which 350 were American and the remaining 46 foreign. In the prior year the Legion reviewed 418 pictures.

An accurate comparison with 1956-'57 is impossible since, starting with the Dec. 12, 1957 bi-weekly issue of its rating sheet, the Legion introduced the new A-III rating. In that period, between Dec. 12 and Oct. 1, the Legion covered a total of 325 films, including 283 from Hollywood and 42 from abroad.

Within that total alone, the unit handed out 108 A-I ratings (Unobjectionable for General Patronage), of which 99 went to American films and 10 to foreign; 88 A-II ratings (Unobjectionable for Adults and Adolescents) with 81 going to the Americans and seven to imports; 76 A-III ratings (Unobjectionable for Adults) divided into 67 for Hollywood and nine for foreign films; 47 "B"s of which Hollywood got 36 and imports 11, and five "C" or condemned tags, all of them going to foreign films.

On the American films alone, the percentages were A-Is 35% of the total Hollywood volume reviewed; A-IIs 28%, A-IIIs 23% and Bs 12%. Taking in foreign and domestic, the percentages were A-I 33%, A-II 27%, A-III 23%, B 14% and C 1%.

By way of comparison, the Legion's own report for 1956-57 showed the following percentages for the total product reviewed: A-I 33%, A-II 31%, B 33% and C close to 3%.

Were one to lump the A-III and the B ratings for 1957-58 together in the "B" category, where most of the A-IIs likely would have gone, it would turn out that there would have been 123 B-rated films, or about 37% of the total. Allowing for some of these pictures in A-II, the overall percentage probably would have come about approximately the same way as last year, i.e. 33% which, with the exception of 1955, was the highest in Legion history.

The breakdown of foreign vs. domestic in the VARIETY survey of the Legion statistics will not necessarily correspond to the final figures when they are issued by the Legion since there's a question of definition of what constitutes a foreign film. The Legion office refuses to give out the figures, maintaining that it must first report them to Bishop William A. Scully in Albany. Scully is head of the Episcopal Committee on Motion Pictures. Head of the Legion is Msgr. Thomas F. Little. Working with him is the Rev. Patrick M. Sullivan, S.J., who is assistant executive secretary.

Pictures condemned by the Legion during the full year ended Oct. 1, 1958, included two from Britain, two from France and one from Sweden. In the "B" category, the French took the cake with five, followed by two each for the British and the French, one for the Italians and another one for the Swedes. Condemned ratings on subtitled imports have virtually no meaning. When these pictures are dubbed, however, as was the case with "God Created Woman," it's a different story and the "C" rating does loom as an obstacle in getting circuit dates.

The Legion statistics bear out observers' impression during the year, i.e. that the Catholic rating body has eased up a great deal and today is willing to accept as "adult" what, a comparatively short time ago, it would have attacked as "immoral." The A-III rating has served a convenient channel for pictures which, in the past, would have had to be given a "B" tag for want of better identification.

Among the American films rated A-III during the past year have been "Hot Spell," "The Long, Hot Summer," "The Young Lions," "Bonjour Tristesse," "Cat On a Hot Tin Roof" (generally conceded one of the sexiest films of recent years). "The Key," "The Defiant Ones," "A Certain Smile," etc. Among the B-rated releases were "King Creole," "A Farewell to Arms," "Pal Joey," "Wind Across the Everglades," etc.

See South African Legit Changing; Indigenous Plays and Actor's Union

Johannesburg, Sept. 30.

Legit in South Africa is undergoing significant change for both actors and authors. For the latter, it's an upbeat in productions of locally-written works. For the former it's the recent organization of the South African Actors Equity Assn.

The increased play being given native scripters is reflected in this city, where three of the top theatrical entries are of indigenous origin. The trio comprise a drama, a comedy and a musical.

The drama, "The Kimberly Train," by an anonymous author, has created the biggest stir because of its controversial theme—a colored girl posing as a white. There's been speculation that the play, presented at the Library Theatres, was written by a colored author with first-hand knowledge of such a situation.

The comedy, at the Brooke Theatre, involves Cecil Wightman, popular South African comedian. He's appearing in a visual version of his radio show, "Snoektown Calling," a satire, set in a mythical South African town. "Ever Since Eve," Anthony Farmer's all-South African tuner, with music and lyrics by Ralph Trewhela, is being presented at the "Y" Theatre.

In the case of Equity, the organization met recently to elect officers and to lay the groundwork for stablizing conditions for South African professional performers. Radio performers Don Davis and Hugh Rouse were elected chairman and vice chairman, respectively; while actor Robert Lang was named secretary and James Kantor was chosen treasurer and legal advisor.

It's figured that the new union will give top priority to two matters, payment of actors for rehearsals—long a bone of contention between artists and managers—and the problem of amateurs, whose part-time work, particularly in radio and legit, is considered a threat to the security of the professional performers.

Arena Stage Looks For Best Season, But Needs New D.C. Spot for 1960

Washington, Oct. 7.

The Arena Stage, opening its eighth season Oct. 21 with "The Front Page," is successful and happy in the old "hospitality hall" of the Heurich Brewery in Washington's Foggy Bottom district, where it moved in 1956. But it can't stay there, because it's in the way of a new bridge to be built across the Potomac River. It will have to move when construction commences in 1960.

The fact that it will have to change quarters again isn't deterring plans for the 1958-59 season. Eight plays, each to run four weeks, are being scheduled by managing director Zelda Fichandler.

If it were not for that bridge project, the 500-seat Arena Stage could stay where it is and be a next-door neighbor of Washington's proposed new Cultural Center, provided $25 million is raised privately to build that center in Foggy Bottom.

But the Cultural Center will displace a neighbor of the Arena Stage, the National Historical Wax Museum, now on the center's site. The museum, biggest of its kind in the country, is a financial success, its backers claim.

Slated for the 32-week Arena season following the Hecht-MacArthur opener are three one-acters, Arthur Miller's "A Memory of Two Mondays," William Saroyan's "Once Around the Block," and Tennessee Williams' "The Purification"; followed by Agatha Christie's "The Spider's Web," G. B. Shaw's "The Devil's Disciple," Emlyn Williams' translation of Turgenev's "A Month in the Country," O'Casey's "The Plough and the Stars" and Fry's "The Lady's Not for Burning."

The eighth play had not yet been chosen, and a place is being left in case a likely property becomes available later. Last season's closer, "Summer of the 17th

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Mex. Prof. Higgins O.O.'s B'way Version of 'Lady'

Manola Fabregas, who will co-direct and play Prof. Henry Higgins in the Spanish-language version of "My Fair Lady," due to open this fall in Mexico City, is currently in Manhattan for a few days studying the musical at the Mark Hellinger, N.Y. He is the son of the Mexican actress, longtime star-operator of the Teatro de Fabregas.

Big ballyhoo is in prospect in connection with the Mexican production which will break-in in Monterrey prior to opening in the capitol. Aernaves de Mexico, the airline which arranged Fabregas' trip to New York, will carry Ed Sullivan and a party of American entertainers to the opening, and Sullivan will incorporate the Mexican premiere glamour in his television program of that date.

160 Paris Shows Include 5 Yanks

Paris, Oct. 7.

Paris is in for a busy legit season. Over 160 productions are planned for presentation during the 1958-59 semester. The prospect of many of those being in the quality groove is good since the lineup includes offerings by several promising newcomers and a number of successful yet playwrights, who were absent from the local scene last season.

Imports, which were principally responsible for bolstering the generally lacklustre '57-'58 session, will get heavy play again this semester. Included among the Broadway-originated plays set for production here are "Two for the Seesaw," "Look Homeward, Angel," "Inherit the Wind," "Happiest Millionaire" and "Auntie Mame." Also slated for production is an adaptation by Jean Pierre Aumont of Irwin Shaw's "Lucy Crown" and an adaptation by Andre Obey of Reginald Rose's "Twelve Angry Men."

Domestic product includes Jean Canolle's "Lady Godiva," Jean Anouilh's "L'Huluberlu" ("The Muddlehead"), Marcel Achard's "Bagatelle," Louis Ducreaux's "La Folie," Henri De Montherlant's "Don Juan," Alexandre Breffort's "Riddidine," Felcien Marceau's "La Bonne Soupe," Pierre Boule's "William Conrad" and plays by Andre Rousin and Eugene Ionesco.

Several revivals are contemplated and about 12 of last season's hits will be back on the boards for, at least, part of the semester. One-man shows and vaude bills, featuring singers, are also getting heavy legit house bookings.

The operetta-styled musicals, which continue to be a top b.o. draw here, are relighting for the new season. They include "Mon P'tit Pote" ("My Little Pal") at the Boino, "Valses De Vienne" at the Chatelet, "Tete De Linotte" ("Wooly Head") at the ABC, "Symphonie Portugaise" at the Gaite Lyrique," "Coguin De Printemps" at the European and "Naples, Baiser De Feu" ("Naples, Kiss of Fire") at the Mogador.

Manchester Break-In For U. S. 'West Side Story'

London, Oct. 7.

"West Side Story" is set for its British start at Manchester Opera House on Nov. 14. After 27 performances it will transfer to the West End, opening at an unspecified theatre in the first week of December.

The entire cast of 32 performers will fly from New York. Previous all-American musical casts to be seen here since the war have been "Oklahoma" and "Porgy and Bess."

A production of "The Captains and the Kings," by **Leo Lieberman**, is planned by **David March**, head of a Coast talent agency.

But No Clean Shirt?

San Francisco, Oct. 7.

Wolfe Kaufman, manager of Old Vic's sixmonth U.S. tour arranged to get 63 players and four baggage cars full of equipment from London to San Francisco. Everybody and everything negotiated the 7,000 miles successfully—except Kaufman's trunk.

When last seen, Kaufman was buying a suit.

Mass. Bans 'Moon' As Sunday Show; O'Casey Riles 'Em

Framingham, Mass., Oct. 7.

The moon may be blue elsewhere, but not in Framingham on Sunday. Thats the effect of an edict of Raymond A. Marr, investigator of Sunday entertainment for the state of Massachusetts. He refused to license to the Carousel Theatre for a performance Sunday (5) for the F. Hugh Herbert comedy, "The Moon Is Blue."

Accordingly, the show starring Donald Woods, had to close Saturday (4) after opening Tuesday (30). The 3,000-seat musical tent, which has been going along on radiant heat in competition with Boston legiters, ends a 15-week season with "Mister Roberts," which opened last night (Mon.) and closes next Sunday (12).

Row Over 'Dandy'

Toronto, Oct. 7.

As he's done many times in his native Dublin and elsewhere, Sean O'Casey is arousing the anger of devout local residents with his comic scepticism. The resentment stems from the presentation of the Irish dramatist's play, "Cock-a-Doodle Dandy," at the Toronto Playhouse. The production is trying out here prior to an off-Broadway run at the Carnegie Playhouse, N. Y.

A few patrons have been walking out of the show at most performances since it opened last week, and there was a mild disturbance in the theatre last Saturday night (4) when two patrons jumped up to protest against what they apparently regarded as anti-religious lines. The pair had previously urged the audience to leave. They were escorted out and police have since been stationed in the theatre.

Dennis Drew, an actor in the show, reported that four youths had accosted and tried to assualt him outside the theatre a few nights ago. There have also been suggestions that the O'Casey play should be banned, as objectionable to the church.

O'Casey, interviewed by telephone at his home in Torquay, Eng., by the Toronto Telegram, commented that the individuals responsible for the Saturday night disturbance had bad manners. He asserted they "had a right to oppose my views; they had a right to express themselves, but not interupt the players."

Wm. Miles Bows Out As Stockbridge Producer

Stockbridge, Mass., Oct. 7.

William Miles, who operated the Berkshire Playhouse here as a strawhat for 23 years, has ended his association with the project in order to concentrate on his producer-writer assignment with Wilding Picture Productions, New York. It's indicated that the theatre will probably continue its summer stock policy next year, although no managerial setup has been arranged.

Miles came to Stockbridge in 1928 as an actor, when the Playhouse was operated by Alexander Kirkland, and for the next several seasons worked in various capacities, including boxoffice man, stage manager, pressagent and director. He took over as producer in 1934 was one of the few strawhat operators who handled both managerial and staging assignments.

Because of his increased duties with Wilding films, Miles had only supervisory status at the Playhouse summer before last, with Eleanor D. Wilson as active producer. He was able to be present only weekends again this year, while Betty Bunce and Louis Snyder were in active charge.

Shuberts Pay Common Stock Divvy, First in Select Theatres' History

For the first time in the firm's history, the Shubert-controlled Select Theatres Corp., has paid a dividend on its common stock. The payment, made last month, totalled $120,000 at 60c per on 200,000 shares.

The bulk of the coin paid out went to members of the Shubert family, who own approximately 90% of the stock. Another $22,000 dividend was paid on 38,000 shares of preferred stock, entirely owned by the Shuberts. Select broke the dividend ice last year by paying on preferred for the first time in 23 years.

Select is also apparently continuing to polish up its annual statement and procedures in connection with its annual stockholder meeting. That's indicated by the financial audit for the year ending last June 30 and the stockholders' meeting held in New York last Monday (6).

The latest accounting includes, apparently for the first time, comparative figures with the previous fiscal year. The net income for the year climbed from $182,747 for the 1956-57 period to $222,878 for the 1957-58 session.

The payment of a dividend on the common stock is believed to have been spurred principally by a protest made last year by John Gilbert, a professional harasser at stockholder conclaves. Gilbert suggested that the board was unjust in voting to turn over 5% of the net earnings to the Sam S. Shubert Foundation without payment of dividends to holders of common stock.

Foundation

In line with that, John Shubert, who presided at the stockholders' meet, reportedly stated that he had informed the board he would not go along with making a contribution to the Foundation if they did not consider the question of a dividend payment on the common stock. Following settlement of that matter, the board voted on a $12,000 contribution to the Foundation.

It was divulged at this year's stockholder meeting that John's father, J. J. Shubert, listed as president and treasurer on the annual statement, gets an annual salary of $35,000, plus an approximate $30,000 expense account. John, who's listed only as secretary on the

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K.C. Starlight Promotes Wm. Symon to Gen. Mgr.

Kansas City, Oct. 7.

In an effort to stem rising deficits, the Starlight Theatre here is expanding the authority of its business manager, William M. Symon. He will now have general manager status.

The executive committee also has renewed Richard H. Berger's contract as production director at the usual salary of $20,000, plus an expense allowance of $2,500. A 10-week season, in contrast to this summer's 12-week spread, was also recommended by the committee.

The loss for the 1958 semester is estimated at $41,000 as compared to $37,000 in 1957. Tentative income figures submitted by Symon included, $583,000 from ticket sales and $41,000 from concessions and other sources for a total of $624,000, against expenses of $665,000.

Lou Lurie Buys The Biltmore, L.A.

Los Angeles, Oct. 7.

Louis R. Lurie, who operates the Curran and Geary Theatres in San Francisco, acquired title last Friday (3) to the Biltmore here. He will be partnered in the operation of the 1,636-seat legit house with Paul A. Cummins, who purchased it only last May from the Marcus Heiman estate. Also interested in the project is James A. Doolittle, managing director of the Greek Theatre here.

The new setup means that the 34-year-old Biltmore, instead of being razed by Cummins to make way for a commercial structure, will continue indefinitely as a legit house. Lurie plans to spend "a couple of hundred thousand dollars" to renovate the property, with new dressing rooms, a backstage lounge and "whatever is needed."

It's figured that under Lurie's management the Biltmore will be run in closer cooperation with his Curran and Geary in Frisco. The new setup also means that the Theatre Guild, instead of switching its local subscription setup to the Huntington Hartford Theatre, will probably continue it mostly at the Biltmore, with many of the top touring production thereby continuing to play the latter house. The road company of "Sunrise at Campobello" is already booked for early next year.

Although Lurie declines to reveal how much he's paying for the Biltmore, the price when Cummins acquired the property last May was $525,000, including $210,000 down and the balance in two years at 6% interest.

Lurie, in addition to his purchase of the Biltmore and continued operation of the Curran and Geary, Frisco, is a prolific investor in Broadway productions. He also has financial interests in the film business and other assorted ventures.

Hylton and Pelham Spat Over Ad Slides at 'Mame'

London, Oct. 7.

Jack Hylton and David Pelham are bickering over the question of whether advertising slides should be shown at the interval at the Adelphi Theatre, where Pelham has staged "Auntie Mame." Pelham maintains that such "commercials" lower the dignity of the theatre. Also that it presents a particular problem with "Auntie Mame," because a slide is used as part of the play and interval advertising could confuse audiences.

But Hylton, who holds the lease of the Adelphi, is contractually obligated to show advertsiing slides. Pelham was so incensed by Hylton's edict that he contemplated paying for a slide which would apologize to the audience. But he had another look at his contract with Hylton and, glumly, has had to admit that slides are in.

Lotsa Personal Shifts In B'way-Headed Shows; But It's Par for Course

Legit is sticking to form this season, with the new shows going through the usual flurry of pre-Broadway personnel changes.

The most recent switches involve director replacements for two New York-targeted productions. Jed Horner succeeded H. C. Potter last Saturday (4) as stager of "Patate," currently trying out in Boston, and Jerome Chodorov has taken over for Ezra Stone as director of "Make a Million," currently rehearsing in New York.

"Million," which was in Philadelphia last week, cancelled its scheduled holdover there this frame in favor of the New York rehearsals. The show's Broadway opening has also been postponed a week from Oct. 16 to Oct. 23. Regarding "Patate," it's understood Potter will retain director billing.

Besides the director changes, there have also been several important cast switches made in other productions. They include Don Ameche, who succeeded Barry Sullivan in "Goldilocks," which opens on Broadway next Saturday (11); Susan Oliver, who replaced Gigi Perreau in "Patate," and Joan Copeland, who took over for Piper Laurie in "Handful of Fire," which folded on Broadway last Saturday after five performances.

Cathleen Nesbitt withdrew last week from a featured role in "The Man in the Dog Suit," currently trying out in Washington, with Kathleen Comegys stepping in, and Peggy Wood succeeded Dorothy Gish as costar with Imogene Coca in "The Girls in 509," while the show was in rehearsal.

Shows Out of Town

Pleasure of His Company

New Haven, Oct. 1.

Frederick Brisson & Playwrights Co. production of three-act (four scenes) comedy by Samuel Taylor and Cornelia Otis Skinner. Stars Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel; features George Peppard, Dolores Hart. Staging, Ritchard; scenery and lighting, Donald Oenslager; costumes, Edith Head. At Shubert Theatre, New Haven, Oct. 1, '58; $4.80 top.

Toy ..... Jerry Fujikawa
Biddeford Poole ..... Cyril Ritchard
Jessica Poole ..... Dolores Hart
Katharine Dougherty ..... Cornelia Otis Skinner
Jim Dougherty ..... Walter Abel
Mackenzie Savage ..... Charlie Ruggles
Roger Henderson ..... George Peppard

A play with high writing content, good acting, expert direction and attractive designing would seem a likely Broadway smash, but sometimes a single flaw in an important spot can seriously weaken a show. That just about sums up "Pleasure," as of its premiere.

The problem lies in the final scene, which undoes much of the favorable earlier impression. The Samuel Taylor and Conelia Otis Skinner comedy involves a contest for a young girl, the antagonists being her self-indulgent father who walked out on her years before, when he divorced her mother, and her youthful, industrious fiance. The curtain finds the paternal heel winning out over the wholesome suitor, an outcome that may be true to life but not a satisfactory finale for a sophisticated comedy.

The play starts delightfully but subsequently fails to maintain that level, and the finale tends to leave the audience frustrated. If the letdown can be remedied, "Pleasure" may provide just what playgoers order.

Cyril Ritchard clicks in the dual assignment of stager and costar, giving a glittering performance as the hedonist prodigal father. Miss Skinner, also doing double duty as author-actress, plays the wife and mother knowingly and engagingly.

Charlie Ruggles, returning to legit after decades in films, peppers the proceedings with sage sayings and a wistful manner, and Walter Abel is excellent as the girl's step-father who finds himself in the middle of various family mixups.

Dolores Hart, as the girl, impresses in her Broadway-bound stage debut. George Peppard is appropriately straightforward as the jilted ranch boy. Jerry Fujikawa is a good comedy asset as a Jap houseman.

Frederick Brisson and the Playwrights Co. have given "Pleasure" a sumptuous production sendoff. A San Francisco living room setting is in excellent taste as is the Edith Head wardrobe.

Film interest in this presentation is warranted. *Bone.*

Cock-a-Doodle-Dandy

Toronto, Oct. 2.

Lucille Lortel, Paul Shyre & Howard Gottfried production of three-act comedy by Sean O'Casey; staging Philip Burton; setting and lighting, Lester Polakov; costumes, Don Jensen. At Playhouse, Toronto, Oct. 2, '58.

Cock ..... Carlo Mazzone
Michael Marthraun ..... Will Geer
Cailor Mahan ..... Ian Martin
Loreleen ..... Gaby Rodgers
Shaman ..... Paul Shyre
Marion ..... Anne Meara
Messenger ..... Jack Betts
Lorna ..... Rae Allen
Julia ..... Carroll Conroy
Father Domineer ..... George Keeling
Sergeant ..... John Aronson

Others: David Waulkner, Dennis Drew, Sidney Kay, Pat Malone, Paul Hinxman, Frank Groseclose.

Sean O'Casey's comedy, "Cock-a-Doodle-Dandy," after its tryout at a reconverted 908-seat Toronto film house, goes into the off-Broadway Carnegie Playhouse, N.Y. The local legit house, headed by Len Petersen, Glen Frankfurter and Michael Sandler, was turned over for full production to Paul Shyre, who has produced two other O'Casey plays.

"Cock-a-Doodle-Dandy" is rich in comedy lines and salty philosophy, the poetry of Irish speech and their lilting accents, as well as O'Casey's contempt for the Catholic clergy and his pixie love for a people who believe in leprechauns and kindred superstitions. The action covers a period from dawn to dusk of one day, with the author laughingly advising the Irish people to throw off their shackles of superstition and subservience to the Church.

Although O'Casey's precepts will hardly be acceptable to Catholics, the ideas and writing are ribtickling. The play should be a success in New York, but needs cutting toward the finish of the last act. The O'Casey symbolism may be confusing to most of the audience, but this fantasy of protest is established by a rooster which is the symbol of joy but throws the countryside into a panic by its laughing presence and its immunity to Irish guns.

More easily understood is the low-comedy dialog between an Irish farmer and a former sea-captain, now a landlubber-owner of a fleet of trucks. The conversations and the drinking episodes of the two are hilariously done. The serious side of the play is revealed in the watchful eye that the farmer keeps on his young second wife, the good-natured lechery of the sea-captain, the stoning of the farmer's daughter by outraged but envious villagers, and the author's barbs at ecclesiastical ignorance.

Obviously, the expatriate Irish dramatist gives the back of his hand to Irish concepts of the English and the U.S., with the biggest laugh of the performance being the priest's admonitions to the bid for freedom of the village tart, "Let her go to America." Except in the melodramatic scenes, the dialogue is light and fanciful and replete with Irish humor. What O'Casey is getting at is personal freedom and the fulfillment of pleasure and full living against the barriers of medieval superstition.

Dominating are the argumentative cronies played by Will Greer and Ian Martin, with George Ebeling as the passionate priest, Father Domineer. Also excellent are the three girls of the household, Gaby Rodgers, Anne Meara, Carroll Conroy, and there is fine acting by John Aronson as a village constable, Jack Betts as the young lover and Carlo Mazzone in the title role. *McStay.*

Comes a Day

Wilmington, Oct. 2.

Cheryl Crawford-Alan Pakula presentation of three-act drama by Speed Lamkin, from his own story of the same name. Stars Judith Anderson, Arthur O'Connell; features Diana van der Vlis, Brandon de Wilde, George C. Scott, Larry Hagman. Staging, Robert Mulligan; settings, Sam Leve; costumes, Noel Taylor; incidental music, David Amram. At Playhouse, Wilmington, Oct. 1, '58; $5.40 top.

C. D. Lawton ..... Brandon de Wilde
Joe Glover ..... Michael J. Pollard
Caroline Lawton ..... Diana van der Vlis
Isabel Lawton ..... Judith Anderson
Katherine Eubanks ..... Ruth Hammond
Tydings Glenn ..... George C. Scott
Charley Lawton ..... Arthur O'Connell
Jim Culpepper ..... Larry Hagman
Gordie Eubanks ..... Charles White
Lorraine Glenn ..... Eileen Ryan
Mexican ..... John Dutra

With uncanny perception, Speed Lamkin has taken a crucial chapter from the life of a respectable family (descended from wealth to middle-class) to create something intimate and shocking. "Comes A Day," a first-play based on the author's novel of the same name, is well deserving of its brilliant cast, headed by Judith Anderson.

The message of this realistic drama is powerful and provocative, and although a keen psychological grasp is obvious, the treatment is neither clinical nor clerical, but rather personal and penetrating. Furthermore, Lamkin remarkably conveys the complex idea that sympathies fall in different directions at different times, usually with the personality closest to one's own understanding.

The story setup of a father-mother-daughter-son, is familiar. The mother is a proud, practical, positive woman, embittered by circumstances, but with flashes of the beauty and vivacity of 25 years before, when she married the Harvard-educated architect with a heavy inheritance, considered the local "catch." They have two children, a beautiful, 24-year-old daughter, not yet married, and a high school sophomore son with all the contradictory insolence and super-sensitivity of a normal 16-year-old.

It is immediately apparent that the strong-willed, materialistic woman and gentle, artistic man have sown the seed of potential destruction for themselves and their offspring. The locale could be anywhere, but the author has chosen a mid-western American town. The dual setting showing living room and garden simultaneously, tells the story of past elegance, conflicting ideals and aborted dreams. The clever use of subtle symbolism, a crow, a playhouse and the elderly couple upstairs, gives extra impact to this frank scrutiny into the family's personal life and unacknowledged truths.

Miss Anderson runs the emotional gamut in bringing the mother's personality into focus. Espousing brittle martyrdom, she makes no secret of contempt for her mate, who mysteriously managed to lose all his money some years back. Her determination to recapture former prestige and affluence vicariously through her children is an all-devouring passion, her immediate goal being a "good" marriage for her daughter.

Arthur O'Connell gives a masterful performance as the husband, "that quiet little man" who nips privately on half-pints to a point of absent-minded mellowness. Actually devoted and living with the illusion that his wife at least loved him once, he is the object of pity and sympathy as his feeble attempts at being a fond husband and chummy father are rebuffed. His daughter alone seems to show him any affection, and then only in crises.

The girl, though lovely and lighthearted, tends toward being a young edition of her mother, placing money and position above heart, and ready to succumb to the metallic charms of the town's most successful young business man, rather than her natural attraction to the handsome, strapping salesman, played with wholesome animal magnetism by young Larry Hagman.

George C. Scott as the favored suitor, a 30-ish, divorced tycoon, is electrifying in his role as a saturnine, sallow, suave and unsmiling psychopath, whose tumultuous displays reveal him as a sadist and potential murderer. Perhaps the most compelling scene in "Day" is when this character shows how, as a boy, he killed the cocker spaniel puppy he loved so well when he learned it was the gift of a man who was robbing him of his mother's attention.

O'Connell's shining scene comes in his moment of greatest weakness, when he falls a sobbing heap on the floor at the wife's feet after she coldly reveals that she never had any love for him and whatever happiness they had known went with his money.

Miss Anderson reaches many peaks, but her finest also is on the minor key as she humbles herself momentarily before the husband she has despised and in anguish and sterile self-reproach cries, "Why didn't I let you build that little house?"

But, the lad who really gets under the skin, in more ways than one, is the brilliant juvenile, Brandon de Wilde, who, as the teenage son, taunts and mimics his sister, ridicules his parents, insults guests at will and brings home the embarrassing and unnerving experience of an adolescent, seeing his parents for the first time, ranting, raving, weeping, wailing and rebuking themselves and one another for mistakes too late to rectify. An ill-fated crow shares first act glory with deWilde as is the key that unleashes subsequent torrents of violence.

Character portrayals by Ruth Hammond as the wife's old friend, and Eileen Ryan as the young tycoon's Tawdry ex-wife, are particularly excellent, both joining with deWilde and Hagman to give some comedy relief to an otherwise gloomy picture.

"Comes A Day" is not for laughs. Even its humor is underlined with tragedy. It's a drama that numbs as it rips the surface and exposes the stagnation and ugliness beneath the deception. The play heralds a new and strong figure on the theatrical horizon in 30-year-old Speed Lamkin, who has dared to probe the depths of human hate, love, jealousy, greed, pride, shame, strength and weakness, and to see them through to the inevitable reckoning that comes one day to those who refuse to face life honestly. *Burr.*

Candide

New Hope, Pa., Sept. 29.

Lester Osterman & Hillard Elkins concert presentation of two-act musical based on Voltaire, with music by Leonard Bernstein, book by Lillian Hellman, lyrics by Richard Wilbur, John Latouche and Dorothy Parker; Concert adaptation by Mike Stewart. Overall staging, David Alexander; music direction, Samuel Krachmalnick; production design and lighting, W. Broderick Hackett and David Hale Hand. At Bucks County Playhouse, New Hope, Sept. 22, '58; $4.50 top.

Cast: Martyn Green, Robert Rounseville, Irra Petina, Mary Costa, Lee Bergere, Charles May, Jack Matthew, Claire Alexander, Jeanne Beauvais, Ralston Hill, Veronica Kusmin, Luba Tcheresky, Shirley Delp, Paul Veglia, Wayne McIntyre, Charlotte Pierson.

Staged with a narrator and in evening dress, this concert version of "Candide" is a step toward making the satire popular to the general public. Gone are lavish sets, lush costumes and a big orchestra. But Lillian Hellman's script still seems heavy-handed, so this production seems a doubtful bet for its scheduled national tour.

Martyn Green, a triple-threat man as the narrator, Pangloss the optimist and Martin the pessimist, gives the musical a Gilbert and Sullivan quality. His performance is a strong point. Mike Stewart's streamlining also helps. But Miss Hellman's ponderous script is too tough to be overcome.

Green's charming narration is done before a simple backdrop and seated chorus garbed in formal wear. The spiel takes the audience on tour with Candide, pleasantly sung by tenor Robert Rounseville and mezzo-soprano Irra Petina, both from the original cast. With

(Continued on page 75)

Shows on Broadway

A Touch of the Poet

Producers Theatre presentation of Robert Whitehead production of four-act drama (with two intermissions), by Eugene O'Neill; staging, Harold Clurman; decor, Ben Edwards. Stars Helen Hayes, Eric Portman, Kim Stanley, Betty Field; features Curt Conway, Art Smith, Luis Van Rooten, Farrell Pelly, John Call, Tom Clancy. At Helen Hayes Theatre, N.Y., Oct. 2, '58; $7.50 top ($11.50 opening).

Mickey Maloy ..... Tom Clancy
Jamie Creegan ..... Curt Conway
Sara Melody ..... Kim Stanley
Nora Melody ..... Helen Hayes
Cornelius Melody ..... Eric Portman
Dan Roche ..... John Call
Paddy O'Dowd ..... Art Smith
Patch Riley ..... Farrell Pelly
Mrs. Harford ..... Betty Field
Nicholas Gadsby ..... Luis Van Rooten

Even in his lesser plays, Eugene O'Neill was a giant of the drama. In "A Touch of the Poet," America's only Nobel Prize dramatist wrote a powerful and compelling play, which has been given a fine and at times transcendent performance by a stellar cast including Helen Hayes, Eric Portman, Kim Stanley and Betty Field.

Although it hardly seems mass entertainment, this posthumous drama should have enough theatrical voltage and personal glitter to score at the boxoffice on Broadway and, if a comparable cast can be recruited, should ultimately do respectable business on tour. It seems questionable material for the screen, however, not so much because of its sombre tone but because of its minimal physical movement.

As the record now stands "Poet" is the last completed full-length O'Neill play to be produced. It was intended as the fifth in an 11-play cycle under the inclusive title, "A Tale of the Possessors Self-Dispossessed," covering the fortunes of an American family from the French and Indian War period through the early 1930's.

Some of the plays were partly completed and all were outlined, but all except "Poet" were destroyed by the playwright not long before his death in 1953. The cycle, planned as O'Neill's magnum opus (no such monumental task was ever undertaken by any other modern dramatist), was to have expressed the author's deep-seated pessimism about American destiny.

"Poet" is located in a run-down village inn near Boston during a 15-hour period in the summer of 1828. It has many of the hallmarks of O'Neill's latter works, including the conflicting elements of love and hate between husband and wife and parent and child, plus the violence, boozing, pretense and cruel exposure of the author's "Long Day's Journey Into Night," "Moon for the Misbegotten" and "The Iceman Cometh."

One of the play's underlying elements is the hostility between the Irish immigrants and the Yankee natives of early 19th century New England. The principal characters are a self-centered, self-deluding, drunken Irish-born former British army officer; the simple, frowsy, endlessly loving wife he cruelly humiliates, and their proud, spirited daughter, who sees through and scorns her father and is determined to marry the Yankee scion lying ill in an upstairs room.

Like the author's probably greater "Long Day's Journey," "Strange Interlude" and "Mourning Becomes Electra," this final finished work is diffuse and repetitious. It is somewhat old-fashioned in construction and technique, and some of the writing is overblown by today's standards. But no living dramatist can match the overwhelming power, the sheer theatricalism or the stunning emotional impact of this not-quite-best O'Neill. Despite its evident faults, it is a tremendous play.

The three feminine stars emerge most impressively. Miss Hayes (appearing for the first time in the theatre named in her honor), is cast somewhat against type as the doormat spouse who seems almost to invite her husband's ridicule and abuse, who married above her peasant station and cannot forget her pre-marital "shame." Her performance is beautifully motivated, however, and the essential dignity and nobility of the character is brilliantly established.

Miss Stanley, who has been growing in stature in recent seasons with skillful portrayals in "Picnic," "Traveling Lady" and "Bus Stop," rises to new heights with a superbly developed and sustained portrayal of the daughter, particularly in an eloquent third-act scene with Miss Hayes. Miss Field makes a poignant light-comedy gem of her single quizzical scene as the slightly amused, quietly sad mother of the offstage Yankee heir.

In the long and bombastic role of the fatuous and insufferable, if basically pitiful, ex-Major, Portman undoubtedly is to a considerable extent the victim of the false, garrulous character and the overwriting. But although his playing seems convincing enough in terms of movement, his reading are at times inaudible or so rapid as to be unintelligible.

Moreover, the characterization seems hollow and essentially unfeeling. In the embarrassing incident with the lady visitor he doesn't appear drunk, as the lines specify. In the climactic big scene of the third act the impression is alcoholic self-dramatizing rather than tragic self-recognition, so the effect seems interminable and maudlin.

There are capable supporting performances by Curt Conway, Tom Clancy and Luis Van Rooten. The staging of Harold Clurman builds the performance to stirring emotional peaks, but notably in the case of Portman's overwrought final scene, occasionally seems lacking in authority. The single setting by Ben Edwards admirably suggests an early New England pub room and affords ample playing space. *Hobe.*

Handful of Fire

David Susskind & Playwrights Co. production of three-act drama by N. Richard Nash; staging, Robert Lewis; setting and lighting, Jo Mielziner; costumes, Lucinda Ballard. Stars Roddy McDowall, James Daly; features Kay Medford, Joan Copeland, Gene Ross, Leonardo Cimino, Louis Guss. At Martin Beck Theatre, N.Y., Oct. 1, '58; $5.75 top weeknights, $6.90 Friday and Saturday nights and opening.

Mariachis ..... Jesus de Jerez, Tomas E. Infante, Alex Hassilev
Rodolfo ..... Robert Nieves
Bullfighter ..... Neil Laurence
Tamale Vendor ..... Jorge Gonzales
Padre ..... Angel Rigau
Tourists ..... Jeanne Barr, Jake Sitters
Woman ..... Scottie MacGregor
Rodolfo's Mother ..... Thelma Pelish
Pepe ..... Roddy McDowall
Alonso ..... Leonardo Cimino
Matias ..... Louis Guss
Ruben ..... William Edmonson
Policemen ..... Irving Winter, Dario Barri
Manual ..... James Daly
Vargas ..... Gene Gross
Sylvi ..... Kay Medford
Maria ..... Joan Copeland
Carmelita ..... Myriam Acevedo
Young Man ..... Mark Rydell

Presumably playwright N. Richard Nash visited Mexico, shared the normal Yankee fascination with the country and wanted to write a play about it. Otherwise, it's difficult to figure what he could have had in mind with "Handful of Fire." Whatever it was, the result is a tortured and tortuous drama, a dubious bet for Broadway and a negligible prospect for films or stock.

Perhaps this story of seething passions and violence in a Mexican town was intended as a sort of parable about the regenerative power of love and the ultimate triumph of good over evil. Perhaps, but as a show it is tough on the characters and the audience. While the author's evident earnestness must be respected, and moments of the play may be admired, "Handful of Fire" is perplexing and stubbornly unsatisfying theatre.

The staging of Robert Lewis seems somehow limp, with occasional bursts of stridency. Roddy McDowall, with the most clearly defined and comprehensible character, gives a forthright and engaging performance as the naive but indominatable Mexican youth who stands up to the corrupt police and the local gang boss, but is overwhelmed and almost destroyed by the seeming duplicity of his sweetheart.

Joan Copeland brings considerable conviction to the ill-defined role of the independent belle who won't be possessed by the racketeer who seduced her but becomes a prostitute when the youth she loves doubts and spurns her. James Daly is limited by the unbelievable and passive aspects of the tough-talking but mild-doing gangster, but Kay Medford is at least direct in the lugubrious part of the town madam.

The usually unerring Jo Mielziner has designed a ponderous looking and difficult-to-play Mexican village setting with all-purpose units at either side and stepped street slanting toward the rear, and Lucinda Ballard has provided colorful rags for most of the natives and the inevitable finery (comparatively) for the two femme leads. *Hobe.*

(Closed last Saturday night (4) after five performances).

A group of 10 student actors of the Playmakers Guild of Florida A & M University will tour Africa for two months, presenting **Robinson Jeffers'** "Medea," **Thornton Wilder's** "The Happy Journey," **Paul Green's** "Fixin's" and **George Kelly's** "The Flattering World." They'll be accompanied by **Dr. S. Randolph Edmonds**, head of the university's speech and drama department. The tour is being administered by the American National Theatre & Academy in behalf of the State Dept.

Road Hot; 'Pleasure $27,200 (5), N.H.; 'Juliet' $42,200, 'Can-Can' 36G,, Det.; Sidney 40G, 'Anne' 23½G, Split-Wks.

Business continued bullish on the road last week, although a few entries didn't fare too well.

Several shows were sellout or virtual capacity.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Drink to Me Only, Wilbur (C-T) (2d wk) ($4.95-$4.40; 1,241; $32,-699). Over $24,700. Previous week, $19,700. Exited last Saturday (4) for New York.

Goldilocks, Shubert (MC-T) (2d wk) ($6.25-$4.95; 1,717; $52,000) (Don Ameche). Around $51,000. Previous week, $34,300 for five performances. Exited last Saturday (4) for New York.

Patate, Colonial (C-T) (1st wk) ($4.95-$4.40; 1,590; $35,000) (Tom Ewell). Opened last Wednesday (1) to one affirmative review (Hughes, Herald) and five negative (Doyle, American; Durgin, Globe; Maloney, Traveler; Melvin, Monitor; Norton, Record); Almost $9,000 for five performances. Previous week, $20,500 for five performances at the Shubert, New Haven.

CHICAGO

Auntie Mame, Erlanger (C-RS) (5th wk) ($6.60-$5.50; 1,333; $45,-187) (Constance Bennett). Nearly $39,200 on Guild subscription. Previous week, $39,100. Continues indefinitely.

Mask and Gown, Great Northern (R-RS) (2d wk) ($4.95-$4.40; 1,500; $32,000) (T. C. Jones). Almost $7,800. Previous week, $8,600 for five performances. Folded last Saturday (4), ending tour.

My Fair Lady, Shubert (MC-RS) (48th wk) ($7; 2,100; $72,979). Nearly $58,500. Previous week, $61,800. Continues indefinitely.

DALLAS

Music Man (see Split-Weeks).

DETROIT

Can-Can, Shubert (MC-RS) (1st wk) ($3.85; 2,050; $48,000) (Geneviève). Almost $36,000. Previous week, $33,500 for seven performances at the Hanna, Cleveland. Exits next Saturday (11).

Romanoff and Juliet, Cass (C-RS) (2d wk) ($4.95; 1,482; $42,300) (Peter Ustinov). Over $42,200. Previous week, $35,400. Exited last Saturday to continue tour.

HARTFORD

Li'l Abner, Bushnell Memorial Aud. (MC-RS) ($4.50; 3,000). Nearly $20,800 for first five performances of tour. Moved last Saturday (4) to Pittsburgh.

LOS ANGELES

Auntie Mame, Biltmore (C-RS) (8th wk) ($5.50-$4.40; 1,636; $51,-600) (Eve Arden). Around $51,000. Previous week, $50,000. Exited last Saturday (4) for San Francisco.

Music Man (see Split-Weeks).

NEW HAVEN

Pleasure of His Company, Shubert (C-T) (5 perfs) ($4.80; 1,650; $27,200) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Opened break-in last Wednesday night (1) and grossed nearly $27,200 for five performances. Exited last Saturday (4) for Boston.

PHILADELPHIA

Girls in 509, Walnut (C-T) (1st wk) ($4.80; 1,340; $30,000) (Peggy Wood, Imogene Coca). Opened Sept. 29 to one favorable notice (Schier, Bulletin) and two so-so (Murdock, Inquirer; Gaghan, News); nearly $20,100. Previous week, $36,800 at the National, Washington. Exits next Saturday (11) for Broadway.

Make a Million, Locust (C-T) (1st wk) ($5-$4.50; 1,418; $35,000) (Sam Levene). Opened Sept. 30 to three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin); over $5,600 for seven performances. Previous week, $27,000 for seven performances at the Warren, Atlantic City. Cut short scheduled two-week run here last Saturday (4) to rehearse in New York.

Once More, with Feeling, Erlanger (C-T) (2d wk) ($5.50-$4.50; 1,864; $42,000) (Joseph Cotten, Arlene Francis). Almost $40,800. Previous week, $32,500. Exited last Saturday (4) for Boston.

World of Suzie Wong, Forrest (D-T) (2d wk) ($5.20-$4.80; 1,760; $42,000). Nearly $39,300 on Guild subscription. Previous week, $33,-300 for seven performances. Exited last Saturday (4) for a week of previews in New York.

SAN FRANCISCO

Marriage-Go-Round, Alcazar (C-T) (2d wk) ($5.50; 1,147; $39,000) (Charles Boyer, Claudette Colbert). About $39,000. Previous week, $14,300 for one performance and two previews. Exits next Saturday (11) for Philadelphia.

Old Vic, Curran (Rep-RS) (3d wk) ($6-$5.50; 1,758; $57,000). About $41,500 for "Henry IV." Previous week, $49,500 for "Twelfth Night." Exited last Saturday (4) for Los Angeles.

TORONTO

Look Back in Anger, Royal Alexandra (D-RS) ($4.50; 1,525; $32,-000). Nearly $23,100 on Guild subscription. Previous week, $22,000 at Ford's Baltimore. Exited last Saturday (4) for Detroit.

WASHINGTON

Man in the Dog Suit, National (C-T) (1st wk) ($4.95-$4.40; 1,677; $36,000) (Jessica Tandy, Hume Cronyn). Opened Sept. 29 to two negative reviews (Carmody, Star; Coe, Post) and one affirmative (Donnelly, News); almost $26,800 on Guild subscription. Previous week, $11,500 for five performances at the Playhouse, Wilmington.

WILMINGTON

Comes a Day, Playhouse (D-T) (5 perfs) ($5.40; 1,251) (Judith Anderson). Opened last Wednesday (1) and grossed nearly $7,900 for five performances. Exited last Saturday (4) for Philadelphia.

SPLIT-WEEKS

Auntie Mame (C-RS) (Sylvia Sidney). Totalled nearly $40,100 for seven performances, as follows: single, Monday (29) at the Alumni Aud., Knoxville, Tenn., almost $10,-100 on Broadway Theatre League subscription, and six, Tuesday-Saturday (30-4) at the Tower, Atlanta, nearly $30,000 on BTL subscription. Previous week, $39,700 for seven-performance split.

Diary of Anne Frank (D-RS) (Francis Lederer). Totalled nearly $23,600 for seven performances, as follows: single, Monday (29), E. C. Glass H. S., Lynchburg, Va., almost $2,000; single, Tuesday (30), Keith-Albee, Huntington, W. Va., almost $5,400; single, Wednesday (1), Victory, Dayton, over $4,200; single, Thursday (2), Indiana Univ., Bloomington, nearly $5,400; three, Thursday-Saturday (2-4), Paramount, Toledo, almost $6,600. Previous week, nearly $4,700 for one performance at the Center, Norfolk, Va.

Music Man (MC-RS). Totalled almost $49,700 for five performances, as follows: three, Monday-Tuesday (29-30), ending engagement at Philharmonic Aud., Los Angeles, almost $28,500, and two, Saturday (4), opening a stand at the State Fair Music Hall, Dallas, nearly $21,200. Previous week, $80,500 for 6th week at Philharmonic Aud., Los Angeles.

Shakespeare's Ages of Man (DR-RS) (John Gielgud). Totalled about $19,000 for six performances, as follows: single, Monday (29) at Queens Univ., Kingston, Ont., $2,-500; single, Tuesday (30), at Capitol, Ottawa, $5,900, and four, Thursday-Saturday (2-4), Her Majesty's, Montreal, $10,600. Previous week, $17,200 at the Royal Alexandra, Toronto.

Catholic Univ. Players Launch 10-Month Tour

Washington, Oct. 7.

Players Inc., professional touring company of Catholic Univ., went on the road this week for a 10-month tour scheduled as far west as Kansas. It is the 10th annual tour of the group composed principally of CU alumni. Between 14 and 20 actors present two plays on the university and civic club circuit.

This year's offerings are "Twelfth Night" and a new translation and acting edition of "Oedipus the King," by Leo Brady.

Iowa Community Theatres Organize, Elect H.R. Orms

Des Moines, Oct. 7.

Howard R. Orms, director of the Des Moines Community Playhouse was elected president of the Iowa Community Theatre Assn. at a charter meeting here last week. Some 35 men and women representing the state's non-professional theatres attended the meeting.

Prof. Ronald C. Gee, professor in the speech and dramatic arts department at the U. of Iowa was named executive director. Also elected were Arthur McGiverin, Ottuma, first vice president; Grant Marshall, Burlington, second vice president; Mrs. Bea Gardner, Iowa City, secretary, and Wm. H. Bennett, Shenandoah, treasurer.

The association, which will have headquarters in Iowa City, has been set up as a non-profit group to encourage improvement and growth "of living theatre among non-professional theatre groups" in the state. The latest count shows 19 active "little theatres" and four partially active theatres in the state and six in the process of organizing.

Mary Martin, Traveling In Rolls Royce, No Less, Grosses $34,800 for 6

Mary Martin is traveling the concert circuit in style. She's using her own Rolls Royce for transportation.

The star, headlining the "Music With Mary Martin" presentation, launched a cross-country one-niter tour Sept. 27 in Poughkeepsie, N.Y., after breaking in the show in Alaska. The gross for the first six performances ending last Saturday (6) was $34,800.

It's understood the production can break even at a gross of around $21,000 weekly. About 84 dates have been lined up through next March 7, with a layoff during December. Appearing in the show with Miss Martin, who's in on a guarantee-against-percentage deal, are dancer Dirk Sanders, Brazilian guitarist Luiz Bonfa and a 20-piece orchestra batoned by John Lesko.

Besides the band and performers, the production also carries three electricians, a stage manager, a carpenter, a property man and Peter Foy, who handles the flying apparatus used by Miss Martin for the kiddie matinees. George Oshrin is company manager and Harry Forwood press-agent.

Besides Miss Martn's car, a bus and truck are also utilized for transportation. The presentation, using no scenery, has special lighting devised by Peter Lawrence. Miss Martin also has 17 wardrobe changes during the evening performances, which, incidentally, have been selling out. The matinees, however, haven't been going clean.

The show, routed by Columbia Artists Management, is booked by local concert operators and is scaled to an average evening high of $4. The show's sked takes in an average of five-to-six performances weekly.

Last week's $34,800 total gross for six performances included the following: two performances, the previous Saturday-Sunday (27-28), at the IBM Clubhouse, Poughkeepsie, $8,700; single, Wednesday (1), at the Stanley Theatre, Utica, $8,-400; single Thursday (2) at Veterans Memorial Auditorium, Syracuse, $7,200, and two, Saturday (4) at Kleinhans Hall, Buffalo, $10,500.

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
At Drop of Hat, Fortune (1-24-57).
Auntie Mame. Adelphi (9-10-58).
Boy Friend, Wyndham's (12-1-53).
***Breath of Spring,** Duke York's (3-26-58).
Brouhaha, Aldwych (9-27-58).
Day in Life Of, Savoy (10-1-58).
Duel of Angels, Apollo (4-24-58).
Elder Statesman, Cambridge (9-25-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Heart's Wonder, Westminster (9-18-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Long Day's Journey, Globe (9-24-58).
Repertory, Old Vic (9-17-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days. Vaudeville (8-5-54).
Shadows of Heroes, Picadilly (10-7-58).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
Tunnel of Love, Majesty's (12-3-57).
Unexpected Guest, Duchess (8-12-58).
Where's Charley, Palace (2-20-58).
**transferred*

SCHEDULED OPENINGS

Mister Venus, Prince Wales (10-22-58).

B'way Bright; 'Poet' $33,600 For 7, 'Seesaw' $31,700, 'Homeward' $26,100 'Say' 43G, 'Dark' $25,600; 'Fire' Out

Broadway was hot last week, with receipts rocketing for most shows. The two sellouts, "Music Man" and "My Fair Lady" held steady, while the newcomer, "Handful of Fire," shuttered Saturday (4) after five performances.

The production lineup this frame moves up to 14, with the addition of "Drink to Me Only" tonight (Wed.) and "Goldilocks" next Saturday (11).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Drama Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (94th wk; 748 p) ($8.05; 1.453; $58,-101) (Judy Holliday). Over $55,400. Previous week, $51,100.

Dark at the Top of the Stairs, Music Box (D) (44th wk; 348 p) ($5.75-$6.90; 1,010; $33,000). Over $25,600. Previous week, $21,200.

Jamaica, Imperial (MC) (43d wk; 340 p) ($8,35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Over $48,300. Previous week, $41,000.

Look Homeward, Angel, Barrymore (D) (45th wk; 356 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Nearly $26,100. Previous week, $23,000.

Music Man, Majestic (MC) (42d wk; 332 p) ($8.05; 1,626; $68 658) (Robert Preston). Over $69,300. Previous week, $69.400.

My Fair Lady, Hellinger (MC) (134th wk; 1,067 p) ($8.05; 1,551; $68.210). Steady at $69.400.

Say Darling, ANTA (MD) (27th wk; 212 p) ($7.50; 1,185; $50,460) (David Wayne). Over $43,000. Previous week, $38,700.

Sunrise at Campobello, Cort (D) (36th wk; 284 p) ($6.90; 1,155; $37,-500) (Ralph Bellamy). Over $37,-700. Previous week, $34,800.

Touch of the Poet, Hayes (D) (1st wk; 4 p) ($7.50; 1,139; $43,067) (Helen Hayes, Eric Portman, Betty Field, Kim Stanley). Opened last Thursday (2) to unanimous approval (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts Post Whittaker, Herald Tribune); over $33,-600 for first four performances and three previews.

Two for the Seesaw, Booth (CD) (38th wk; 300 p) ($6.90; 780; $31,-700) (Dana Andrews). Over $31,-700. Previous week, $28.800.

Visit, Morosco (D) (16th wk; 125 p) ($6.90; 946; $37,500) (Alfred Lunt, Lynn Fontanne). Over $30,-700. Previous week, $29,400.

West Side Story, Winter Garden (MD) (54th wk; 428 p) ($8.05; 1,-404; $63,203). Over $49,100. Previous week, $43,600.

Closed Last Week

Handful of Fire, Beck (D) (1st wk; 5 p) ($5.75-$6.90; 1.280; $43,-000) (Roddy McDowall, James Daly). Opened last Wednesday (1) to six unfavorable reviews (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post) and one non-committal (Whittaker, Herald Tribune); nearly $10,800 for first five performances and closed last Saturday (4) at an approximate loss of its entire $125,000 investment.

Opening This Week

Drink to Me Only, 54th St. (C) ($5.75; 1,218; $36,000). George Ross (in association with John Robert Lloyd) presentation of George Abbot's production of a comedy by Abram S. Ginnes and Ira Wallach; opens tonight (Wed.).

Goldilocks, Lunt-Fontanne (MC) ($9.90; 1,402; $68,843) (Don Ameche). Producers Theatre presentation of Robert Whitehead's production of a musical, with book by Walter and Jean Kerr, music by Leroy Anderson and lyrics by John Ford and Walter and Jean Kerr; opens next Saturday night (11).

Ballet Theatre $155,165 In 20 Perfs. at Met, N.Y.

American Ballet Theatre, which ended its New York engagement at the Met Opera House last Saturday (4), averaged $7,758 per performance, of which there were 20 in all, for a total gross of $155,165. That tops the record for the 13 years the company has been managed by Lucia Chase, following end of the deal with Sol Hurok in 1946. The boxoffice was the more arresting because this autumn opened with three ballet troupes running competitively in Manhattan.

What percentage of tickets were sold via the much-publicized use of Diners Club credit cards is not revealed.

Off-Broadway Shows

American Mime, Orpheum (9-23-58); closes next Saturday (11).

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Crucible, Martinique (3-11-58).

Heloise, Gate (9-24-58).

Ionesco Plays, Sullivan St. (6-

Ivanov, Renata (10-7-58). 3-58).

Lulu, 4th St. (9-29-58).

Playboy of the Western World, Tara (5-8-58).

Threepenny Opera, deLys (9-20-55).

Ulysses, Rooftop (6-5-58).

Closed Last Week

Jackknife, Royal (9-22-58; closed last Saturday (4).

Touring Shows

(Oct. 6-19)

Auntie Mame (Eve Arden)—Geary, S.F (7-18).

Auntie Mame (Constance Bennett)—Erlanger, Chi (continues indefinitely).

Auntie Mame (Sylvia Sidney)—Temple, Birmingham (6-8); H.S., Tuscaloosa (9); Tennessee, Nashville (10-11); Municipal, New Orleans (13-19).

Can-Can (Geneviève)—Shubert, Det. (6-11); Warner, Erie, Pa. (13-14); Lafayette, Buffalo (15-17); Civic Aud., Syracuse (18).

Candide—Lyric, Balto (11); Constitution Hall, Wash. (12); Duke U., Durham, N.C. (15); Ayock Aud., Greensboro, N.C. (15); Wake Forrest College, Winston-Salem, N.C. (16); Maryville (Tenn.) College (17); Tennessee A&I U., Nashville (18); Tower, Atlanta, Ga. (19).

Diary of Anne Frank (Francis Lederer) —Orpheum, Springfield, Ill. (6); KRNT, Des Moines (8); Music Hall, K.C. (9-11); Music Hall, Omaha (12-13); Kansas State College, Emporia (14); Arcadia, Wichita (16-17); H.S. Aud., Topeka (18).

Edwin Booth (tryout) (Jose Ferrer)—Hartford, L.A. 7-18).

Epitaph for George Dillon (tryout)—Ford's, Balto (13-18).

Girls in 509 (tryout) (Peggy Wood, Imogene Coca)—Walnut, Philly (6-11, moves to N.Y.) (Reviewed in VARIETY, Sept. 17, '58).

Li'l Abner—Nixon, Pitt. (6-11); Hartman Columbus (13-15); Memorial Aud., L'ville (16-18).

Look Back in Anger—Cass, Det. (6-18).

Make a Million (tryout) (Sam Levene) —Locust, Philly (6-11, moves to N.Y.) (Reviewed in VARIETY, Oct. 1, '58).

Man in the Dog Suit (tryout) (Jessica Tandy, Hume Cronyn)—National, Wash. (6-11); Walnut, Philly (13-18) (Reviewed in VARIETY, Oct. 1, '58).

Marriage-Go-Round (tryout) (Charles Boyer, Claudette Colbert)—Alcazar, S.F. (6-11); Locust, Philly (15-18) (Reviewed in VARIETY, Oct. 1, '58).

Music Man (2d Co.)—State Fair Music Hall, Dallas (6-19).

My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).

Old Vic—Philharmonic Aud., L.A. (6-18).

Once More With Feeling (tryout) (Joseph Cotten, Arlene Francis)—Shubert, Boston (7-18) (Reviewed in VARIETY, Sept. 24, '58).

Patate (tryout) (Tom Ewell)—Colonial, Boston (6-11); Warren, Atlantic City (13-18) (Reviewed in VARIETY Oct. 1, '58).

Pleasure of His Company (tryout) (Cyril Ritchard, Cornelius Otis Skinner, Charlie Ruggles, Walter Abel)—Wilbur, Boston (6-18).

Romanoff and Juliet (Peter Ustinoff)—Shubert, Cincy (6-11); National, Wash. (13-18).

Shakespeare's Ages of Man (John Gielgud)—College Aud., Syracuse (6); Aud., Rochester (7); Corning (N.Y.) Glass Center (8); Chapin Aud., South Hadley, Mass. (9); Sanders, Cambridge, Mass. (10-12); King, Lancaster, Pa. (13); Memorial Aud., Athens, O. (15); Gray Chapel, Delaware 16); John Carroll Aud., Cleve. (17); Schwab Aud., Univ. Park, Pa. (18); Masonic Temple, Det. (19).

Sunrise at Campobello (2d Co.) (Leif Erickson)—Playhouse, Wilmington (13-18).

Theatre National Populaire—St. Denis, Montreal (6-9); Capitol, Quebec (10-11, moves to N.Y.).

Third Best Sport (tryout) (Celeste Holm) Community, Hershey, Pa. (17-18).

Tunnel of Love (Eddie Bracken)—Memorial Aud., L'ville (6-8); Pabst, M'wkee (9-11); Blackstone, Chi (13-18).

Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Ford's, Balto (6-11); Nixon, Pitt (13-18).

The name of **Anita Sharp Bolster,** who plays the maid, Norah Muldoon, in the London production of "Auntie Mame," was inadvertently omitted from the recent VARIETY review of the show.

Shows Abroad

Long Day's Journey Into Night

London, Oct. 1.

New Watergate Presentations & H. M. Tennent (in association with Leigh Connell, Theodore Mann & Jose Quintero) presentation of three-act (five scenes) drama by Eugene O'Neill; staging, Jose Quintero; decor, David Hays. Stars Gwen Ffrangcon-Davies, Anthony Quayle, Alan Bates, Ian Bannen. At Globe Theatre, London, Sept. 24, '58; $2.80 top.

James Tyrone ..... Anthony Quayle
Mary Tyrone ..... Gwen Ffrangcon-Davies
James Tyrone ..... Ian Bannen
Edmund Tyrone ..... Alan Bates
Maid ..... Etain O'Dell

Eugene O'Neill's widow having given permission for the cutting of his work, "Long Day's Journey Into Night" has been trimmed by about 60 minutes for this London presentation. The massive, tortured autobiographical drama, recently seen at the Edinburgh Festival, has moved to the West End for what's announced as a limited engagement. It is a marathon evening, and one of the most powerful, absorbing and stimulating productions of the current season.

This pitiful day in the life of a family, doomed to self-destruction because of the members' searing knowledge and exposure of each other's weaknesses, grips with an uncanny fascination. Yet, oddly enough, it only occasionally touches moments of poignancy. This, perhaps, is because the symphony of insult and counter-insult, tearing down of defences, evasions, self-pity and degradation rarely lets up.

"Long Day's Journey" offers abundant opportunity for four of the five members of the cast. Two of them, Gwen Ffrangcon-Davies and Ian Bannen, particularly rise to great heights. Miss Ffrangcon-Davies is brilliant as the dope-addict wife who disintegrates to near-madness by the end of the harrowing day. Her garrulous gabblings of the past and her feeble attempts to delude herself and others that she is not a victim of drugs are built up with the utmost skill and sensitivity.

Bannen plays the elder son, the drunken, womanising loafer, and he pulls out all the stops with a remarkable display of brittle cynicism particularly in his scenes with his younger brother. Alan Bates plays the consumptive young man (representing O'Neill himself) with impressive intensity and misery.

Less happy is Anthony Quayle as the miserly, drunken actor-father whose skinflint attitude to life is, perhaps unjustly, regarded as the main reason for the woes of the family. The star is a powerful, intelligent actor of great authority, but he doesn't convince that he ever had the stature of a once-great Shakespearian actor. Etain O'Dell, as the maid, completes the cast and does a neat job with her minor opportunity.

Jose Quintero's production is smooth and has a sure touch, while David Hays' dingy, dimly-lit parlor is strikingly in key with the spirit of the play. *Rich.*

The Elder Statesman

London, Oct. 1.

Henry Sherek's presentation of play in three acts by T. S. Eliot. Stars Paul Rogers and Anna Massey. Staged by E. Martin Browne. Decor by Hutchinson Scott. At Cambridge Theatre, London, Sept. 25, '58; $2.80 top.

Monica Claverton Ferry ..... Anna Massey
Charles Hemington ..... Richard Gale
Lambert ..... Geoffrey Kerr
Lord Claverton ..... Paul Rogers
Federico Gomez ..... William Squire
Mrs. Piggott ..... Dorothy Turner
Mrs. Cargill ..... Eileen Peel
Michael Claverton-Ferry ..... Alec McCowan

Forsaking symbolism with this straightforward and easy-to-understand drama, T. S. Eliot's "The Elder Statesman," first staged at the Edinburgh Festival last month, is an absorbing play handsomely mounted and performed by a first-rate cast. A profitable London run is indicated. With a New York production of comparable stature, it seems likely that its eventual Broadway presentation under the joint management of Henry Sherek and Gilbert Miller should also click.

E. Martin Browne, who has had the directorial credit for a number of Eliot plays, has staged "The Elder Statesman" as a sensitive and sincere production. The romantic passages, unusual for this author, are handled with delicacy. The poetic dialog in the exchanges between Anna Massey and Richard Gale are acceptable within their context, although they constitute an unnatural mode of expression.

The central character of the drama, who bears a close physical resemblance to Britain's own Prime Minister, is an ailing statesman who ought to be able to look back on a successful and happy life. Instead, he is haunted by two spectres from his past. One was a former university pal of humble origin, who was encouraged to taste the good things in life which led to his expulsion from college and eventually to a term in jail for forgery. The other was an actress whom the statesman seduced and who later sued for breach of promise.

Although the dramatic development is honest and sincere, it is rarely moving. Not even in the final act, in which, after a powerful bust-up with his erring son, the statesman confesses his own misdeeds to his daughter and potential son-in-law. Despite the overal seriousness of the theme, the play has delightful comedy passages contributed mainly by Eileen Peel, as the jilted actress, and by Dorothy Turner, as the loquacious matron of a convalescent home.

Paul Rogers, one of Britain's best classical actors, makes the elder statesman a dignified character but, possibly due to his interpretation of the role, he is hardly a sympathetic one. It is an incisive portrayal, rather than a tender and emotional one. Anna Massey plays the daughter with gentle sincerity and Richard Gale is more than adequate as the young lawyer with whom she is in love. William Squire is thoroughly plausible as the man who returns from the past and Alec McCowen puts life and feeling into the young son seeking his last chance to make good.

The two sets designed by Hutchinson Scott are elegant and appropriate. They completely match the mood of the play. *Myro.*

Ich bin kein Casanova

(I'm No Casanova)

Vienna, Sept. 17.

Kammerspiele production of three-act comedy by Otto Bielen; staging, Ilo Janko; settings, Karl Reichmann; costumes, Hertha Neuffer. Stars Peter Weck; features Doris Kirchner, Elisabeth Berzabohaty, Luzi Neudecker. At Kammerspiele, Vienna, Sept. 10, '58.

Stefani ..... Doris Kirchner
Viktoria ..... Elisabeth Berzabohaty
Franziska ..... Luzi Neudecker
Jakob Neuhaus ..... Peter Weck
Erich Roedenberg ..... Peter Schratt
Wiltz ..... Erich Doerner
Mrs. Wiltz ..... Suzanne Engelhardt
Schimmerl ..... Ernst Waldbrunn
Reithofer ..... Otto Schenk
Lady in Green ..... Suzanne Cronau
Servant ..... Ludwig Netopil

Otto Bielen, best known as a television writer, has come up with a farce that's not only a local success but is a prospect for foreign adaptation and production, including the U. S. It has a basic comedy situation, with no special national angles, and it requires only a simple production.

The story involves a bank clerk who's irresistible to the ladies but too timid to do anything about it. All the femme employees in the bank are wild about him, but the chief plot situation is that the shy charmer's boss becomes engaged to his school-days sweetheart.

There are excellent performances by Ernst Waldbrunn, Otto Schenk and Luzi Neudecker, while Ilo Janko's direction doesn't miss a point and the Karl Reichmann sets and Hertha Neuffer costumes are appropriate. *Maas.*

Luey Crown

Paris, Oct. 2.

Elvire Popesco-Henri de Malet production (with Lumbroso spectacles) of three-act (10 scenes) drama by Jean-Pierre Aumont, based on Irwin Shaw novel; staging, Pierre Dux; scenery, Georges Wakhevitch; costumes for Mlle. Feuillere, Balmain. Stars Edwige Feuillere, Bernard Blier. At the Theatre de Paris, Paris, Sept. 25, '58; $4 top.

Bar Customer ..... Marcel Alba
Bartender ..... Guy Michel
Pianist ..... Roger Thereze
Young Girl ..... Chantal Deberg
Young Man ..... Francois Dalou
Lucy Crown ..... Edwige Feuillere
Student ..... Jean Barrez
Tony ..... Paul Guers
Anne ..... Francoise Brion
Oliver Crown ..... Bernard Blier
Sam Patterson ..... Michel Nastorg
Susan ..... Jocelyne Darche
Jeff ..... Jacques Riberolles
Tony, as boy ..... Michel Giannou

"Lucy Crown," Jean-Pierre Aumont's dramatization of Irwin Shaw's bestseller about a woman torn between the maternal instinct and the desire to be a play-girl, is the first new click of the Paris season and should repeat its success abroad.

The circumstances of this goldmine story and play property (which offers irresistible range for actresses of stature) is complicated. Hecht-Lancaster purchased the screen rights of the novel two years ago. The book presented a scenario problem, however, and now Aumont has made a smooth acting vehicle out of it by utilizing film flash-back technique. It's likely that Hecht-Lancaster will produce it in New York and London, with the film version following.

The title character of the yarn is the wife of a successful but commonplace business man, and mother of a 14-year-old son. The boy is embittered when she has an affair with his college-student tutor, but her complacent husband condones it and goes on living with her, becoming an alcoholic as she has a series of amours with young men.

After the father is killed in the war, the mother has an unexpected meeting with the son, now married and the father of a child. He is still embittered and has become a drunkard, but is reunited with the heroine as they resolve to make something of the rest of their lives.

Aumont's adaptation of the story is neatly effective, keeping the stage alive with forceful, compelling dialog. The staging of Pierre Dux provides a skillful assist. As the many-sided heroine, Edwige Feuillere gives one of her best performances to date, avoiding the obvious but projecting the character of the bored matron, the frightenedly guilty mother, the man-wise charmer of 40 and the shrewd, disillusioned woman of 50.

Bernard Blier is expressively restrained as the husband, Paul Guers is properly smouldering as the son and Jacques Riberolles is suitably callow as the tutor. The George Wakhevitch scenery is stunning and Balmain has provided Mlle. Feuillere with a chic wardrobe.

Although "Lucy Crown" is essentially a woman's play, it won't bore men. Less expertly adapted and presented, it might have been a latter-day "Madame X" tearjerker. But it holds up as first-rate contemporary theatre. *Curt.*

Valmouth

London, Oct. 3.

Michael Codron presentation of two-act (12 scenes) musical by Sandy Wilson, from the novel by Ronald Firbank; staging, Vida Hope; decor and costumes, Tony Walton. Stars Bertice Reading. At Lyric Opera House, Hammersmith, London, Oct. 2, '58; $1.75 top.

Mrs. Hurstpierpoint ..... Barbara Couper
Mrs. Throughfare ..... Betty Hardy
Father Colley-Mahoney ..... Robert Bernal
Capt. Thoroughfare ..... Alan Edwards
Lt. Whorwood ..... Aubrey Woods
ffines ..... John Saunders
Nit ..... Ian Burford
Fowler ..... Pat Gilbert
Sister Ecclesis ..... Marcia Ashton
Grannie Tooke ..... Doris Hare
Thetis Tooke ..... Patsy Rowlands
David Tooke ..... Peter Gilmore
Mrs. Yajnavalkya ..... Bertice Reading
Niri-Esther ..... Maxine Daniels
Carry ..... Denise Hirst
Lady de Panzoust ..... Fenella Fielding
Sir Victor Vatt ..... Roderick Jones
Lady Saunter ..... Celia Helda
Madam Mimosa ..... Marcia Owen
Cardinal Pirelli ..... Geoffrey Dunn
Mrs. O. Comedy ..... Sally Alsford
Dr. Dee ..... Lewis Henry

Sandy Wilson, who built a prosperous international reputation on the strength of "The Boy Friend," the 1920's musical satire now in its fifth West End year, has pushed the clock back to the Edwardian era with "Valmouth," adapted from the Ronald Firbank novel. Not with such unqualified success, however. Indeed, Wilson may consider himself fortunate if the management decides to gamble by transfer

(Continued on page 76)

The Maternity Bit

London, Oct. 7.

Wendy Craig, young actress featured in "George Dillon," due to open in Boston before its Broadway run, has pulled off unexpected contractual deal. Because she does not wish to be separated too long from her child Miss Craig will play for only four weeks on Broadway. Previous shortest get-out for a British actress in a Broadway run is said to be a three-months' deal by Vivien Leigh.

Eileen Herlie, Robert Stevens, Alison Leggatt and Avril Leggatt are also in the John Osborne play.

Legit Followup

Duel of Angels

(APOLLO, LONDON)

London, Sept. 30.

With Claire Bloom dropping out of "Duel of Angels" to fulfill a film commitment, the "other woman" role has been taken over by Ann Todd. The Christopher Fry adaptation of Jean Giraudoux's comedy-drama has settled down as a steady hit, and the teaming of Miss Todd with Vivien Leigh ensures that there is no nosedive in stellar value. Miss Todd gives an assured and intelligent interpretation of the pure woman sharply clashing with wantonness, as represented by Miss Leigh.

The two offer a fascinating display of theatrical fireworks, and because the two actresses are now of more equal maturity the battle of wits and personalities is given fresh zest. The play also offers a big chance for Peter Wyngarde as the man caught up between the two women, and his performance has grown in stature and authority since the first night. *Rich.*

Off-Broadway Reviews

Let My People Go

A. Jones & Assoc. presentation of Alex & Michel ("The Drinking Gourds"), and Sylvia Del Villard's Folk Song Troupe ("De Carahalises") in a two-part American Slave Cycle concert. Direction, script and musical scores, Michel Le Rue, Alex Foster; drummers, Osvaldo Baez, Benito Robles; guitar scores, Paul Palmieri; 2nd guitarist, Robert Hill II; pantomimers, Sylvia del Villard, Ina Newton; chant, Ella Jenkins. At Town Hall, N.Y., Sept. 28, '58; $3.45 top.

Singers: Theodora Wingate, Randolph Robinson, Christine Chapman, William Baker, Charlotte Easley, Madah Topson, Mark Cole, Willie Gowin, J. E. Cosby, Maybelle Whiting, Joan Chambers, John O. Scott, Robert Hill II, Dolores Anderson, Jean Bagley Chambers, Russell Bagley, Calvin Ervin, Herman Gladden.

Harriet Tubman was a Negro slave who escaped, could not rest while others were in bondage, and through her work helping other slaves to reach the North became known as the Chief Engineer of the Underground Railroad.

"Let My People Go" is a concertized version of Miss Tubman's brave works. In two parts, it first, through song and dance, attempts to evoke Africa, then the slave migration, Miss Tubman's escape and her first deliverance. After the intermission, by means of recitation and spirituals, the essence, rather than the factual life, of this so-called "Moses of her people" is recalled.

Unhappily, the milieu of Town Hall has worked against best presentation of this obviously deeply-felt work. If the presentation could be more intimate, so that its audience could get a feeling of subjective participation, this hybrid folk cantata might stand a better chance. It would still need, however, considerably sharper staging, and judicious trimming of the second act which has the unfortunate tendency to go on beyond its listeners.

The opening Voodoo Ritual, with the sensuousness of its drumming, ankle bells, singing and clapping provides a great deal of zest and atmosphere. There is particular pathos and tragedy in a later scene of desolation while a slave is being whipped to death.

Among the spirituals, "Somebody's Calling My Name" and "Soon We'll Be Done With the Troubles of the World" do most to vividly realize the enormous spirit that animated Harriet Tubman. *Geor.*

American Mime Theatre

Joy Thomson & Michael Gardner presentation of a program of mime. Features Paul Curtis, James Noble, Carolyn Coates, Kathleen Murphy, William Malley, Max de Novellis. Settings by Norman Rock, Robert Wightman; music, Tom Scott; musician, Max de Novellis. At the Orpheum Theatre, N.Y., Sept. 23, '58; $3.90 top ($4.90 opening).

Cast: Paul Curtis, James Noble, Carolyn Coates, Kathleen Murphy, William Malley, Max de Novellis.

Some 15 minutes after Paul Curtis and his mime troupe start their program of seven pantomimes at lower 2nd Ave.'s Orpheum Theatre, good humor and entertainment reign. After nearly two hours, however, the bill has lost its zest.

Like the little girl with the curl, mime must be very, very good, or else. Curtis studied in Paris with Etienne Decroux, and latter's own pupil Marcel Marceau and since his return has devoted himself to building what he now features as "America's only mime troupe." Taken in fragments, there is worth in the efforts of Curtis & Co. Theatre, however, is the sum of its parts, and though there is intermittent value, it does not add up to other than a coterie evening.

Among the plusses are a satire on the American cowboy and Indian formula, called "The Western." Curtis as the villain, James Noble, as the hero, and Carolyn Coates as variously, an Indian girl, a widow, and the outlaw's sweetheart, make fair fun out of their kidding.

"Pinball Machine" is a labored jest on the plight of the poor pinball, with Noble, William Malley, Kathleen Murphy, Miss Coates, and Max de Novellis, as bumpers, and Curtis as the ball. Curtis' use of his comic "mask," or face, is the highlight here.

"Abstraction" and "Dreams" are a cross between Dali and grand guignol. In "Dreams," for instance, Curtis takes his body apart, crushes it, kneads it into a tiny ball, and is horrified when, as he touches the repulsive result, it screams.

Curtis avers that he is attempting "to develop an entirely new concept of mime and evolve a truly American contribution to the classic art form." This has included the use of dialog periodically which seems intrusive. Maybe it's a case of least said soonest mended. It gives Miss Coates, however, and Noble, a chance to show themselves as passable actors as well as just mimes.

Elsewhere on the program the company plays charades with words and sounds suggested by the audience, and closes with "Commedia," a rather tenuous suggestion of commedia dell' arte. It's offbeat off-Broadway but Curtis' dream has not yet been made commercial. *Geor.*

Jackknife

Sylvan Theatre Productions presentation of a new three-act comedy by Rock Anthony. Stars William Thourlby, Dolly Jonah. Staged by Byrne Piven; setting, Carroll Cline. At Royal Playhouse, N.Y., Sept. 26, '58; $3.85 top.

Cast: Joseph Boley, Dolly Jonah, Rochelle Oliver, Glenn Cannon, William Thourlby, Marnel Sumner, Michael Russo, Charles Mayer, Martin Garner.

Rock Anthony's farce-comedy, "Jackknift," is a lively contribution to the new off-Broadway season. Anthony has considerable yet to learn about plotting a play, but little about salty dialog and potent comic situation. Fortunately for him, in this neat production at the Royal Playhouse (heretofore a jinx theatre), Dolly Jonah has been cast as the sardonic proprietress of a roadside establishment "somewhere on a highway in Pennsylvania," the play's setting. Miss Jonah is a tall, well-figured actress with a droll face that is topped by a Harpo Marx haircut, and she has a throatily rasping voice that threatens to give even the redoubtable Tallulah competition. What Miss Jonah does with Anthony's sardonics is to drop each line like a lighted firecracker, holding each one just long enough, before throwing it away, so that few of them fizzle.

The story, which it is just as well to ignore when seeing the play, concerns the mulcting of an insurance company, violation of the Mann Act, and two transparent love affairs. Since anybody can guess how it will end, Anthony has had to fall back on his flair for farce, and in this department he has served himself well.

Byrne Piven has directed straightforwardly, taking the bad with the good, making the script as tight as possible. Carroll Cline's design of a roadside stand interior makes good use of the stage's limited facilities.

Besides the extremely helpful Miss Jonah, there is a muscular performance by strapping William Thourlby as "Sailor," a truck-driver with a facility for inducing hero-worship in teenagers, a truculently nervous portrait by Glenn Cannon of a sensitive youngster trying to mature beyond subservient adulation, and a bright acting job by Rochelle Oliver, as a 17-year old who has succumbed to "Sailor," proclaims that she is about to have "Sailor Baby," and perpetually carries a huge sailor doll.

Martin Garner is in no way fazed by the task of playing a highly improbable insurance adjuster, Joseph Boley wanders in and out with a liquor bottle in a part that has no visible relation to the play, and Charles Mayer faces manfully the necessity of portraying the kind of doctor the A. M. A. would be happy to forget about.

Miss Jonah, Anthony and Piven, pretty much in that order, have given East 4th St.'s Royal Playhouse its first chance in seasons to stay alight for a while. *Geor.*

Evelyn Laye's Autobiog

London, Oct. 7.

Evelyn Laye, one of Britain's outstanding musical comedy actresses, has written one of the frankest autobiographies of any stage personality in "Boo To My Friends" (Hurst & Blackett; $2.13).

This 58-year-old star made her first appearance on the stage when she was 15 and she writes affectionately and nostalgically of the lush days of the 1930s when she was on top. But she writes equally revealingly of the time a few years back when she was regarded as a "has been" until "Wedding in Paris" brought her a triumphant comeback.

She also deals with equal candor about one marriage that flopped and her present one which has helped her through much professional despair. "Boo to My Friends"—the reference is to her nickname, "Boo"—is written with punch and grace and offers an excellent portrait of a beautiful, talented woman who, at all times, has been stagestruck and has given as much to the theatre as she has taken from it. *Rich.*

Shows Out of Town

Continued from page 72

Candide

soprano Mary Costa, they sing their way through some delightful Leonard Bernstein music and mediocre lyrics from the pen of Richard Wilbur, John Latouche and Dorothy Parker.

Miss Costa, an occasional opera artist but better known for tv musical commercials, sings and acts well as Candide's lady-love, and Miss Petina, scores as her fun-loving companion. Lee Bergere is competent in four roles.

Most of the audience found the evening amusing, and business bettered capacity. *Bitt.*

Henry V

San Francisco, Sept. 30.

Old Vic Trust Ltd., and Arts Council of Great Britain, under management of S. Hurok, presentation of Old Vic Co. revival of three-act drama by William Shakespeare; staging, Michael Benthall; settings and costumes, Audrey Cruddas; incidental music, Frederick Marshall. Features Laurence Harvey, Joseph O'Conor, James Culliford, Job Stewart, Richard Wordsworth, Margaret Courtenay, David Dodimead, Dudley Jones, Peter Cellier, Robert Algar, Judi Dench. At Curran Theatre, San Francisco, Sept. 29, '58; $5.50 top.

Chorus ..... Joseph O'Conor
Henry V ..... Laurence Harvey
Duke of Exeter ..... Oliver Neville
Earl of Westmoreland ..... John Bonney
Archbishop of Canterbury ..... Joss Ackland
Bishop of Ely ..... Harold Innocent
Rembures ..... Roy Patrick
Bardolph ..... James Culliford
Nym ..... Job Stewart
Pistol ..... Richard Wordsworth
Mistress Quickly ..... Margaret Courtenay
Boy ..... Timothy Harley
Duke of Bedford ..... Michael Culver
Lord Scroop ..... David Gardner
Earl of Cambridge ..... John Gay
Sir Thomas Grey ..... Gerald Harper
Charles VI ..... David Dodimead
Dauphin ..... Peter Cellier
Constable of France ..... Robert Algar
Montjoy ..... John Humphry
Fluellen ..... Dudley Jones
Gower ..... David Gardner
Jamy ..... James Mellor
Macmorris ..... Joss Ackland
Governor of Harfleur ..... Harold Innocent
Katherine ..... Judi Dench
Alice ..... Jane Downs
Duke of Orleans ..... Harold Innocent
Duke of Gloucester ..... Thomas Johnston
Sir Thomas Erpingham ..... John Gay
Court ..... Peter Hodgson
Bates ..... James Culliford
Williams ..... Gerald Harper
Duke of Salisbury ..... William Young
Earl of Warwick ..... Douglas Harris
French Soldier ..... Crispian Woodgate
English Herald ..... Dyson Lovell
Queen of France ..... Margaret Courtenay
Duke of Burgundy ..... Joss Ackland

Others: James Culliford, Simon Fraser, John Gay, Timothy Harley, Peter Hodgson, James Mellor, Job Stewart, Crispian Woodgate, Peggy Butt, Jennie Goossens, Barbara Leigh-Hunt, Ursula Jenkins.

This three-act version of "Henry V" is a masterpiece. From an actor's viewpoint the historical chronicle is a delight, with over three dozen significant speaking parts. But from the director's viewpoint, "Henry V" can be a miserable disaster, for it requires infinite attention to detail while still maintaining the basic concept that the play must show masses of men loving, dying, grieving, brooding, jesting and, above all, forever moving.

This "Henry V" is a particular triumph for director Michael Benthall. His interpretation is evident in every performance, including Laurence Harvey in the title role and Richard Wordsworth's expressively vulgar portrayal of Pistol.

Benthall has pulled together the tableaux required for the set speeches without making the tableaux seem lifeless. He has drawn big laughs from the low-comedy, has made the scenes of soldiering feel as contemporary as a GI barracks, and has paced the classic so swiftly that there is not a nodding moment.

Harvey is a fine Henry V, boyish and not so far from his ne'er-do-well escapades with Sir John Falstaff as to be beyond an occasional prank. Yet the actor also shows the young king's strong, responsible side, and his touching tenderness when he courts the French King's daughter, Katherine, a scene which could be ridicuous if played less tastefully.

Wordsworth is a marvelous baggy-pants buffoon, David Dodimead is excellent as the sinister King of France, and Peter Cellier, as the Dauphin, plays beautifully against Robert Algar, the conservative Constable of France.

Dudley Jones, as Henry's Welsh captain, breathes life into what could degenerate into a stock character, and Judi Dench is a fetching Katherine, dewy and beguiling in her ludicrous attempts to speak English during the "lesson scene." Joseph O'Conor, as the play's Chorus or narrator, is quick, lively and thoroughly understandable; Job Stewart is a loveable Nym, and Margaret Courtenay (as both Mistress Quickly and Queen Isabel of France) and James Culliford (as both Bardolph and the soldier, Bates) appear with distinction.

The settings are a triumph of mobile illusion. The stage is framed by what looks like 15th century battlements, giving the impression of depth, and at the rear hangs a backdrop on which is painted a map of England and France. Within this sphere are dropped the dozen or so necessary sets to suggest changes of locale.

The costumes are also vivid, sharply contrasting the hearty directness of the English court with the cumbersome delicacy of the French court. Both settings and costumes are the work of Audrey Cruddas. *Stef.*

Can-Can

Cleveland, Sept. 29.

John Kenley production of two-act musical comedy, with songs by Cole Porter, book by Abe Burrows. Stars Genevieve; features Ferdinand Hilt, Ronnie Cunningham, Sonny Sparks. Musical direction, Anton Coppola; assistant to producer, Frank Kenley; choreographer, Rudy Tronto; book staged by Leslie Cutler. At Hanna Theatre, Cleveland, Sept. 22, '58; $3.50 top.

Bailiff ..... Joe Chestnut
Registrar ..... Frank Kenley
Policeman ..... Michael De Marco
Judge Barriere ..... Charles Cagle
Court President ..... Richard Sakal
Aristide ..... Ferdinand Hilt
Claudine ..... Ronnie Cunningham
Gabrielle ..... Naomi Sokol
Marie ..... Phoebe Woodward
Celestine ..... Karen Duke
Hiliare Jussac ..... Joe Vispi
Boris ..... Sonny Sparks
Hercule ..... Hal Emerson
Theophile ..... Peter Held
Etienne ..... Leslie Cutler
Pistache ..... Genevieve
Waiters ..... Richard Sakal, Frank Kenley
Jailer ..... Alice Kenley
Model ..... Gene Carrons
Mimi ..... Ann Vispi
Customers ..... Joseph Chestnut, Alice Kenley
Doctor ..... Curtis Hood
Second ..... Peter Deign
Lead Male Dancer ..... Michael De Marco
Prosecutor ..... Richard Sagal

John Kenley, Ohio strawhat impresario, coppered all of his bets accurately by getting Genevieve from Jack Paar's tv series to gild his touring production of "Can-Can." The French singing comedienne is the engaging powerhouse reason why the Cole Porter-Abe Burrows musical did nearly capacity biz at the Hanna here on its first full stanza road stand. With only a few replacements it's almost the same fast-paced company that supported the star in two click one-week runs this summer at Kenley's Packard Music Hall, Warren, O.

Genevieve's elfinish mannerisms, English-fracturing accent and French-fried mockery shape up brightly. Skimpy settings don't matter when she is bouncing in disarmingly frothy style as the tough Montmartre cabaret proprietress trying to keep herself and her can-can dancers out of jail. Her voice does not carry much lyricism, but has color and sufficient sexy impact to punch "I Love Paris," "C'Est Magnifique" and the theme song over beguilingly.

Ronnie Cunningham injects a pleasing amount of comic and dancing verve as the wacky Parisian sculptor's sweetheart, Sonny Sparks is laughably exaggerated opposite her, and Joseph Vispi plays the art critic in swashbuckling fashion, while Michael De Marco is a strikingly agile featured dancer in ballets staged briskly by Rudy Tronto. Anton Coppola's musical direction is crisply competent. *Pullen.*

Arena Stage

Continued from page 71

Doll," was one of the biggest hits Arena has had.

John O'Shaughnessy will direct "The Front Page." The Arena has no resident director, and directors of other productions will be announced later.

The production staff will include Cay Knockey, general manager; Don Koll, public relations; Leo Gallenstein, lighting; Mesrop Kesdekian, designer and technical director; Marianna Elliott, costumes; and Warner Schreiner, boxoffice manager. New personnel this year include Robert Mareck, stage manager; Elizabeth Roberts, properties; Laurence Bahler, house manager; and Leigh Cross, sound.

The Arena's subscription plan seems headed for a new record, Koll says. Last Spring, 25% discount season tickets for all eight shows, or seven out of eight, outsold by 50% the total of the entire previous season. Now, Arena has an additional fall plan giving 15% discount.

Arena started in Washington in a 247-seat converted cinema, moving to its present larger quarters in 1956 after a year's search for more room.

Off-Broadway

Actor Billy M. Greene was asked by a friend about his business schedule. "I have an off-Broadway booking," replied Greene.

The off-Broadway booking begins this week—a part in "Time of Your Life" at the Brussels World's Fair.

AGMA-Met Opera 'Until-Move' Pact

New three-year contract between the American Guild of Musical Artists and the Metropolitan Opera will be signed at the Met in N.Y. today (Wed.). It covers some 250 soloists, choral singers and dancers and will be in effect until the Met moves into its new home at the Lincoln Performing Arts Center.

Agreement provides for better working conditions, higher per diem pay on tour, new rehearsal pay schedules, sick leave, retirement and severance pay benefits, etc. Artists getting less than $500 per performance are affected. New deal brings the average for choral singers up to $5,000 per year, for soloists to $7,500 and for ballet dancers to $3,000. Hyman Faine palavered for the union.

Dance Review

Edinburgh Ballet

Zurich, Sept. 27.

Edinburgh International Ballet, new dance group with name guest terpers formed for the recent 12th Edinburgh International Festival and directed by Peggy Van Pragh, made its Swiss bow at Stattheatre here, presented by Michael Frostick in association with J. De Blieck of Amsterdam. Troupe presented four of the 12 new ballets specially commissioned for and world-preemed at the Scot fest, with choreographies by John Taras, Walter Gore, George Skibine and Bjorn Holmgren. Guest soloists included such names as Paula Hinton, Elsa Marianne von Rosen and Holmgren, both from the Stockholm Royal Ballet, Marjorie Tallchief, Skibine and Max Bozzoni from the Paris Grand Opera.

Despite the generous supply of dance names, none of the four items impressed as a contribution to modern ballet. This is due partly to lack of cohesion of the supporting dancers who, though satisfactory individually, obviously have worked together for too short a time, and partly to unconvincing or too lightweight librettos. B.o. was only so-so and reviews were mixed to thumbs-down.

Opener, an abstract study for eight dancers called "Octet," choreographed by Taras with music by David Wooldridge, was neatly executed, but lacked real calibre and originality. Gore's "The Night and Silence" to painfully out-of-place Bach music is a tour de force duo of a girl and her jealous lover who strangles her at the end. Exaggerated contortions by David Poole were richly made up for by the brilliant, elf-like performance of Miss Hinton, by far the highlight of the evening which also earned top mitting.

Third piece, Skibine's "Les Facheuses Rencontres" (Annoying Encounter), with libretto, set and costumes by Alwyne Cambie, is an amusing turn-of-the-century trio, Parisian style, featuring Miss Tallchief, Skibine and Bozzoni. Set to an adequately humorous score by Maurice Jarre, it involves an elderly baron, his would-be paramour who turns out to be a cunning jewel thief, and gentleman-burglar Arsene Lupin. After some quidpro-quos, both men are duped by the shapely gal who walks off with the loot. Plot has possibilities which are not fully taken advantage of as ballet never really comes off, except for Miss Tallchief's delightful, feline performance.

The closer, a Swedish paraphrase tagged "Midsummer's Vigil" by Holmgren, danced by the choreographer, Miss von Rosen and the ensemble, is a no-plot classic turn using Svenska folk themes including the "Swedish Rhapsody." Here, Allan Fridericia contributed some eyefilling costumes, but ballet itself is lightweight in form and execution. Troupe travels with its own orchestra, batoned by Paul Collins and Maurits Sillem.

Mezo.

Legit Bits

An off-Broadway production of "Man and Superman" by **Hilary Lipsitz** and **Philip Minor** is scheduled for a Jan. 20 opening at an undesignated theatre. Minor will also stage the presentation, while **Hugh Hardy** and **Greta Richards** will be responsible for the sets and costumes, respectively.

John Randolph, appearing with his wife, **Sarah Cunningham**, on Broadway for the first time in "The Visit," has recorded "The Merchant of Venice" with **Nancy Marchand** and her husband, **Paul Sparer**, for Lexington Records.

Herbert Senn and **Helen Pond** are designing the sets for the upcoming off-Broadway production of "The Hamlet of Stepney Green."

Reviews of Philadelphia tryouts by **Bob Laurence** of WIP in that city will be carried again this season in New York over WOR Radio's "Music From Studio X." The reviews will be aired the night after the shows open in Philly.

The producers of "Comes a Day" have commissioned **Brian Connolly** to paint a portrait of the play's star, **Judith Anderson**, for the set of the show.

Tom Trenkle is working as **Ben Washer's** publicity associate.

The production staff for the Theatre Guild presentation of "Third Best Sport," scheduled to open Dec. 30 on Broadway, includes **Peter Davis**, general manager; **Dick Skinner**, company manager; **Karl Nieldsen**, stage manager, and **Dick Weaver**, publicist.

Rick Mandell has joined **William B. Duff** and **Tom H. Sand** as co-producer of "Enrico," which is scheduled to begin a pre-Broadway tryout tour Nov. 1 in Philadelphia.

Philip Wiseman and **Tony Walton** have acquired the English stage rights to "The Ponder Heart."

Lester Osterman, Lillian Hellman and **Arthur W. A. Cowan** have acquired the American rights to "The Heart's a Wonder," the musical version of **J. M. Synge's** "The Playboy of the Western World," currently at the Westminster Theatre, London.

"Ariadne and the Concrete Duck," by **Ernest Kinoy**, is planned for Broadway production early next year by **Howard Erskine**, who'll double as director.

Barry Nelson has dropped his option on "Odd Man In" and the rights to the comedy have reverted to **Henry Sherek**.

This season's Equity Library Theatre staff includes **Rea Warg**, managing director; **Genevieve Murray**, administrator; **Jack Murray**, production coordinator; **Robert Brand**, technical director; **William Casstevens**, house manager; **Marian Carr**, publicity; **Hugh Lester**, children's theatre coordinator, and **Robert E. Feinberg**, press-agent for Equity Community Theatre.

Margery Maude has moved over from the touring company of "My Fair Lady" to the Broadway production as replacement for **Viola Roache**, who withdrew from the cast because of illness.

Robert Kidd, who adapted **Christopher Marlowe's** "Edward II" and starred in the play when it was given a matinee presentation last year at the Theatre de Lys, N.Y., is planning on sponsoring an off-Broadway production of the work later this season. The cast for the venture will be comprised mostly of members of the Actors' Co.

Leblang's Theatre Tickets, Inc., has established a theatre-ticket charging service in conjunction Card service.

Plans for a brief out-of-town try with the American Express Credit out tour of "Wonderful Town," prior to its Nov. 3 presentation as a CBS-TV spectacular, have been scrapped.

Louis Lotito, president of City Playhouses, Inc., and manager of the Martin Beck Theatre, N.Y., has been elected to the board of directors of the American National Theatre & Academy.

Henry Sherek and **Gilbert Miller** are contemplating a Broadway production of T. S. Eliot's "The Elder Statesman."

The Helen Hayes Theatre, N.Y., now perimts smoking in the mezzanine.

An off-Broadway production of a new revue, "Monkey Bars," is planned for next January by **Arthur Hoffe**, television producer and film story editor. The music is by **Claibe Richardson** and the lyrics and sketches by **Paul Rosner.**

Charles Adams has optioned **Edward Chodorov's** adaptation of **George Bernard Shaw's** novel, "The Irrational Knot," which was published in 1884.

Edward Eliscu will contribute the lyrics for "Cry for Happy."

Day Tuttle and **Howard Kane** have taken a five-year lease on the former Theatre 74, N.Y., and have changed the name of the 299-seater to the East 74th St. Theatre.

Maxwell Anderson's new comedy, "Madonna and Child," is sched-

An off-Broadway edition of "Look Back in Anger" is scheduled to open the week of Oct. 12 at the 41st St. Theatre under the sponsorship of Chelsea Productions, a new firm.

uled for Broadway production this season by **Guthrie McClintic**, who'll also direct the offering. The Playwrights Co., of which Anderson is a charter member, will have a financial stake in the venture.

Irene Rubio, one of the lessees for the Sheridan Square Playhouse, N.Y., has acquired **James McGee's** "The Temptation of Maggy Haggerty," which she plans presenting at the Playhouse next December.

Robert Morley will take the lead role in "The Catch," new play adapted from Andre Roussin's comedy "Le Mari, La Femme et La Mort," set to open at King's Theatre in Glasgow next month. Morley himself adapted the Roussin piece. Cast of five includes **Marianne Benet, Harry Hutchinson, Bernard Cribbins** and **Annie Leake. Stuart Burge** to stage.

Kermit Bloomgarden and his actress-wife, **Virginia Kaye**, celebrated their 15th wedding anniversary last Monday (29).

Strawhat producer **Peter Flournoy** and **Natalie Lewis**, daughter of the late Broadway haberdasher, **Nat Lewis**, were married last June 5 in Montgomery, Ala.

A recent VARIETY reference to **Dale Meador** as co-producer of the Silo Circle Playhouse, Black Mountain, N. C., was erroneous in that his association with the operation terminated in June.

Wim Sonneveld, Dutch actor-singer, acquired Holland rights to "My Fair Lady" and will stage musical next spring in Amsterdam.

Helen Richards is company manager for the Brussels World's Fair production of "Time of Your Life."

Mordecai Gorelik is creating the sets for the upcoming off-Broadway production of "The Golem."

Jasper Deeter, founder and longtime director of the Hedgerow Theatre, Moylan, Pa., which folded about two years ago, has established an acting school with **Rose Schulman** at the Fine Arts Studio, N.Y. The school is managed by **Phyllis Bernard.**

John Lloyd, co-producer of "Drink to Me Only," which opens tonight (Wed.) at the 54th St. Theatre, N.Y., is designing the scenery and lighting for the forthcoming off-Broadway production of "The Man Who Never Died."

Roger Kay, who directed the French farce, "Docteur Knock" in Paris several years ago, has acquired the American rights to the play, which he intends presenting in Los Angeles.

Paul Gifford Anglim, recently a staff member of the Michael Todd Co., will be general manager of **Richard Charlton's** Sombrero Playhouse, Phoenix, which will split its presentations between legit and films.

"Hughie," the late **Eugene O'Neill's** last completed work, will be published in book form next spring by the Yale Univ. Press.

The National Symphony Orchestra of Washington will make a goodwill tour of Central and South America in May, 1959.

David Hayes is set designer for the upcoming off-Broadway production of "The Quare Fellow."

Vincent Gardenia, currently appearing on Broadway in "The Visit," is importing singer **Numzio Gallo** from Italy to star in an all-Italian show Oct. 19 at the Academy of Music, Brooklyn.

"Ballets U.S.A.," which **Leland Hayward** is presenting at the Alvin Theatre, N.Y., will begin a road hike Oct. 14 at the Hanna Theatre, Cleveland.

The Hilltop Theatre, Owing Mills, Md., winds up a 16-week season this week with "The Reluctant Debutante."

"Triad," comprised of three one-act musicals by **Mark Bucci**, "The Dress," "Tale for a Deaf Ear" and "Sweet Betsy from Pike," is planned for off-Broadway production by the Delta Co., a new producing firm headed by **Peter Marx** and **Richard Altman.** The opening is slated for Nov. 20 at an undesignated theatre.

"Edwin Booth," the Jose Ferrer-starrer, opening Nov. 24 at the 46th St. Theatre, N.Y., will give a special performance at the house the preceding night for the Players, the New York club founded by Booth in 1888.

Edward Specter, head of Theatre 200, has joined **George Gilbert** as co-producer of "First Impressions," the new title for the musical adaptation of Jane Austen's novel, "Pride and Prejudice."

Shows Abroad

Continued from page 74

Valmouth

ferring it for a regular West End run.

Michael Codron, who presents the show at this nabe situation, may feel it worth the risk, on the theory that Wilson's name on the marquee (with his "Boy Friend" credit suitably exploited) could sell the tickets. There is also for exploitation the fact that "Valmouth," like the previous musical, has been directed by Vida Hope. Finally, there is the name appeal of Beatrice Reading, an animated, vigorous colored singer, who puts life and enthusiasm into the production.

It may have been an ambitious idea on the author's part to transform the Fairbank novel into a musical, but it fails to come off. There are too many obscure characters, a high proportion being not adequately developed. But more serious is the fact that "Valmouth" never boasted much in the way of a plot and its strange mixture of sex and religion is unlikely material for adaptation.

To compensate somewhat for these defects, there is a handsomely mounted production with stunning costumes designed by Tony Walton. There are also a few pleasant songs which, while good enough to listen to, make no lasting impact. There are, all told, some 20 numbers, the best possibly being "Big Best Shoes," sung with great energy by Miss Reading, and "The Cathedral of Clemenza," an offbeat and almost irreverent lyric sung in a restrained way by Geoffrey Dunn.

The double-element plot involves an attractive and amorous widow making a bold approach to a reluctant shepherd, and the romance of a member of Valmouth's high society with a colored girl. Other plot threads are not clearly defined, but the stage is invariably crowded and, thanks to Miss Hope's bold staging, the action is maintained at a steady pace.

Among the cast, Fenella Fielding clearly has the best chance as the widow, and her provocative interpretation, though without subtlety, helps to sustain the interest. Others worth noting in the big cast are Aubrey Woods, as an effeminate lieutenant, and Doris Hare, Geoffrey Dunn and Marcia Ashton. *Myro.*

The Heart's A Wonder

London, Sept. 29.

Winifred Comstock (by arrangement with Minster Productions) presentation of three-act (22 scenes) comedy with music, adapted by Nuala and Mairin O'Farrell from J. M. Synge's "The Playboy of the Western World." Staged by Denis Carey; choreography, Josie Mack Avin and Patricia Ryan; decor, Michael MasLiammoir. Stars Una Collins, Joe Lynch. At Westminster Theatre, London, Sept. 18, '58; $2.50 top.

Margaret Flaherty ..... Una Collins
Shawn Keogh ..... Milo O'Shea
Michael James Flaherty ..... Jack Cunningham
Jimmy Farrell ..... Peter Dix
Philly Cullen ..... Dermot Kelly
Christopher Mahon ..... Joe Lynch
Widow Quin ..... Ann O'Dwyer
Susan Brady ..... Lelia Doolan
Nelly ..... Cora Carolan
Honor Blake ..... Rhona Woodcock
Sara Tansey ..... Maureen Toal
Old Mahon ..... Charlie Byrne
Neighboring Peasants ..... Robert Charles, Brenda MacGuine, Michael Lowey, Pat McGuigan

Possibly the premise was that if it could be done with G. B. Shaw, the same might be pulled off with J. M. Synge. In any case, sister-collaborators Nuala and Mairin O'Farrell have made a musical version of "The Playboy of the Western World."

Under its new title, "The Heart's a Wonder," the show has already had a profitable engagement in Dublin, where its investment was recouped within three weeks. Although the transfer to the Westminster probably involved only a modest outlay, it appears questionable whether the production will be able to sustain a worthwhile run in the new location.

Mainly mitigating against the presentation is the absence of marquee names, which is hard on the competent Irish players from the original Dublin presentation. The music, mainly based on traditional Irish airs, is pleasant enough as an adjunct to the show, but hardly strong enough to justify much plug time, either on the air or via disks, and thus stimulate audience support.

In their adaptation of the Synge play, the co-authors have not tampered greatly with the original, although they have had to cut it to make time for the songs. Although they've done a creditable job, they have not succeeded in making the musical numbers an integral part of the plot.

There's considerable charm in the story of the young boy regarded as a hero when he spreads the story that he had murdered his father, but spurned when he's proved a fake. Joe Lynch invests that role with considerable authority, shows a fine comedy sense and a highly acceptable voice.

Una Collins plays the femme lead with considerable charm and vivacity, and there is nice support from Milo O'Shea, Jack Cunningham, Ann O'Dwyer and Charlie Byrne. Denis Carey's staging is smooth and fluent, the dances have a genuine Irish quality and the decor and costumes are simple, but effective. The program contains a two page glossary of some of the words and phrases which might puzzle the average English-speaking audience. *Myro.*

RACE DISCRIMINATION PLAY DUE IN LONDON

London, Oct. 7.

"Hot Summer Night," a drama about racial discrimination, has begun a six-week tour before presentation in the West End by Emile Littler. One of the towns it will visit is Nottingham, scene of recent race riots.

Playwright-tv scriptor Ted Willis has authored the drama about a trade union leader who fights discrimination in a factory. He tries to prevent a strike when a colored man is made foreman, but when his daughter falls in love with a Jamaican he finds that he, too, is prejudiced.

Rouben Ter-Aratunian is designing the sets for "Redhead."

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Concert Review

The American Virtuosi

New Hope, Pa., Oct. 2.

Irked by "the growing invasion of foreign virtuosi ensembles, and in answer to this invasion," 19 American ensemble players have banded together as "The American Virtuosi." This string group is headed by Michel Piastro, Gregory S. Brooks and Alfred Akon.

Maestro Piastro, founder and conductor of the Longine Symphonette, is musical director as well as playing member of the ensemble. Gregory Brooks, violinist, and organizer of the U.S. Victory Symphony, the U.N. Symphony and the Metropolitan Quartet, serves as executive director. Akon is official transcriber and member of the viola section.

The American Virtuosi made its first public appearance at the Bucks County Playhouse last June before a small gathering. After playing about half-a-dozen other out-of-town engagements, it gave a second concert in New Hope on Sunday afternoon, Sept. 28. This time all 450 seats sold out.

Program was composed principally of 18th century music. In keeping with the custom of that period, the violin and viola sections stood in a semicircle around the cellists who were seated. This arrangement seemed to add strength and sonority to their playing.

Highlight was the "Concertino for Cello" by Ariosti. Richard Kay, cellist, gave a rendition of artistic sincerity and impressive style to this beautiful work.

Concluding numbers were Arensky's "Variations on a Theme by Tschaikowsky," and "Caprice No. 24 in A Minor," by Paganini. Both works received spectacular performances and brought call for encores.

The one fault of the otherwise excellent program was that nearly every piece of music was written in a minor key, creating a more somber mood than might have been necessary. *Elvira.*

Castings

BROADWAY

First Impressions: Farley Granger.

Sunrise at Campobello: Grace Albertson (succeeded Fran Carlon).

Epitaph for George Dillon: Frank Finlay, David Vaughan, James Valentine.

Cue for Passion: Lloyd Gough, Russell Gaige.

Cold Wind and the Warm: Sig Arno, Clifford David, Jada Rowland.

Enrico: Alida Valli, Bernard Hughes.

Whoop-Up: Ralph Young, Julienne Marie.

Far Away the Train-Birds Cry: Malcolm Atterbury.

Flower Drum Song: Patrick Adiarte, Yvonne Ribuca, Linda Ribuca, Larry Storch.

Edwin Booth: Stephen Franken, Sydney Smith, Marion Ross, Ian Keith.

Crazy October: Fred Bier, J. Frank Lucas.

Third Best Sport: Celeste Holm, Andrew Duggan, Jane Hoffman, James Karen, Irene Cowan, Joseph Boland, Spofford Beadle.

Comes a Day: Charles White, Eileen Ryan, Michael J. Pollard, Arthur O'Connell, Diana van der Vlis, Brandon de Wilde, George C. Scott, Larry Hagman.

Jamaica: Carol Bartlett (succeeded Carolyn Stanford).

Rashomon: Noel Willman, Akim Tamiroff.

Listen to the Mocking Bird: Billie Burke, Eva Le Gallienne.

Night Circus: Mike St. John, Al Lewis, Barbara Loden, Pat Roe.

Disenchanted: Bernard Kates, Salome Jena, Sybil White.

Darlin' Man: Beulah Garrick, Liam Lenihan.

OFF-BROADWAY

Family Reunion: Meredith Dallas, Stafford Dickens, Robert Geiringer.

Playboy of the Western World: Ron Bishop (return), Helena Carroll (return).

Ulysses in Nighttown: Frances Sternhagen (succeeded Anne Meara).

Time of the Cuckoo: Kathleen Maguire, Craig Huebing, Pera Kantor, Reva Rose, Betty Ebert (understudying Miss Maguire), Robert Eastene, Grace Genteel.

Golden Six: Paul Mann (succeeded William Sweetland), Leonard Drum, Tom Murphy, Nick Kefros, Avra Petrides.

Children of Darkness: Richard Dysart (succeeded Joseph Barr), Tom Noel (return).

Family Mishmash: Barbara Travis.

Hamlet of Stepney Green: Clarence Hoffman.

Man Who Never Died: Mark Gordon.

Light Up the Sky (ELT): Peggy Fenn, Julie Christie, Richard Marr, Brent Sargent, Andrew Lawrence, Jim Dimitri, Salem Ludwig, Carol Southard, Nancy Lester, Harvey Korman, Martin Novemsky, Vincent Danca, Allen Perrin, Don Burns.

Cock-a-Doodle Dandy: Will Geer, Ian Martin, Paul Shyre, George Ebeling, Sidney Kay, Rae Allen.

Crucible: Margo Bennett (succeeded Penny Fuller), Katherine McConnell (succeeded Janice Meshkoff).

Nice People (Yiddish): Mae Schoenfeld, Henrietta Jacobson.

Deathwatch: George Maharis (succeeded Michael Conrad).

TOURING

Two for the Seesaw: Nerissa Nickel (understudying Ruth Roman), Robert McQueeney (understudying Jeffrey Lynn).

Sunrise at Campobello: Ann Shoemaker, Helen Burnstelle, William Hawley, MacGregor Gibb, Robert Fitzsimmons, Raymond McHugh, Dale Curtis, Philip Vandervort, Luke Halpin, Bryan O'Byrne.

Warm Peninsula: Josephine Brown, Peter Baldwin, Steve Holland, Carroll Brooks.

OVERSEAS

Time of Your Life (Brussels): Franchot Tone, Susan Strasberg, Myron McCormick, Dan Dailey, Scott McKay, Betsy von Furstenburg, Betty Bartley, Arnold Moss, Paula Laurence, Rita Gam, Howard Smith, George Mathews, Lonny Chapman, Leonard Doyle, Billy M. Greene, Art Ostrin, Hildy Parks, Will Kuluva, Larry Blyden.

West Side Story (London): Marlys Watters, Don McKay, Chita Rivera, Ken LeRoy.

Shubert Fiscal Facts

Financial highlights in the 1957-58 operation of the Shubert-controlled Select Theatres Corp., and subsidiary companies, as revealed at this week's annual stockholders' meeting, included the following:

Rentals at the Barrymore Theatre, N.Y., and the Shubert Theatre, Chicago, climbed $206,000 and $159,000, respectively (the previous year's figures weren't given).

Select paid $40,000 in settlement of a suit instituted by Lillian Romberg for alleged infringement of the renewal copyright of the music to "Student Prince," written by her late husband, Sigmund Romberg.

The mortgages on the Selwyn and Harris Theatres, Chicago, were paid last July and the houses were sold for a combined $800,000, with the deal calling for $295,000 in cash and a $505,000 five-year mortgage.

The mortgages on the Belasco Theatre, N.Y., and a theatrical warehouse at Ft. Lee, N.J., were paid in full. The warehouse, which had been losing around $40,000 yearly, was sold last August for $175,000.

The Select Operating Corp. had a decrease in income of $64,000 from the previous year, while the Select Theatres Corp. had a decrease of $34,000.

Boston's Show-of-Month

Boston, Oct. 7.

Panorama Show-of-the-Month Club will have a performance of Rogers & Hammerstein's "The Flower Drum Song" at the Shubert Oct. 28. The org's next selection is "The Disenchanted," new play by Budd Schulberg and Harvey Breit, due in November at the Colonial.

The club launches its new 1958-59 season with the two attractions. "The Flower Drum Song" opens at the Shubert Oct. 27. Instead of the customary paid preview, the club is getting the following night, Tuesday (28). On "The Disenchanted," members may attend any one of the first four performances including opening night.

Show-of-the-Month Club has signed eight other shows for the season.

Ford Fund

Continued from page 1

penses connected with the authors setting up residence in the cities where the plays are to be produced. Ten theatres outside the New York area have been selected to present the scripts.

The program, being administered by the New Dramatists, also provides for a partial subsidy to the producing theatres to assure a finished production and to provide funds for the hiring of guest professionals to augment resident companies.

The deadline on the submission of scripts for the first year is next Wednesday (15). Only authors who've written at least two full-length plays are eligible under the grant. Professionals connected with the theatre can send in playwright nominations to the Foundation.

Playwrights can send scripts directly to the New Dramatists for screening, however, and if any are considered worthy they'll be submitted in the competition, with the New Dramatists as nominator. The plays have to be full-length originals, which have never been produced professionally.

The plays selected will be announced next spring by the New Dramatists, which is also attempting to interest Broadway producers in catching the out-of-town productions. The theatres involved in the project for 1959 include for Equity operations, Actors Workshop, San Francisco; Alley Theatre, Houston; Arena Stage, Washington, and Margo Jones Theatre, Dallas. The other spots are community and university theatres.

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Suzie Wong, Broadhurst (10-14-58).
T.N.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Once More With Feeling, Nat'l (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
Make a Million, Playhouse (10-23-58).
Patate, Miller (10-28-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Crazy October, Alvin (11-3-58).
George Dillon, Golden (11-4-58).
Comes A Day, Ambassador (11-6-58).
Plume de Ma Tante, Royale (11-11-58).
Shadow of Gunman, Bijou (11-19-58).
Edwin Booth, 46th St. (11-24-58).
Flower Drum Song, St. James (11-27-58).
Gazebo, Lyceum (12-3-58).
Cold Wind & Warm, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
J. B., ANTA (12-11-58).
Whoop-Up, Shubert (12-18-58).
Redhead, 46th St. (2-5-59).
First Impressions, Alvin (2-12-59).

OFF-BROADWAY

Deathwatch, Theatre East (10-9-58).
Look Back in Anger, 41st St. (10-12-58).
Mid-Nightmare, Palm Gardens (10-19-58).
Family Reunion, Phoenix (10-20-58).
Foenix in Choir, Allen (10-24-58).
Golden Six, York (10-25-58).
Laurents Series, Sheridan Sq. (10-27-58).
Stepney Green, Cricket (10-27-58).
Diversions, Downtown (11-5-58).
Golem, Orpheum (11-10-58).
Salad Days, Barbizon-Plaza (11-11-58).
Cock-A-Doodle, Carnegie (11-12-58).
Man Who Never Died, Jan Hus (11-19-58).

Shubert Divvy

Continued from page 71

statement, gets $10,000 yearly, plus a $100 weekly expense account.

Regarding the officer positions credited to J. J. and John on the annual statement, a post-meeting stockholders' report, issued for the first time last year, listed J. J. as president, John, as vice president and secretary, and Howard N. Milley as treasurer. Milley, who had no stock in the corporation last year, has since acquired 10 shares of common.

A total of 225,590 shares of common and preferred stock were represented in a vote re-electing J. J., John and Milley as directors of the organization. Incidentally, a situation that occurred at last year's meet was repeated at last Monday's conclave when Gilbert again blocked an attempt to get the stockholders to approve all the acts of board.

Although they have disposed of several of their New York theatres, as required under the terms of a Government consent decree, the Shuberts still operate the following 18 Broadway houses: Ambassador, Barrymore, Belasco, Booth, Broadhurst, Broadway, Cort, 54th Street (formerly Adelphi), Golden, Imperial, Longacre, Lyceum, Majestic, Music Box, Plymouth, Royale, Shubert and Winter Garden. They also have gotten rid of a number of theatres out of town, but retain some half-dozen others in various key cities.

Clinton Wilder has re-optioned **Robert L. Joseph's** "The Immaculate Adventure."

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Literati

Sam L. Adams at 88

Samuel Hopkins Adams, now 88, has turned in his new novel, "Tenderloin" (time of the 1890s) to Random House for publication. Robert E. Griffith & Harold Prince, legit producers, have optioned it for dramatization.

Adams' last RH novel was "Canaltown" seven years ago but he has been a prolific author for the Landmark (juvenile Americana) series, also Random House, turning out over 20 of the 100-odd titles in the series. His "Pony Express" is the top seller in the Landmark group.

Eddie Davis' Posthumous Book

Gag writer-playwright Eddie Davis' "How To Be Sexcessful (A Treasure of Pleasure)" (Fell; $1.98) has just been published, several weeks after his death. It's in the same idion of al fresco humor, with accent on the s.a., divided in locales and themes like Hollywood, Wall St., Las Vegas, love, Broadway, college, service, marriage. It is illustrated by divers cartoonists, also in the Esquire-Playboy technique of line drawings.

What Happens To 'Miss America'?

Carroll Baker and her husband, Jack Garfein, have optioned "Miss America," upcoming Random House novel by Danny Stern, which treats with a beauty contest winner and what has happened to her three years after she's the No. 1 beaut of the land. Gregory Peck is interested in the project. Novel isn't due until next spring.

Random House prez Bennett Cerf's recent officiation as one of the "Miss America" judges in Atlantic City is coincidence; this book was contracted months prior thereto.

Incidentally, Cerf, who is a prolific lecturer and gets fees in the top-five category, was asked at a recent address before the American College of Physicians how he felt escorting the new Miss America and he observed, "Great; I had the realization that 18,000 people in the Civic Auditorium were watching us parade down the length of the hall and not a single person was even looking at me!"

Ryan Succeeds Benedict

Gordon G. Ryan named publication manager of Holiday magazine in the Philly sales office to succeed Wilbur D. Benedict, who retires Jan. 1. Ryan joined the mag in 1955 as advertising salesman. Prior to Holiday he was with Woman's Day.

Benedict is retiring after 34 years with Curtis Publishing. He started as advertising salesman for Country Gentleman. For many years Benedict had been advertising sales rep for the Ladies Home Journal and Saturday Evening Post.

'TV Guides' 6,500,000

TV Guide's new advertising circulation guarantee of 6,500,000, which became effective with the Oct. 4 issue, will give the publication the largest guarantee of a weekly magazine in this country and Canada. A new rate card also becomes effective with the same issue.

New guarantee represents an increase of 1,200,000 copies over the previous guarantee of 5,300,000 which began on Oct. 5, 1957. The guarantee and rate cards are the seventh since the mag was established in 1953. Its initial guarantee was 1,000,000 copies.

The one-time rate for a black-and-white page was $3,000 when the magazine made its debut. Cost for the same page under new rates is $13,000.

Max Hess' Book

Allentown (Pa.) merchant Max Hess, whose store bearing the family name has national impact, has authored "The Wonderful World of Aunt Tuddy" (with Jeremy Gury) for Random House. It is illustrated by Hillary Knight who did the drawings for Kay Thompson's "Eloise." Book's purpose is to "humanize" the department store.

Woman's Day will serialize it, starting with its Xmas issue.

Smith's Hula Encore

Advance sales on the soon-due al fresco travelog on Mexico, titled "A Pig in the Barber Shop" (Little, Brown) has the publishers assigning H. Allen Smith to get the lei of the land and do one on Hawaii. In the same manner as his sojourn below the Rio Grande for several months, Smith and his wife, Nelle, will go to Honolulu in December.

Smith's previous bestseller, "Write Me a Po_ n, Baby" will also be sequeled next spring, titled "Don't Get Personal With A Chicken."

Lou Meeker Retires

Louis F. Meeker retired Oct. 1 as book editor of the Kansas City Star, after 38 years of evaluating prose and poetry. Now 63, he will follow enthusiasms he has developed for music, photography and bird-watching, the latter two a joint hobby as most of his picture-taking is of naturalist subjects. He learned to play the piano at 50, has several compositions, although none have been published.

Meeker is succeeded by Thorpe Menn, who has been a member of the Star's staff since 1944 and a frequent contributor to the book review page.

CHATTER

December isssue of Escapade—man's monthly—marks the first of which Douglas Allen is editor.

Lindsay Arthur, financial editor of the Frisco Call-Bulletin, elected president of the Frisco Press Club, succeeding Jack Lauck.

Ernest Haveman doing the lead Show Biz story for the entertainment issue of Life, a combo edition to span both the Xmas and New Year's weeks.

The Viewer, new weekly program sheet, to be published by News-Chronicle, London, as program paper of Tyne-Tees Television, northeast England indie tv company.

Norman Hill appointed advertising director of Screenland and Silver Screen magazines by Ned Pines. Hill has been v.p. of Pines Publications, in charge of promotion, since 1951.

Prentice-Hall publishing Pierre Sichel's biog, "The Jersey Lily: The Story of the Fabulous Mrs. Langtry" (who spelled her first name Lille). Title derives from her birthplace, the Isle of Jersey.

Albert Zugsmith, who is producing "The Beat Generation" for Metro, will personally novelize property from the Richard Mathieson-Lewis Meltzer screenplay, for Bantam Books as a paperback entry.

Airport Pub. Corp. authorized to conduct business in Hempstead, N.Y. Directors are Alfred T. Dobson and Richard T. Greig, N.Y. International Airport and George V. Enell, Wantagh, N..

King Features and Central Press syndicates Bennett Cerf's N.Y. Journal American column on humor in some 500 papers, and his weekly stint in This Week mag goes to Sunday papers in 36 cities.

Paperback rights to "Strike Heaven On The Face" (Crown) bought by the New American Library, and English rights by Frederick Muller Co. Metro has made a pre-publication deal for the novel which is due Oct. 21.

Clement B. Livingston, chairman of Daily Record and Sunday Mail Ltd., Scotland, nixed rumors of merger between Sunday Pictorial, London, and Sunday Mail, Glasgow. Both are part of the Daily Mirror and Sunday Pictorial, London, setup.

NBC and VARIETY Moscow correspondent Irving R. Levine has an article on USSR television in This Week magazine Oct. 12 titled "Pity The Russian TViewer," illustrated by photographs taken by him right off the video screen in Moscow.

F. Van Wyck Mason, the novelist, 61 and a widower, was married Friday (3) to his secretary, Jeanne-Louise Hand of Baltimore, in King's Chapel, Boston. Bride, who was educated at the Imperial School of Ballet in Tokyo, was Mason's secretary for four years.

Random House circulating the multilingual hard-cover souvenir program of Mike Todd's "Around The World In 80 Days"—now that the Japanese edition has finally been printed—with copies of "The 9 Nine Lives of Michael Todd", the late Art Cohn's biog of the late showman.

Negro legit actor Julian Mayfield has his second novel, "The Long Night," due via Vanguard. His first, "The Hit", is slated for publication in England and France. His wife is Dr. Ana Livia Cordero, active in organizing a new health program in Puerto Rico where the Mayfields have long resided.

Authorized biography of the pianist, titled "The Van Cliburn Legend", is being rushed for April 13, 1959 publication by Doubleday to coincide with the first anniversary of the Texan's historic victory in the International Tchaikovsky Piano Competition in Moscow. Abram Chasins and Villa Stiles collaborating on the book.

Photo by Friedman-Abeles

Harold Clurman speaks out in his new book

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CRITERION BOOKS, INC.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Oct. 7.

The way the press, presumably reflecting the alerted proprieties of the peasants—their readers—go into a trauma every time somebody on a quiz contests kisses and tells, you'd think they never heard of rigging except around oil wells.

Long before vicuna coats, deep freezes and rigged contests there have been people who would pay anything within reason for an inside tip from which they might benefit.

These venial corruptions are not unique any place on this earth among any groups—politicians, the professions, or tradesmen, monarchial, democratic or autocratic, under capitalism, feudalism or communism. Everybody wants a bargain; everybody wants to make a big profit. Laws to restrain this avarice means a rigged economy, for a fair profit or a just percentage must be at the expense of someone.

Did They Buy In?

This all-enveloping impeachment of all systems in all lands reminds of a crack the late Bert Leston Taylor made about 40 years ago. Animadvertising on the frailities of the human race, he remarked he felt the same way about the members of a club he belonged to. As he looked around him he wondered how the dickens the rest of them ever got in.

One time civilization tried to break up these small corruptions by classifying all interest charges as usury, and usury had already been condemned by the moral and legal codes. But today the economic practice is "no interest, no capitalism." "In fact, almost anybody in biz would rather be paid interest on almost any money than have the capital returned and no more interest. Even tips are interest charges on a debt already paid. Overtipping is not rebuked as an attempt to institute usury but gets the tipper an added word of thanks.

Few will protest an overpayment, though all will bridle if short-changed on otherwise gypped. Even the postoffice will dun you for a two-cent postage shortage but will not quibble over pocketing the same amount if you have placed an excess of postage on a letter.

Thus the whole structure is rigged to get a little more for a little less, to chisel and bribe and the more subtle the method, the greater the cause for admiration. "Cheating" has become such an innocuous term it is now extended to apply to camera angles so as not to reveal some shoddy corner of the set or an unfavorable feature of a personality. Programs announced as "spontaneous and unrehearsed" are little white lies which nobody takes seriously.

Once contestants become hep to these small fraudulent mosaics it isn't much for them to go the rest of the way, to split part of the loot with one or several who might make the going easier. A minister has even confessed he gave a losing contestant part of his take and she confirmed the understanding had been consummated.

Fred Allen's Delayed Take

Fred Allen must be laughing his head off at this turn of affairs in the successful attempt to palm off guessing and gambling as entertainment.

What is the difference really between an official party thrown by Dulles and one tossed by the gay horse-trader from the Kremlin? Are not both small bribes intended to soften those who may further influence world opinion in their favor? And what are all the junkets and cocktail parties of show biz or any other biz if not well planned schemes to get good opinion for little price? Do they work? Percentagewse they must or they would have been dscontinued long ago.

Did any critic in history resist these blandishments and flattering attacks upon his integrity? Of course, because they usually stop short of the 50-yard line. But in more prosperous days we have seen gifts pile up at the doorsteps of peddlers of Hollywood birdseed which would take a five-ton truck to cart to a storehouse. Some have even boasted and publicized these trinkets as proof of how popular they were in the eyes of stars. Some have complained at being let out of all this largesse, never realizing that it was an honor to be thus passed by.

The late Will A. Page, once a top Broadway p.a., related a story in this field. It concerned the equally late Percy Hammond and how he once resisted one of these trivial attacks on his integrity.

By no means as tough as George Jean Nathan in his notices, Hammond nevertheless inwardly resented the proffer of so much as a two-bit cigar which might be expected to slant the smoke in the direction of a production of the donor.

Hammond at the time was the legit critic of the Chicago Tribune, which otherwise had a reputation of upright, unbiased journalism on par with Pravda. The issue concerned the matter of a hat. A black velour hat. Will Page was in Chicago touring with a Dillingham show. John Barrymore was the star. Together they came out of the Hotel Sherman and, window-shopping, saw some Austrian velour hats in a window. This was at a time when Panama hats in summer and pearl gray derbies in winter were about as far as a peacock of show biz would go. These velour dicers were priced at $8. A lot of dough in those days.

Where Black Velour Hats Began

Barrymore and Page each bought one. Later they ran into Hammond who was fetched by their buys but thought the price was pure folly. Nevertheless, he tried on Page's hat. It fitted him perfectly but he upbraided them for being such chumps with money.

A few days later Morris Gest blew into town with his Russian ballet. Gest spotted Page's bonnet and got a yen for one himself. Page took Gest to the hat-trap. It looked so much better on Gest than on Page that Gest became married to the model and never quit wearing black velour hats till he died.

But Page couldn't keep his big mouth shut. He told the story of Hammond's trying on the hat and it fitted the critic perfectly. This was all Gest needed to smooth relations between a producer and the press. He ordered a dupe of Page's head-drape to be sent with his compliments to Hammond at the Trib.

Hammond, on receiving it, wore it around the office and didn't get a bad notice from anybody on the staff. Then he dispatched a check for $8 to Gest.

Gest, either shocked or trapped, regretted that his beau geste had been misinterpreted as a minor bribe, promptly wrote to the critic, returning the check and hoping that Hammond would keep the hat anyway.

He made the mistake of adding that if Hammond insisted on paying for the hat, to give the $8 to his favorite charity.

Hammond tore up the check and returned the hat to Gest.

Wars have been started on smaller issues and Gest must have been surprised to find that the net result was not a slugging of his Russian ballet for the faux pas but just as good a notice as if the hat trick had never been tried.

There is no doubt that the habitual acceptance of things of this sort have a demoralizing effect upon one's integrity and if everybody does it the gross result would alarm anyone interested in this planet's survival.

The hills of Hollywood are of granite. But they have been quaking and shaking for millions of years and are now in a state of decomposition. Frequently some of this decomposed granite gives way and houses tumble into a ravine. This is where a corruption of nature can end.

It should point a moral, and if it doesn't this country is dead, though not quite buried.

Broadway

Helene Erickson forced to cancel concert dates because of flu.

Victor Mature and Clifton Fadiman in from Europe yesterday (Tues.) on the Queen Elizabeth.

Mort Meyerson, advertising art director at Buena Vista films, returned to Gotham over weekend from studio convention.

Jules Alberti, prez of Endorsements Inc., has the theatrical film and vidpix rights to the Jack Dempsey story.

Jim Bishop will get The Banshees' "Silver Lady" award at the next lunchfest of the newspaper organization Nov. 13 at the Waldorf.

Hazard S. Reeves, prez of Cinerama Inc., sailed for Cannes Monday (6) on the S.S. Cristoforo Colombo accompanied by Mrs. Reeves.

Mrs. George Power joining her mother-in-law, Mrs. J. C. Power, who owns the Power's Elephants act, in Europe and will make her home abroad.

Paul Benson, Milton Berle's publicist, to the Coast Friday (10) to coordinate publicity and exploitation for the new Berle-Kraft NBC-TV series.

Robert Stevens, tv director, planed to Coast this week to begin rehearsals on his 41st show for Alfred Hitchcock, "A Man With a Problem."

Bettina Barrett, of "Three Penny Opera" cast at the Theatre de Lys, is doubling into the Upstairs Room on Grove St. for one midnight cafe turn nightly.

David O. Selznick, singer Vera Lynn and Bonita Granville, actress-wife of producer Jack Wrather, off to Europe today (Wed.) on the Queen Elizabeth.

Paramount's Continental and Near East chieftain John B. Nathan flew in from Paris for the services of his 71-year-old mother who died suddenly in New York last week.

Sheraton Hotels veep Robert L. Moore Jr. hosting a cocktailery for Peter Davis and Ed Keyes at the Sheraton-East (nee Ambassador) this week as part of a public relations pitch.

Bruno Zirato missed season opening of Philharmonic at Carnegie. Veteran managing director (this is his swan song year) was bedded with virus. Bruno Jr., the television director, repped the clan.

Carol Longone resuming her annual Friday morning operalogues at Hotel Pierre Oct. 10 with "Lakme." Assisting artists: Charlotte Holloman, Doris Okerson, Paul Huddleston, Grant Garnell.

Eva Franklin, commercial tv scripter and jingle-writer, did the songs solo for the touring industrial Plymouth show, "Everybody's Viewin' It." Ray Jaimes composed the arrangements and production music.

Friends of Philharmonic, which always includes John Karol and James Seward of CBS, held midnight reception Thurs. (2) at the Plaza after new "preview" plan at Carnegie Hall was unveiled by Leonard Bernstein.

In from Europe are two Hurok talents, Maria Callas, making her first U.S. concert tour under his banner, opening in Birmingham on Oct. 11, and Julian Bream, an English guitarist, who will have his U.S. debut Oct. 30 in Town Hall, N. Y.

New USO-Camp Shows p.r. Ed Kirby propagating the work of the entertainment agency in peacetime; claims, and rightly, that "too many think it's essentially a wartime project, but camp shows go on even more so during peace time."

"A Night with Sigmund Romberg" is the second of the "composers shows" at the Hotel Pierre's Cotillion Room, succeeding the current salute to Victor Herbert with Ray Middleton, Dolores Perry and Jimmy Carroll, produced by Stanley Melba.

By an oddity of career the long-established leading tenor of the Met, Richard Tucker, made his first European appearance only last winter. He will now expand his foreign dates, playing Mexico in October for a warm-up to a later Latin American swing.

With formation of the new Edward E. Colton-George G. Gallantz-John Fernbach law firm, Morton L. Leavy, ex-Colton barrister, has become a partner in Levine, Rembar & Zolotar, which Ralph Fields also joins Jan. 1 next. Colton is a copyright specialist.

Frank M. Folsom, chairman of the executive committee of RCA, currently in Vienna as the Vatican Ambassador to the Atomic Energy conclave, will chairman the N. Y. Heart Fund's 1959 drive for the second successive year. Last year more than $1,500,000 was raised.

Money Dalmes, star of the Comedie Francaise, flew in from Paris to join her husband, Waldorf-Astoria veep Claude C. Philippe. Latter's now well-publicized income tax situation is thought by fellow-hosteliers and restaurateurs to be a case of "somebody blew the whistle."

Bill Hearst honorary chairman of the 10th annual campaign for the Jack Kriendler Memorial Foundation which has set a $150,000 goal. Co-founder of Jack & Charlie's "21," a heart victim at 51, sparked the foundation which, so far, has disbursed nearly $1,500,000 to finance research in rheumatic heart disease.

Paris' famed Hotel George V reportedly hot after Waldorf-Astoria vicepresident Claude C. Philippe, an American of French birth, to come back to Paris and take charge of running the Francois Dupre property on aggressive American lines, banquets, promotion and general merchandising, for which Philippe is w.k. intra-trade. Latter denies being interested.

Hildegarde's "new show business"—personals at fashion shows in department stores—has cued 7th Ave. interest in a line of Hildegarde couture. The "chantootsie from Milwaukee" has long been known for her fashionable attire, hence the MCA bookings into the big stores (Stern Bros. here and Paramus, N.J.), Rothschilds' in Minneapolis last week. She opens Oct. 22 at the Persian Room of the Hotel Plaza.

Yesterday (Tues.) was double-feature honor day for Esquire travel editor Richard Joseph. He received the Stella della Solidarieta Italian (Star of Italian Solidarity), comparable to the French Legion of Honor, for cementing Italo-American tourism in his writings and tv programs. Later in the day he was honor guest of the American Society of Travel Agents (ASTA) for a cocktailery in the Commodore Hotel on the 10th anni of his Esquire association.

Mexico City

By Pepe Romero
(25-22-54)

Tito Guizar emphatically denied rumor about retiring.

Singers, Alfredo Pineda and America Martin, and folk singer Alfredo Elias, will tour Europe.

Mexican-Spanish coproduction, "El Ultimo Cuple," (The Last Song) starring Sarita Montiel and Armando Calvo, breaking all exhibition records for Mexican first run films.

Pedro Vargas, Mexico's Bing Crosby, now telling anecdotes about his singing career, friendships throughout the world, and biographical notes on a nightly radio program over X.E.B.

Efforts are underway to break government's four pesos (32c) movie admission price, to make it possible for "80 Days" and "10 Commandments" to play at upped prices. Application has been made to permit a hike of two pesos to pave the way for Mexican biggie, "The Great Spectacle."

Minneapolis

By Les Rees
(*FR* 7-2609)

Edyth Bush Little Theatre offering "Stop Thief."

Chico Hamilton playing Lakeview night club return engagement.

"An Evening With Ella Fitzgerald" played Auditorium one-nighter.

St. Paul Civic Opera to present "Wizard of Oz," "The King and I" and "Pal Joey."

Mary Martin inked by U. of Minnesota Artists course "Celebrities" series Jan. 20.

Tommy Dorsey band under Warren Covington's baton played Prom Ballroom one-nighter.

Minneapolis Symphony conductor Antal Dorati conducting concerts at Brussels' Fair.

Chanteuse Hildegarde here for one day to comment on fashions at a loop apparel store.

Hotel Radisson Flame Room has Nick Lucas following fortnight of Rowan & Martin who broke supper club's record.

Met Opera singers Brian Sullivan, Dolores Wilson and Mildred Miller appeared in locally produced "Die Fledermaus."

U. of Minnesota Theatre fall-winter season to comprise "Importance of Being Earnest," Shaw's "Saint Joan," "The Scythe and the Sunset," "The Tempest" and "Pal Joey."

Singer Al Hibbler into Key nitery for reported 10 days at $3,000 with show that also includes exotic dancer Peaches Slayden and dancing Foushee Sisters. He followed songstress LaVern Baker.

Mississippi River Minnesota Centennial Celebration Showboat, a great success this summer, to be "toured" annually by U. of Minnesota Theatre, offering different oldtime melodrama tongue-in-cheek each summer.

London

(*COVent Garden* 0135-5-6-7)

O. W. Fischer in from Germany for first British film assignment.

Barry Sisters here for cabaret engagement at Colony Restaurant.

Eric Glass to Cannes for weekend and confabs with Belinda Lee.

John Kennedy Melling, lecturer, historian and critic, sailing for New York.

Robert Ardrey in town for opening of his new play, "Shadow of Heroes."

Claudia Cassidy, Chicago Tribune drama critic, in town catching new shows.

Comedian-actor Laurie Main to New York for tv dates. He plans to be away about a month.

Kay Thompson here on a dual mission, to launch a new BBC-TV program and her book, "Eloise."

Charlotte Frances invited to Hamburg for world preem of her new play, "Men, Women and Daughters."

Queen and Duke of Edinburgh to pay a formal visit to headquarters of independent Television Authority, Nov. 13.

Lord Birkett will be a guest at next week's Variety Club lunch, at which John McMillan will be "King for the Day."

Actor Sonnie Hale, under his nom-de-plume, Robert Munro, completed a new play, "The Kinsington Square," which is being readied for West End presentation.

Chicago

(*Delaware* 7-4984)

Erroll Garner giving Orchestra Hall concert.

Buddy Rich Quintet holding forth at Sutherland Hotel on southside.

Neville Black and troupe booked for modern dance concert at U. of Chicago.

Mike Wallace and Bennett Cerf here last week for stationery and office equipment convention.

Clarence Pirez, longtime singer of whimsy at Club Boyar, switched to La Cantina bar of Italian Village.

Ponytails, ABC-Paramount diskers of "Born Too Late," doing a singleton at Playboy Show Lounge this week.

Sarah Siddons Society holding late supper party after performance of "My Fair Lady" No. 5 to present Anne Rogers her SSS award as Chicago's actress of the year.

Ami Silvestre, Paul Fogarty's assistant on WGN-TV's morning exercise show, snared a part in current Drury Lane production of "Desk Set," in which Dody Goodman stars.

Ottawa

Three Jacks & A Jill into the Avalon Club.

Thrush Diane Galipeau at Interprovincial Hotel.

Jacques Mureau Trio in Manitwaki Inn, north of Ottawa.

Knights of Columbus sponsored Lone Star Rodeo in Auditorium.

Ukranian Bandurists Chorus into Coliseum for farewell concert before European tour.

Victoria de los Angeles preems season's Tremblay Concerts with one-nighter at Capitol Theatre.

Canadian Jazz Quartet, idle as a group since Circus Lounge shuttered, will open at St. Louis Hotel Oct. 27.

Peter Wood into his third Gatineau Club booking (6) this season after return from brief junket to England.

Drummer-chanter Eddie Ackland of Harry Pozy's Chaudiere Club band coaching moppet football league entry.

Tony Bennett billtopping Chaudiere Club show, backed by Ralph Sharon Trio plus augmented Harry Pozy house band.

Hart House orchestra, back from representing Canadian longhairs at Brussels, doing one-night shot at Technical School's auditorium. Boyd Neel batons.

Yasmina, exotic, grounded by hurricane Helene on her way to Gatineau Club booking. Thrush Lynn Cory rushed in to fill. Top-billing taken over by Jackie Winston.

Amsterdam

By Hans Saaltink
(121 *Pythagoras;* 56316)

KRO TV will present Max Mell's play "Joan of Arc" Oct. 6.

Horton Foote's "Trip to Bountiful" performed by "Puck" group.

Netherlands Opera opened season with Mozart's "Don Giovanni."

Jacob Krachmalnick new first concert master with Concertgebouw Orch.

"Theatre" group played Arthur Watkins' thriller, "Not in the Book."

"Jazz from Carnegie Hall" will be at Concertgebouw, Nov. 27, with J. J. Johnson and Kai Winding.

VPRO TV produced Stanley Mann's "For the Defense," with Gordon Heath, speaking Dutch, in lead.

Novel by Dutch author Simon Vestdijk, "The Doctor and the Prostitute," to be filmed. Pic will be Dutch-German coproduction.

Dutch soprano Gre Brouwenstijn left for month's stay in Buenos Aires. Next season she's set for 25 performances with Viennese Staatsoper.

Nederlandse Comedie will produce Danshenko's version of Dostostoievsky's novel, "The Estate Stepantshikovo." Pjotr Sharov will direct.

New balletmaster with Netherlands Opera is U.S. dancer James Albright. He was with American Ballet Theatre and N.Y. City Opera.

Richard Brooks in Amsterdam for one day, on his way to Switzerland, to work on next project, scripting of Sinclair Lewis' "Elmer Gantry."

Continental preem of Edinburgh Festival Ballet in Holland was critical failure. Crix attacked oldfashioned ideas and lack of fantasy of choreographers.

Bert Haanstra's first feature-length film, "Fanfare," will be preemed next month, at Tuschinsky Theatre in Amsterdam. Haanstra is known for his documentaries.

Paris

By Gene Moskowitz
(28 *rue Huchette, Odeon* 49-44)

French pic, "Le Desert De Pigalle," getting Catholic Award in Brussels.

New, 25-year-old pic director Etienne Perier gets his first feature assignment with "Bobosse."

Beauty experts & poll to choose "France's 25 most beautiful women" did not have Brigitte Bardot on list.

French newspapers carrying stories of hit of Metro's "Cat on a Hot Tin Roof" in U.S. and labeling it one of the most adult pix Hollywood has made to date.

Writer James Jones haunting Saint-Germain-Les-Pres district here for research on late, great jazz guitarist Django Reinhardt. Jones wants to do a film script based on Reinhardt life.

Eva Bartok and Dawn Addams in for film stints; Miss Bartok for Geza Radvanyi's "12 Hours," a suspense item; and Miss Addams for Raoul Andre's "Secret Professional" about premature birth.

Jacques Tati's recordbreaking "Mon Oncle" shifting firstrun status in two houses to a second exclusive stint in five nabes. Pic has already played to more than 500,000 and looks to hold for many more weeks before going into regular release.

Director Michel Boisrond spatting with producer Paul Graetz over use of an actress for pic he is now making, "Faibles Femmes." Boisrond wants Agnes Laurent for a top femme role and Graetz favors Jacqueline Sassard. Tiff may reach showdown when part comes into shooting range.

Rome

By Robert F. Hawkins
(*Stampa Estera;* 675 906)

"The Key" (Col) getting benefit gala screening here at Fiamma Theatre, proceeds to local orphanage.

Gina Lollobrigida flew in from Paris for quick visit between "The Law" and her upcoming "Solomon and Sheba."

Lilli Palmer signed by Carlo Ponti for forthcoming "Liaisons Dangereuses" (Dangerous Relations), to be directed by Roger Vadim.

Producer Felice Zapulla trying to land "Anna Lucasta" coproduction rights for local studio, to tie-in with Sugar Ray Robinson's European boxing swing.

Michelangelo Antonioni is Italian member of international jury which is to select "best pic of all time" at Brussels World Fair, from preselected bunch of finalists.

Renato Carosone re-signed by RAI-TV for two more "Music Hall" stints. "Torero" composer will also have Don Marino Barreto and Ernesto Bonino as guest stars.

William Dieterle plans to appear as an actor in his current "The Avenger," now shooting exteriors some 50 miles from Belgrade before returning to Rome for studio work.

Rossana Podesta to Barcelona soon for "A Glass of Whiskey," in which she costars with German actor Cobos. She's currently opposite Yvonne DeCarlo in "The Sword and the Cross."

Piero Tellini to direct his own story, titled "Nel Blu Dipinto di Blu," starting here soon with songsmith Domenico Modugno for Astoria Prods. Singer chants some new songs in pic titled after his recent hit.

Hollywood

Paddy Chayefsky arrived from N.Y.

Francoise Rosay to start a drama school in Hollywood.

Robert Aldrich returned from extended European stay.

Peyton Price new dramatic coach at Columbia Pictures.

Sessue Hayakawa to Tokyo to star in Toei's "Genghis Khan."

Irene Ryan off to Rome to join producer-husband Harold E. Knox.

Dale Robertson opens six-week rodeo tour this week in Indianapolis.

Derek Glynne, British agent, arrived to huddle with Jimmy McHugh Jr.

Rudolph Sternad skied to Australia for Stanley Kramer's "On the Beach."

Dann Cahn assumes new post of editorial consultant of Desilu Productions.

Grady Johnson joined Shavelson-Rose as unit publicist on "The Five Pennies."

Y. Frank Freeman joined Committee for Honoring Motion Picture Stars.

Conrad Hilton will be kudosed by Beverly Hills B'nai B'rith as 1958 "Man of the Year."

F. Arlington Valles left for Rome to handle costume designing on Bryna's "Spartacus."

Charles LeMaire drumbeating Deep South for 20th's "The Barbarian and the Geisha."

John Huston in from N.Y. for confabs with HHL on upcoming assignment, "The Unforgiven."

Hollywood Canteen Foundation donated $10,000 to state's American Legion's rehabilitation fund.

Gifford P. Eastwood named manager of Aragon Inc., operator of Aragon Ballroom, Santa Monica.

Jerry Pickman and Herb Steinberg to New Orleans for world preem of Paramount's "The Buccaneer."

Bernard Smith hopped to London for huddles with Harold Hecht and Burt Lancaster on H-H-L's "The Devil's Disciple."

Boston

By Guy Livingston
(344 *Little Bldg.; Hancock* 6-8386)

Elliot Norton, Record critic, reprising reviews on WGBH-TV Tuesday nights.

Gogi Grant current at Blinstrub's. Nat King Cole opens Monday (13) for one week.

Jana Lawrence, Hub-based thrush, shuttling back and forth from Manhattan dates.

Betty Kean & Lew Parker open at Bradford Roof for two weeks. Ruth Wallis follows Oct. 22 for one week.

George Wein inked Roberta Sherwood and Myron Cohen for upcoming dates at Storyville jazz nitery.

Samuel H. Schwartz, prexy of Jujamcyn Corp., in to o.o. Colonial Theatre for a $1,000,000 face lift and restoration with Frederick Fox, who will do decor and guide restoration. Long-range project will bring legit house back to "its Tiffany opulence," Schwartz said.

Australia

By Eric Gorrick
(*Film House, Sydney*)

Merry Macs a hit at Tivoli, Melbourne, for Tivoli loop.

Looks like "10 C's" will quit Prince Edward, Sydney, after a run of 30 weeks.

Key Aussie exhibitors aver they'll have tv "whipped" within next 12 months.

"Nude With Violin" continues record biz at Royal, Sydney, for J. C. Williamson Ltd.

Io Levoi, UA publicity director here, recovering from severe illness in Brisbane General Hospital.

Latest tv figures show there are 180,000 licensed sets in New South Wales and 118,000 in Victoria.

Svetlana Beriosova and Bryan Ashbridge here for Royal Covent Garden Ballet at Empire, Sydney.

"Curly on the Rack," Aussie drama by Ru Pullan, winding up so-so run at Elizabethan, Newtown.

Strawhat trade continues ok with "House by the Lake," "The Man," "Die Dreigroshenoper" and "Spring Song."

Michael Bergher, veepee of Columbia International, lookseeing New Zealand territory presently after Aussie tour.

Cinerama timed for New Zealand debut late next year at Mayfair, Auckland, under Amalgamated loop banner.

"Young Lions" (20th) pulling big biz to Hoyts' 2,300-seater Regent, Sydney. "Lions" is also a sellout in key nabes on day-and-date.

John McCallum here to take over job of assistant to Sir Frank Tait, chairman of J. C. Williamson Ltd. His wife, Google Withers, joins him later this year.

OBITUARIES

BILL E. BURTON

Bill E. Burton, 54, who entered show business as a musician and became one of the top personal managers of name bands and vocalists, died Oct. 3 in his West Hollywood home. He had been ill for six weeks, and death came as a result of a heart attack.

Instrumental in guiding Jimmy Dorsey to the top, Burton was the driving force behind the rise of Dick Haymes, Helen O'Connell, and most recently the Mary Kaye Trio. At times during his life he managed the Andrews Sisters and the Boswell Sisters. At the time of his death, he helmed careers of vocalists Helen Forrest and Ruth Olay, conductor-arranger Jerry Fielding, the Kings Four, as well as the Mary Kaye Trio.

Born in New York City, Burton wasn't out of his teens before he was playing violin with cabaret bands. He entered the management field while vaudeville flourished and toured with the acts he guided, then set his eye on top orchestras.

Known for having a biting sense of humor with an underlying tenderness and an especially vital interest in his clients, Burton took time off from his management ca-

GEORGE BLAKE

October 7, 1955

reer in the early 1950s to direct KPHO-TV in Phoenix, Ariz. He was a major contributing factor to success of the station which, at the time, was Arizona's only tv outlet.

A brother, Nat Burton, died in 1945 following a career as a successful composer, two of his most notable creations being "White Cliffs of Dover" and "Don't Let Your Love Go Wrong."

Survivors include his wife, actress Margo Woode; a son, daughter, brother and four sisters.

VICTOR W. NIXON

Victor W. Nixon, 70, theatre operator, mindreader and astrologer known professionally as Nixon, The Great, died of cancer Sept. 26 in Toronto. A native of Reading, Eng., he started his theatrical career in 1906 at the Frere Hall Theatre, Karachi, India. Later he toured the world with his own show under the name of Carl Rozello.

At various times Nixon was lessee and manager of the Opera House, Calcutta; Shintomiza Theatre, Tokyo, and a number of houses in England including the Pavillion

RAYMOND B. EGAN

Nov. 14, 1890 Oct. 13, 1952

Till We Meet Again

in Newbury. He was also considered a top mentalist with his one-man presentation, "Miracles in Mentalism" and was credited with many royal command performances.

Founder of the Wessex Magical Assn. in Bournemouth, Eng., Nixon came to Toronto three years ago. His last tv appearance in the U.S. was as a mystery guest on "What's My Line." At his death he was the world's youngest living veteran of the Boer War.

Surviving are his wife, the former Irene Lewis, stage comedienne and partner in her husband's onetime theatre operations and acts; son, daughter and a brother. His son, Geoffrey, is a magician-actor-producer whose stage name is Vic Perry.

RAYMOND R. MORGAN

Raymond R. Morgan, 63, head of the Hollywood ad agency bearing his name, died there Oct. 3 after a heart seizure at Mt. Sinai hospital. He had been under observation for a week after a previous heart attack and was making good progress until the time of his death.

One of the foremost advertising men on Coast since he launched his career in Frisco 38 years ago, Morgan won acclaim as a wizard of merchandising. He moved into radio early and among his properties were "Chandu the Magician," "Strange As It Seems," "Charlie Chan" and "Heart's Desire," which launched Ben Alexander in radio.

Other projects which he first projected and are still running are "Breakfast in Hollywood" (with Tom Breneman) and "Queen For a Day." While abroad he sold the foreign rights to "Queen" in a half dozen countries. He served in the first world war and in the last one was a dollar-a-year man for the Treasury.

Surviving are his wife, a son, Raymond Morgan, Jr., associated with him in the agency, and a brother.

EVERETT KEMP

Charles Everett Kemp, 84, the original "Uncle Ezra" of radio and veteran of chautauquas, motion pictures, radio and television, died of a heart attack Oct. 1 in Kansas City. His acting career spanned 60 years, and he was active on KCMO-TV until his death.

A native of Shelbyville, Ill., Kemp received dramatic training at McPherson (Kans.) College and in Chicago. He played the chautauqua circuits and became a star for the Redpath-Horner Company, which earned him a listing in "Who's Who." He also made some short films with Mr. and Mrs. Sidney Drew.

In 1928 Ted Malone originated the show, "Happy Hollow," with activity centered around the fictitious character, "Uncle Ezra." Kemp was originally cast in the role and played it for over 10 years. As late as a few months ago he did a an early morning disk jockey stint on KCMO.

Survived by a son.

WILLIAM J. GRIFFIN JR.

William J. Griffin Jr., 54, executive vice president of Kudner Advertising Agency, died Oct. 3 in New York.

After graduating from Dartmouth in 1925, he joined Erwin, Wasey & Co. after five years, he went to Lord & Thomas, where he worked closely with George Washington Hill on the Lucky Strike account. He joined J. Walter Thompson in 1939, as a vice president, senior group head and a board member. He went to Kudner in 1956.

Among the slogans he introduced were "My Bear is Rheingold the Dry Beer," "The Golden Throat" (for RCA) and played a major role in introducing "With men who know tobacco best, it's Luckies two to one" as well as the auctioneer's chant that which accompanied the slogan.

His wife, three sons and a brother survive.

WILLIAM HORSLEY

William Horsley, 87, film pioneer and a figure in the industry since 1911, died Oct. 2 in Hollywood. In retirement since 1946 when he sold Hollywood Film Enterprises (originally Horsley Film Laboratories), he entered the pix biz in Bayonne, N.J., in 1907, in association with his brother David.

In 1911, the brothers formed the Nestor Film Co., one of several firms which later merged to form Universal Pictures. Horsley in 1914 and '15 designed and supervised construction of Universal City, where U has headquartered to this day.

Horsley's Nestor company before the Universal combine spearheaded an association of indie producers which waged an early-day patent war against the majors. Between 1918 and 1924, Horsley built and operated several indie studios, and later founded his film lab.

Surviving are his wife and son.

GERTRUDE JENNINGS

Gertrude Jennings, 81, playwright, who wrote comedies for some of Britain's leading stage stars, died Sept. 28 in Fittleworth, England.

She began her career as an actress, appearing in the U.S. under the name of Gertrude Heniques. Her mother was Madeline Henriques, an American actress. Her father L. J. Jennings, was an editor on The New York Times and later a British member of Parliament. She wrote her first play, "Between the Soup and the Savory," in 1910 and her last, "Happy Memories," in 1935.

LAWRENCE BOLTON

Lawrence J. Bolton, 60, who during his 37 years in the theatre was an actor, stage manager, producer and writer, died Sept. 28 in East Orange, N.J. His last appearance was in the off-Broadway production of "Comic Strip," which closed recently.

During his career he held various posts in more than 30 Broadway productions. He was also general manager of the Central City (Colorado) Opera House Assn. for eight seasons starting in 1944. In 1943, he wrote a new book for "Die Fledermaus," produced on Broadway, and in 1945 organized a troupe which played "Rosalinda" in the Wagner Festival in Bayreuth, Germany.

Two sisters survive.

CLAIRE BENDER

Claire Bender, 53, said by friends to have been a leading German actress before coming to Chicago seven years ago, died Sept. 28 when fire swept her Chi apartment. Because of language difficulties, she had been working as a clerk for an insurance firm, but was much in demand for readings before groups in Chi's German community. Her father, the late Paul Bender, was a noted basso who had appeared several times with the Metropolitan Opera.

Survivors are unknown.

PATRICK FARRELL

Patrick Farrell, 49, managing director of Capitol and Allied Theatres, Dublin and Cork, died Sept. 27 in Dublin. An accountant by profession, he entered show business when his father, former Lord Mayor of Dublin, acquired the Capitol Theatre, a former Paramount house.

He is survived by his wife, two sons and two daughters. A brother, Peter Farrell, is general manager of the circuit.

TED MORELAND

Ted Moreland, 56, theatrical journalist, died Sept. 13 in Newcastle, Eng. He was also a lyric and script writer, and for some years penned a pillar, "On Tyne, Tees and Wear," for the now-defunct Performer, official weekly of the British Variety Artistes Federation. Survived by his wife and a son.

BERT YORKE

Bert Yorke, veteran vaudeville comedian, who was Fred Allen's first vaude partner, was found dead Sept. 30 in a Manhattan film house.

He also was teamed in a comedy act with Ed Lord, playing the leading vaude houses throughout the country including numerous stands at the Palace on Broadway.

BERT E. GRAETZ

Bert E. Graetz, 71, retired divisional sales manager of Motion Picture Advertising Service Co., Inc., Dallas, died Oct. 3 in that city of a heart attack.

Survived by his wife, son and niece.

JOSEPH L. ARMSTRONG

Joseph L. Armstrong, 81, music publisher, died Oct. 2 in Philadelphia. He was with Theodore Presser Co. from 1932 until his retirement in 1949.

Wife, two sons and three daughters survive.

ARTHUR J. DALY

Arthur J. Daly 70, a former actor and composer, died Oct. 1 in New Rochelle, New York. He had appeared in vaudeville and stock.

Daly was also a singer and wrote songs for the stage, including some for George M. Cohan and Rudy Vallee.

KAL KIRBY

Kal Kirby, 53, conductor and orchestra representative associated with the late Mark Warnow and more recently with Raymond Scott's "Hit Parade" orch, died Oct. 7 in New York.

His wife survives.

Wife, 45, of Monte Sideman, 21 Club, N.Y., executive, died Oct. 3 in New York after a long illness. She was the sister of Mac, Bob and Pete Kriendler and the late Jack, who, with Charles A. Berns, founded the original Jack & Charlie's 21 Club.

Mrs. Helen Pulaski Innes, 81, a leader in Philadelphia music circles for years, died Oct. 4 in that city. As local manager for many performers, she brought to Philly such artists as Heifetz, Gluck, Zimbalist, Paderewski and Kreisler. She also was manager of the N.Y. Symphony Orchestra before it merged with the N.Y. Philharmonic.

Edward Adolphe, 48, Houston public relations counselor and freelance magazine writer, died of a coronary thrombosis Sept. 29 in Houston, Tex. He was a reporter on the N. Y. Herald Tribune and night editor of Newsweek in Washington during the '30s.

Mrs. Minetta S. Behymer, 93, widow of pioneer impresario L. E. Behymer, died Oct. 2 in Los Angeles. Following her husband's death in 1947, she continued couple's 65-year joint career as impresarios until her retirement in 1951.

W. Charles Mueller, 75, a charter member of the Chicago Motion Picture Operators Local 110, died Sept. 25 in that city. He had been working for a nabe theatre until its recent shutdown. Survived by wife, three sons and two daughters.

Mrs. Elizabeth Stewart Moody, 65, night club and theatre owner, was killed by a tractor Sept. 29 on her farm near Conroe, Tex. She was owner of the Union Theatre and the Chinese Duck night club in the 1940s in Houston.

William H. Miller, 47, partner with his brother Dale, in Miller's Grove Drive-In Theatre near Troy, O., died Sept. 30 in Troy. His wife, two sons, two brothers and a sister survive.

Alexander Raab, Hungarian concert pianist who toured Europe between World Wars I and II, died Oct. 2 in Berkeley, Cal., where he had been teaching the past 20 years. Wife survives.

Frederick K. Rockett, 75, film pioneer who headed his own industrial film for 33 years, died of heart attack Oct. 2 in Hollywood. His wife and daughter survive.

Yorke Sherwood, 85, vet comedian, died Sept. 27 in Hollywood. For years he appeared with Mack Sennett and other comedy producers.

Ruth Viola Meyers, 57, dancer with the Will King Coast shows in the 1920s, died in San Francisco Sept. 28.

Sister of the late Thomas Wolfe, novelist, died Sept. 29 in Asheville, N.C. Her husband and brother survive.

Lydia Cornell, 91, sister of the late Peter C. Cornell, Buffalo legit theatre manager, and aunt of actress Katherine Cornell, died recently in Coburg, Ont.

Albert (Al) Strauss, 32, former staffer of WPTR and WTRI-TV, Albany, died Sept. 27 in that city after a long illness. His parents and two sisters survive.

Velda Mae Nixon, 31, former model and wife of actor Allan Nixon, died of burns sustained in home gas explosion Sept. 30 in Hollywood.

Daniel Webster Witmer, editor of the Old Kansas City Gazette-Globe for 19 years, died in South San Francisco, Cal., Sept. 27. He was 91. Wife, two sons and daughter survive.

Mother, of Morris Goff, the Abner of the former radio comedy team of "Lum 'n' Abner," died Oct. 5 in Mena, Arkansas.

Father, 68, of film attorney Seymour Simon died Sept. 29 in Chicago.

Douglas Hamilton, film director, died Sept. 27 in Carnoustie, Scotland.

Father, 76, of Bob Goldwater of NBC Press, died Sept. 27 in White Plains, N.Y.

Anne Frank

Continued from page 1

long work by Frierich Duerrenmat entitled "An Evening in Autumn." Second prize was taken by Yugoslavia with "The Bird" by Alex Obrenovic. In original music, Japan's NHK took first award for Toru Takemitsu's "Three Images." Second prize went to France for the radio ballet "The Strange Adventure of Gulliver at Lilliput."

Two American musical entries did not finish in the money. These were "Great and Marching Words" by Christopher LaFarge and William L. Fowler, and the cantata, "Trail of Life" by Paul A. Pisk.

American member of the juries was Ruby Mercer, representing the Broadcasting Foundation of America which sponsored American participation this year along with the Nat'l Assn. of Educational Broadcasters. The American delegate to the General Assembly of the Italia Prize is Seymour Siegel, WNYC's director and veep of BFA.

In the lead for the $7,000 tv documentary is Italy's "Isle of Favignana." The American entry from WBNS, Columbus, O., is based on the life of Christopher Columbus, and was penned by Gene McPherson.

MARRIAGES

Rose Sharp to Lou Praeger, London, Sept. 29. He's a bandleader and emcee of Associated-Rediffusion's "Palais Party;" she is his secretary.

Mary Patricia Kelly to Bill Steinbach, Pittsburgh, Oct. 4. He's a Washington, D.C., reporter for Westinghouse Broadcasting.

Anne O'Dell to Mike Olah, Pittsburgh, Sept. 26. Bride's on WWSW staff.

Mary Lou Starr to Joseph T. McCarthy, Pittsburgh, Sept. 15. Bride's the daughter of Lou Starr, nitery dancer and teacher.

Margie Kelly to Gerry Corrivean, Glasgow, Sept. 13. Bride is an ice-show skater.

Catherine Callaghan to Colin Davidovitz, at Glasgow, Sept. 20. He is Transmission Engineer at Southern Television, England.

Marion Mahoney to Joseph F. Johnston Jr., White Plains, N.Y., Sept. 27. Bride is secretary to CBS-TV daytime program veep Oscar Katz; he's with CBS personnel dept.

Judith Paige to Jack Ryland, New York, Oct. 6. Both are actors.

BIRTHS

Mr. and Mrs. Liam Hood, son, Edinburgh, Sept. 17. Mother is a former scenic designer; father's a tv producer and actor.

Mr. and Mrs. Arch Lustberg, son, Washington, Sept. 23. Father is drama and speech instructor at Catholic U.

Mr. and Mrs. Alben William Barkley Truitt, son, Washington, Sept. 24. Mother is Alison Wood, actress with Arena Stage.

Mr. and Mrs. Edward Carey, daughter, Chicago, Sept. 25. Father is an accountant for NBC in that city.

Mr. and Mrs. Jim Gates, daughter, Burbank, Cal., Sept. 25. Mother is former actress Beverly Kidd; father is KTTV (Hollywood) staff director.

Mr. and Mrs. Ranald MacDougall, son, Hollywood, Sept. 29. Mother is actress Nanette Fabray; father is a writer-director.

Mr. and Mrs. Stan Jarvis, twin son and daughter, Glasgow, Sept. 29. Father is assistant house manager at Empire Theatre, Glasgow.

Mr. and Mrs. Marty Portnoy, daughter, Philadelphia, Sept. 30. Father is a bandleader.

Mr. and Mrs. Sidney Gathrid, daughter, Philadelphia, Oct. 2. Father is a tv producer with N.W. Ayer.

Mr. and Mrs. Robert Ferrie, son, San Antonio, recently. Father is news editor there with KITE.

Mr. and Mrs. John Scuppo, daughter, New York, Oct. 1. Father is manager of field exploitation, NBC.

Mr. and Mrs. David Simonton, son, New York, Sept. 29. Mother is singer Kathy Linden.

Mr. and Mrs. Paul Knopf, son, New York, Oct. 5. Father is jazz composer-pianist.

Mr. and Mrs. Bob Butterfield, son, New York, Sept. 26. Father is NBC newsfilm traffic manager and coordinator.

Photo Book

Continued from page 2

American Theatre Roof Garden, the ballet rehearsal at the Met, Ethel Barrymore in "Captain Jinks of the Horse Marines," David Belasco in his study with his shirttails hanging out, Broadway in all its glory day and night, Mrs. Leslie Carter in "Du Barry," the Casino Theatre's stage door, Lillian Russell at Proctor's 23d St. Theatre, Sarah Bernhardt in her plush suite at the Hoffman House, the bill-room of the Charles Frohman theatres, the magic supply shop of Martinka & Co. on 6th Avenue where the brothers Martinka sold their "Talking Skull" trick and the disappearing card cannister and dozens of other shots of yesteryear's greasepaint luminaries.

Miss Mayer chose wisely from the vast collection for inclusion in the vast collection for inclusion in "Once Upon a City" and coincidentally with publication of the book on occasion of Byron's 80th birthday, the Museum of the City of New York this week opened a special exhibition of the photographer's work. More than 150 photographs in the book will be on view from yesterday (Tues.) through Jan. 4. Byron is still in business as a professional photographer, the fourth generation in the family which began in England more than 100 years ago.

The Mayer book is painstakingly documented and a splendid picture and text book for future Gotham historians, not to say anything of the endless delight it will afford the oldsters who knew Baghdad-By-the-Subway when. *Rans.*

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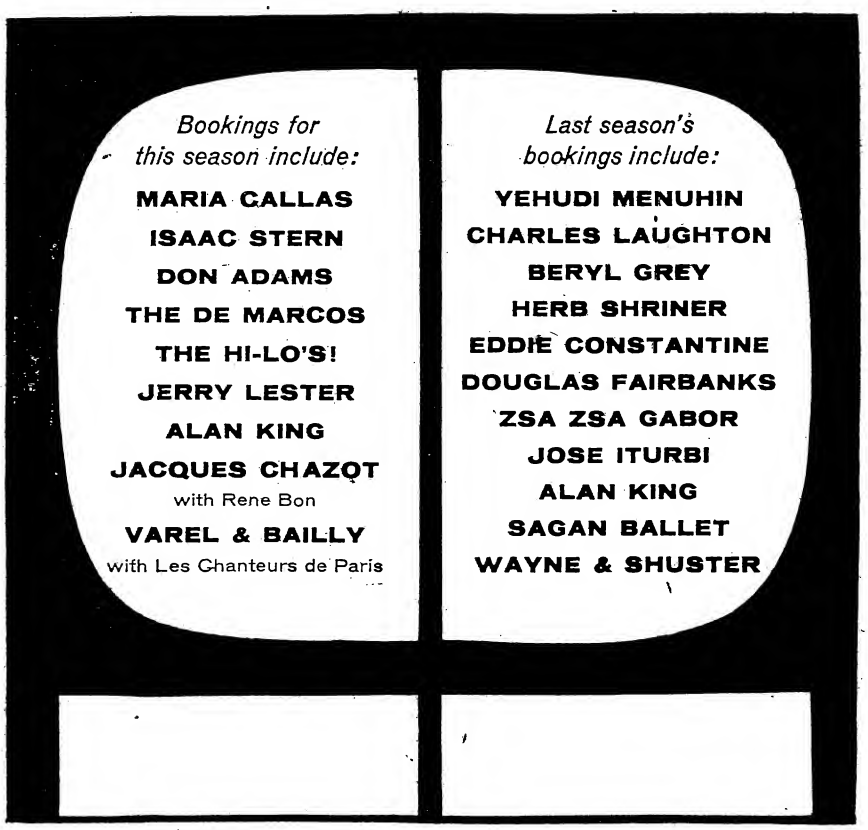

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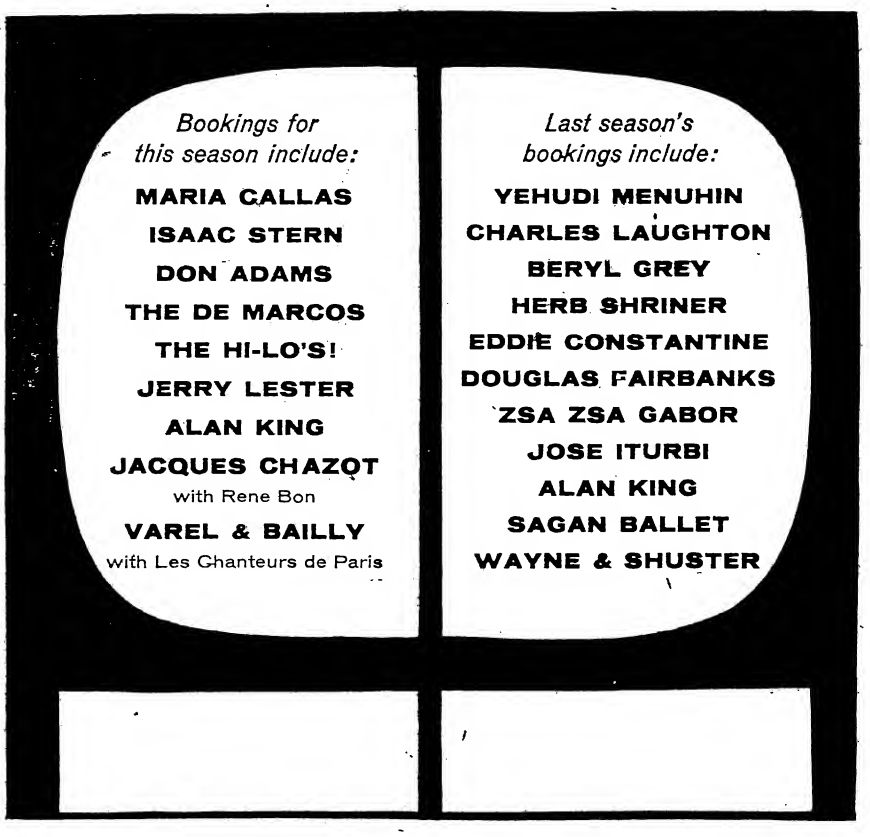

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Nary a Dull Moment in Any of 'The 9 Lives of Mike Todd,' Art Cohn's Biog

By ABEL GREEN

Whatever may be the end-result of l'affaire Debbie and Eddie and Liz there's no gainsaying the readership interest in Art Cohn's "The Nine Lives of Michael Todd" (Random House; $4.95). While the final segment—the showman's "ninth life"—brings the pinnacle of his flair for the grand manner into sharper focus, especially because of his global trailblazing to match, more or less, the titular "Around The World In 80 Days", there is more than sufficient interest in his other eight time spans.

Todd was a colorful character from his cradle days on. The Elizabeth Taylor romance and marriage merely glossed the icing on an already built-in, hectic career. Whatever made Mike Todd run, he was never dull. Book is a definitive closeup on a chameleon personality which his biographer, equally ill-fated as Todd, seldom glosses over.

Man of Many Comebacks

"The Nine Lives of Michael Todd" is an apt title indeed. He was "dead" financially, artistically, romantically many times, and he always bounced back. In the last two years he pyramided his climactic theatrical venture and his third marriage to the beauteous film star into headline proportions around the world.

He was on the road to the giant jackpot payoff of his life when his life was snuffed out in a plane crash on the morning of the Saturday night when the Friars Club in New York was to honor him as

(Continued on page 79)

Eisenhower or Dulles May Grace First Soviet Pact Film to Unveil

Washington, Oct. 14.

Talk is already heard that President Eisenhower or Secretary of State John Foster Dulles—or both—will attend the American premiere here of the first Russian feature-length film to play under new pact.

But plans are still nebulous awaiting the stateside return of the successful negotiators, Turner Shelton, U. S. Information Agency official, and Eric Johnston, Motion Picture Assn., of America president. Uncle Sam's reps, who autographed the agreement with Russian officials which will bring seven Soviet films here and send 10 Yank motion pictures there, are due in New York around Oct. 20.

They are stopping in Warsaw enroute to Budapest and Prague. Pair are also visiting Vienna.

The new U. S.-Russian agreement, technically in the form of a long "memorandum" and signed Thursday (9) is covered in separate news story, this issue.

Pat Boone, Eartha Kitt In Royal Vaude Gala

London, Oct. 14.

Pat Boone and Eartha Kitt have been named for the Royal Command Vaude Gala to be held Nov. 3 at the Coliseum. Bernard Delfont will present the show for the first time. Lineup includes principals of "My Fair Lady" headed by Rex Harrison, Julie Andrews and Stanley Holloway.

Excerpts from "Where's Charley?" and "The Merry Widow" will also be presented. More than 20 acts are making their royal debut including Antonio, Adele Leight, Kenneth More as well as the Mantovani and Victor Sylvester orchs.

Stein Cuts Melon For 8 in MCA

Jules C. Stein, board chairman of the affiliated Music Corp. of America companies, declared another series of distributions of common stock representing ownership of the sundry MCA units.

New stock allocations went to eight officers of the decentralized companies: Robert Brenner, Laurence Evans, Jerry Gershwin, Richard Lewis, Lou Lindsay, Abe Meyer, Jerry Zeitman and Mort Viner.

This increases the number of individual executives now owning stock in MCA to 56, in addition to the trustees of the MCA profit-sharing trusts, who hold ownership of MCA common stock for benefit of all participating employees.

BEAUCOUP REHEARSALS IN THE BLINTZ BELT

The blintzes belt on New York's lower 2d Ave. is becoming a stamping ground for rehearsing thesps. The five floors of the Central Plaza, above Ratners, popular dairy restaurant, have been taken over by tv and legit for rehearsals.

Going over their lines last week were Walter Pidgeon and Laraine Day for last Sunday's (12) NBC-TV special "Swiss Family Robinson"; Christopher Plummer and Julie Harris for NBC-TV's Monday (13) showing of "Johnny Belinda"; Jeanne Carson, Rise Stevens, Margaret O'Brien, Bill Hayes and Joel Grey for tomorrow's (Thurs.) CBS-TV version of Richard Adler's "Little Women"; and Jason Robards Jr. and Rosemary Harris for Broadway legit's upcoming "Disenchanted."

Needless to say, the lunchtime-break orders are for lox-and-bagel instead of ham-and-cheese.

Kathy Grant Scholarship

Austin, Tex., Oct. 14.

Mrs. Bing Crosby has established a scholarship fund at the U. of Texas to aid drama students.

Former Kathy Grant (Kathryn Grandstaff) is a drama graduate of the university.

She designated the fund as the Lillian Barkley Scholarship. Mrs. Barkley was her educational advisor during the early days at Columbia Studios in Hollywood.

Tout 'Rockenzorf' Hotel in N.Y. As 'Bigger'n Waldorf'

It is fairly set that Prudential Life will underwrite the new Rockefeller-Zeckendorf hotel operation at 51st St. and 6th Ave. and that is will be designed, from the plans up, to be "bigger than the Waldorf." The United Nations Hotel tag is out—this is being reserved for an east side location, contiguous to the UN, which will be part office buildings and part hotel, for UN executives and personnel.

Understood that William Zeckendorf Jr., who heads the recently developing offshoot of his father's Webb & Knapp realty Co., plans approaching Claude C. Philippe, v.p. of the Waldorf, to assume charge of the new hostelry, and sit in on the basic plans since physical design for service is an essential built-in plus for proper room and banquet catering, etc. (It is said that even the Waldorf-Astoria, in light of ultramodern demands for expeditious service, stage lighting, acoustics, facilities for radio and tv camera pickups at highlight functions, etc., would have been designed differently, were it planned post-midcentury.)

Joseph P. Binns, v.p. and managing director of the Waldorf, reportedly has also been approached by young Zeckendorf as the financial administrator, in line with making the new Rockefeller Center project "bigger than the Waldorf," hence his eyeing of the two top key personalities of the Park Ave. Hilton flagship—the financial man and the banquet manager with promotional qualifications, such as Philippe has.

Col. Serge Obolensky, vicechairman of Zeckendorf Hotels, who has brought many social events to the revitalized Hotel Astor, since the ZH management took it over, is also said to favor the Philippe

(Continued on page 67)

Folsom at Pope's Funeral

New York City's Mayor Wagner appointed Frank M. Folsom, chairman of the executive committee of the board of Radio Corp. of America, (and a Knight of Malta), as his official representative at the funeral of Pope Pius XII.

Folsom was en route home, via Rome, from the Atoms-for-Peace Conference in Vienna, to which he is permanent Ambassador for the Vatican, when Pontiff's death occurred. Folsom with Rev. Theodore M. Hessburgh, president of Notre Dame, the other Ambassador for the Vatican to the annual Vienna confab, had been received in private audience by the Pope only three weeks ago.

Sir Malcolm Sargent is on his third visit to Buenos Aires, to conduct the B. Aires Philharmonic. Then hops to Portugal.

Evangelists Better Show?

Minneapolis, Oct. 14.

In one year, 1958, three theatres here will have been converted into churches.

The latest is the neighborhood Chateau, a W. R. Frank circuit theatre, which has been bought by the Gospel Temple House of Refuge which will remodel it into a house of worship.

Previously, the United Paramount Loring, on the loop's fringe, became an evangelistic tabernacle. And after Bennie Berger failed to renew his lease of the Lyceum, which was the local legit house, anit over and it, too, has become other evangelistic group took a church.

Old Masters Wired for Sound

Washington, Oct. 14.

The National Gallery of Art has a new hi-fi gadget here to explain the masterpieces of such painters as Raphael, Botticelli, Rembrandt, Goya and others.

The system, developed here and the only one of its kind, is being looked over by other art galleries and will soon be duplicated in Pittsburgh's Carnegie Museum and Chicago's Art Institute. The installation in Pittsburgh is almost complete, and work is about to start in Chicago.

The system involves a tiny transistor radio-like gadget which hangs from a string around the neck and a single ear piece which looks like a hearing aid. All this, weighing about four ounces, picks up a hi-fi broadcast in the specially wired galleries which describes each painting there.

Rental is 25 cents, and in the last six months, 31,000 visitors to the gallery have used them. Frank McIntosh of Washington, developer for the McIntosch Amplifier for hi-fi addicts, worked out the system at the request of the gallery's director. The trade name is Telecron Lectours.

Gallery officials say the cost of installation and servicing would make prospects for profit slim at the 25-cent rental, but they do not have profit in mind.

ASCAP Sparks Memphis Tribute to W. C. Handy

Official ceremonies attendant to the dedication of a W. C. Handy Memorial Park in his native Memphis will be sparked by Paul Cunningham, president of the American Society of Composers, Authors and Publishers.

An ASCAP show of songsmiths will go on the Memphis radio-tv stations. The local dailies are also cooperating, notably editor Frank Halgren of the Memphis Commercial Appeal. The Society made a $5,000 financial grant for the rehabilitation of the park.

Joan Crawford To Helm Series

Hollywood, Oct. 14.

Negotiations are under way for Joan Crawford to star in and hostess her own vidpix series, which would be filmed for the 1959 season.

Goodson-Todman are dickering with Miss Crawford on the series which would be a dramatic half-hour anthology. Miss Crawford would hostess the entire series and star in 20 of the 39 segments, using guestars in the other episodes. Deal being discussed calls for her to be co-producer of the series.

Miss Crawford said she wants at least 40 scripts to pick from before going into production. "I'm not going to end up with a nervous breakdown, working hard and doing lousy scripts," she remarked.

Her plan is to film the vidpix in Hollywood, but do the hostessing stint and commercials in N. Y., where she now makes her home with her husband, Al Steele.

Miss Crawford is considering bids to guest on the Perry Como and Dinah Shore shows. She said "the only way I would do them is on film, and they have offered to do them this way. Live tv is not my medium. I just stand and look at the audience and freeze."

Hostest-With-Leastest Weight (and Food) Gets The Washington Needle

By LES CARPENTER

Washington, Oct. 14.

Fame, as it must to all Washington hostesses, came to Gwen Cafritz Monday (13).

The svelte, brunette Capital party-giver got equal time, although not equal treatment to rival hostess Perle Mesta, as fall gal for the Washington tent's Saints and Sinners show, headed by Harold Robinson.

Even producer-writer Les Kramer, who has turned out 180 S & S scripts, admitted that Gwen got harsher treatment, "because it is easier to be rough with Gwen."

The wife of the Washington real estate tycoon, Morris Cafritz, (she brags, "I'm the only hostess who can wear a bikini") is the third woman to be sainted by the Washington group. Predecessors of hostess-comedienne Cafritz are

(Continued on page 67)

MAXWELL RABB'S HYPO TO BEEFED-UP UNESCO

Culture in general, and show biz in particular, should get a hypo from the upcoming 6-week UNESCO conference in Paris, starting Nov. 4. Appointment of Maxwell Rabb, recently retired Secretary of the Cabinet, to head the 25-member U. S. delegation, is interpreted in official circles as indication that President Eisenhower hopes to give the sagging international organization new prestige and renewed vigor,

Rabb, always a good friend of all segments of the entertainment industry during his tenure as one of the top men on Ike's White House team, told VARIETY that he hopes to spark a beefed-up schedule for every phase of UNESCO's many-faceted program. The target of numerous Congressional brick-bats in the days of the influence of the late Sen. Joseph McCarthy, and

(Continued on page 67)

10/15

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ANTIDOTE FOR PESSIMISTS

National Boxoffice Survey

Biz Perks Up; 'Cat' Back in First, 'Geisha' Second, 'Defiant' 3d, 'Pacific' 4th, 'Yankees' 5th

Trade at first-runs shapes up better in numerous key cities covered by VARIETY this stanza. Upbeat apparently stems from lack of such distractions as the World Series and the fact that many keys benefited by the Columbus Day holiday. Cooler weather also started to help.

"Cat on Hot Tin Roof" (M-G), which dipped to second a week ago, is back in No. 1 spot this week. Newcomer "Barbarian and Geisha" (20th), which hinted promise last round, is moving into second place while "Defiant Ones" (UA) pushed to third position. Latter was fourth last stanza.

"South Pacific" (20th), third a week ago, is winding up fourth. "Damn Yankees" (WB), champ last session, is capturing fifth place. "Gigi" (M-G) is taking sixth money.

"South Seas Adventure" (Cinerama), first time it has had enough dates to classify for ratings, is finishing seventh on showings in four keys. "Big Country" (UA), sixth last round, is landing in eighth spot. "Man of West" (UA), a newcomer, is finishing ninth.

"Windjammer" (NT) is copping 10th money while "White Wilderness" (BV) will be 11th. "Me and Colonel" (Col) rounds out the Top 12. Runner-up films are "Search For Paradise" (Cinerama), "Streetcar Named Desire" (20th) (reissue) and "Reluctant Debutante" (M-G) in that order.

"Time of Desire" (Janus), a newcomer, is hep in Chi, good in Boston and nice in Cleveland. "Tale of Two Cities" (Rank), fine in Toronto and okay in Frisco, looks mild in Boston and light in Providence. "Old Man and Sea" (WB) shapes fine on preem week at N. Y. Criterion. "Decks Ran Red" (M-G) looms mild to drab on three initial playdates.

"Badlanders" (M-G), nice in Chi, is rated fair in both Detroit and Omaha. "The Hunters" (UA) looms brisk in Chi. "Queen of Outer Space" (AA) is okay in Detroit.

"Dunkirk" (M-G), big in Toronto, is quiet in Philly. "Night Heaven Fell" (Kings), due at N. Y. Odeon soon, looks hotsy in Philly.

"Around World in 80 Days" (UA), first time out of VARIETY ratings in more than a year, shapes socko in Frisco and excellent in L. A.

"Matchmaker" (Par), fair in L. A., looms good in N. Y. "Raw Wind in Eden" (U) is fairish in L. A.

"Attack of Puppet People" (Par) looks fair in Frisco. "Tank Battalion" (AI) shapes nice in Buffalo.

"Harry Black and Tiger" (20th), fairish in Cincy, is light in Omaha. "The Goddess" (Col) looms slim in Minneapolis.

(*Complete Boxoffice Reports on Pages 8-9*).

CONTRASTING 1958 TO '52 FOR MORAL

With 1958 coming into the homestretch, it's now a certainty that this will go down as the "year of the blockbusters."

Paul Raibourn, Paramount v.p. and top economist, noted in New York the highly unusual concentration of top money product. To cite a few, Warners' "Sayonara" will do around $9,000,000 in domestic rentals and another $5,000,000 in foreign. 20th-Fox's "Peyton Place" is figured at $7,000,000 in the domestic (United States and Canada) market.

Add to the list of blue-chip entries WB's "No Time for Sergeants," United Artists' "The Vikings" and Metro's "Cat on a Hot Tin Roof."

Columbia's "Bridge on the River Kwai" looks to go over $10,000,000 in domestic distribution gross.

UA hit the jackpot over the past year with six productions in the over-$3,000,000 category, namely "Witness for the Prosecution," "God's Little Acre," "Kings Go Forth," "Big Country," "Defiant Ones" and "Vikings." They'll all go over the $3,000,000 level in varying amounts and, observed UA president Arthur B. Krim, the roster excludes "Around the World in 80 Days." UA has several others close to the $3,000,00 mark, including "Legend of the Lost" and the Brigitte Bardot starrer, "La Parisienne."

Such an abundance of big-revenue pictures was unheard of, say, six years ago, commented Raibourn. Such films usually had come at the rate of about one per year.

Six Years Ago

Just for the record, a check was made with the big ones of 1952, as published in VARIETY. There were two boxoffice nifties in that year—Par's "Greatest Show on Earth" with a distribution gross of $12,000,000 and M-G's "Quo Vadis" with $10,500,000. But perhaps of the most significance is the fact that all film companies in 1952 turned out a combined total of only 16 productions grossing $3,000,000 or over. More time is needed, obviously, before the 1958 roster of blockbusters can be compiled but already it's certain to dwarf the 1952 list.

This latter-day showing is a major factor behind new picture making and thinking. They're coming bigger and there are more of them.

Krim rams home the point that UA, which was a pretty doubtful enterprise six years ago, is ready to release 29 major features within the next year. These are "major" in terms of production scope, story values, cast and credits and he provides the definite lineup to prove his point.

Last year UA delivered, as the company had earlier promised, 17 pix in that "major" classification.

Universal currently is putting together some promising packages, Par is underscoring it's schedule of 20 top-money contenders ($30,000,000 in negative investment exclusive of the talent participations), and Columbia has completely revised its production blueprinting with the emphasis on tall filmmaking coin.

The same can be said more or less throughout the American industry. Many films of the lesser-budget variety have been successful over the past year—successful in that they showed a profit.

But the really meaningful profit comes with the blockbusters and the producers are making an earnest and expensive effort to wind up with same. It could all be "fabulous."

With One-Print-Per-Exchange 20th's 'Streetcar' Reissue Now Grossing $350,000 and Posing Challenge

'Bidding' As Is

Hollywood, Oct. 14.

New slant on the higher mathematics of feature biz is offered by Universal ad-pub chief David Lipton, commentating on astronomical salaries, percentages and participations in film today, plus competitions among distribs for product.

"The most important bidding in the industry now," he opines, "is not the bidding (by exhibs) after a picture is made, but the bidding before a picture is made!"

Experience 20th-Fox has had with "Streetcar Named Desire" has added to an already widespread conviction that the industry has missed the boat with its reissue policy. Unless it's written off as a fluke, "Streetcar" proves that, if selected intelligently, reissues can still earn tidy sums.

Current expectation at 20th is that the Vivien Leigh-Marlon Brando starrer will gross $350,000 in 360 dates, adding substantially to the company's final quarter take. Success is written down largely to Brando, who has become a big name, and to the handling of the film.

Rather than put out a large number of prints, 20th general sales manager Alex Harrison provided only one print for each exchange "to let them do the best they can with it." Putting the sales staff on its mettle in that fashion paid off.

20th, incidentally, is reissuing "Streetcar" through a recent deal with producer Charles K. Feldman. Warners originally released the film, but was required to return the picture to Feldman after seven years.

Industry's attitude towards reissues has always been mixed. There was a time, for instance, when a New York theatreman wanted to convert a house into an "Academy Award" theatre where only Oscar winners would play. He didn't get to first base with the distributors, who took the position that the new product should be pushed.

Right now, on "The Late Show" on CBS Television, an Oscar champion parade is advertised and

(Continued on page 19)

Metro to Distrib Spain's 'Venganza' Around the World

In what's described as the first deal of its kind involving a major United States company, Metro is set to distribute a Spanish production on a worldwide basis. Move is designed to stimulate Spanish film-making, stated Morton A. Spring, president of Loew's International, which is the M-G overseas organization.

Deal was entered with Cesareo Gonzalez of Cesareo Gonzalez-Suevia Films and calls for M-G's global release of "La Venganza" (Vengeance), which received the 1958 Cannes Festival prize of the International Federation of the Cinematographic Press.

Film, in color, was produced in Spain by Manuel J. Goyanes. Cast is headed by Raf Vallone, Carmen Sevilla and Jorge Mistral, whose names carry weight in the Spanish and Latin American markets.

'ANDERSONVILLE' OFFER MADE TO G. STEVENS

Hollywood, Oct. 14.

Columbia is talking with producer-director George Stevens regarding his taking over its project "Andersonville," based on MacKinlay Kantor's best-seller. Dan Taradash has written the screenplay.

Studio plans a multi-million dollar production of the Civil War drama. Stevens is currently finishing work on "The Diary of Anne Frank," at 20th-Fox.

BRITISH PAIR SET DEAL

Sir Carol Reed and Greene Prep 'Havana' for Col

Columbia has wrapped up a deal with Sir Carol Reed and Grahame Greene for a picture based on the latter's novel, "Our Man in Havana," which Viking Press will publish in America. Greene is to do the script and Reed will produce and direct.

Reed and Greene were in New York over the past weekend and set the arrangement with Col.

Story concerns an English vacuum salesman in Havana who becomes an agent for the British Secret Service. It's a suspense melodrama.

Bob Perkins in Japan

Robert Perkins, son of Paramount distribution chief James Perkins, is in Japan at work on a telefilm series.

He and George Breakston are co-producing the series, which has a Far East background, in association with the Shaw Brothers of Singapore.

Par's 'Blob' No Slob; Science Fiction Itself: Cream From Peanuts

In a situation which reflects the extent of the twists and turns in film industry economics, in this instance on the upbeat, the Jack H. Harris production of "The Blob," science fiction entry, will gross about $1,500,000 for Paramount. The figure relates to distribution rental and means a profit for Par.

Harris made the picture strictly on his own at a cost of $150,000 (there was no distributor financing). Par bought "Blob" for $300,000, which means Harris came out with a neat profit before release.

Par followed through with an outlay of $300,000 for promotion which may be the significant point. For it means the bally in terms of expenditure amounts to twice the cost of negative investment.

Also significant is this: Harris, on his own, would be unlikely to allocate such an amount of promotion money for his picture. Par is in a position to do this and followed through on the reasoning that a sci-fi entry demands a special promotional push, particularly since there are no cast names to help the "sell."

Par and Harris both came out on top, as apparent, and this leaves the Monday-morning quarterbacks to wondering how things might have been if Harris, had he kept the picture rather than peddle it to Par.

As a result of this and numerous situations in the picture business the conviction is growing that the ad-pub work on numerous productions is almost as important, if not more so, than what had been regarded as the "sell" values of the production itself.

Leon Uris' novel of modern Israel, "Exodus" (Doubleday), which hit top-sales within 10 days of publication was picked from galleys by Otto Preminger four months ago.

Also-Ran for Sock Features Chi's Oriental Orients Toward Flesh Acts

Chicago, Oct. 14.

In another biz-building effort, the Oriental Theatre, 3,400-seat Chicago mainstemmer which has been up against an almost continuous boxoffice slough (for lack of sock product), is huddling with top-rated Windy City deejay Howard Miller on a possible stage presentation over the Christmas holiday. Miller would package and emcee the show, built around currently hot record names, and similar to shows he has produced for rival Balaban & Katz Chicago Theatre.

Oriental is going "legit" briefly to house the Mary Martin Columbia Concert unit Oct. 21-22, with likelihood it will dome some future longhair attractions brought in by Harry Zelzer's Allied Arts booking shop. Pictures, however, will continue as staple for the deluxer.

Any Excuse to Up B.O.

Minneapolis, Oct. 14.

Instead of the "regular" 90c after 5 p.m., it's $1.25 or $1.50 at loop theatres here much of the time now. Every "important" picture now commands advanced admissions, and there have been more than a couple dozen of them this year.

Latest is newest arrival "The Barbarian and the Geisha" and its tap is $1.25. Current with it are "The Big Country" and "Cat on a Hot Tin Roof" (7th week), $1.50, and "Damn Yankees" and "The Defiant Ones," in their second and third weeks, respectively, $1.25.

Lone houses charging the "regular" prices are the Gopher with "The Goddess" and the RKO Pan with a twin bill of reissues.

There are, too, of course, the hard-ticket "Search for Paradise" and "South Pacific" in the midst of long runs and at $2.65 top.

American International's $15,000,000 Financing Of 30 1959 Features

Hollywood, Oct. 14.

To provide more solid production values and a wider market for its expanding program, American International Pictures has allocated a record $15,000,000 for 30 features during 1959.

Higher budgets, according to prexy James H. Nicholson and v.p. Samuel Z. Arkoff, are no indication that American is interested in crashing the "A" market, but are merely recognition that gimmick pix can no longer be filmed on short purses and be successful.

American, now starting its fifth year in distribution and fourth in production, by year's end will have made about 62 films, Nicholson says, adding that exhibs "can count on us for approximately 15% of the total U. S. product available."

Upcoming agenda calls for four co-productions in CinemaScope and color, to cost between $500,000 and $1,000,000. These include "Horrors of the Black Museum," which Herman Cohen launches Oct. 20 in England; "She," produced-directed by Roger Corman

(Continued on page 19)

Indirect-Only Loans Loom As Ozoner's Hope

Washington, Oct. 14.

Chances of opening cheap interest, longterm Government small business loans to drive-in theatres seem all but lost, with the final decision to be announced within a few weeks, a high federal official predicts.

However a possible source of loan capital funneling (1) out of the U. S. Small Business Administration and (2) through private lenders will soon be available for ozoners.

The Small Business Investment

(Continued on page 19)

Kitza Hits Manhattan

Kitza, English-Greek chanteuse, is visiting in Manhattan following series of television appearances in London. She's en route to Cuba for a two-week stint at the Sans Souci there, opening Nov. 24.

Thereafter she's due back in Athens for a Greek feature film commitment.

Industry Needs Green Thumb To Make Little Situations Flourish; Kirsch Raps Goldwyn & Justice

By JACK PITMAN

Chicago, Oct. 14.

It's doubtful the Allied States Assn. convention winding here tomorrow (Wed.) needed someone to give it a "fighting tone." Present downbeat biz of independent exhibs, was assurance enough of the meeting's tenor. All the same, confab keynoter Jack Kirsch, a former head of the group, gave what came close, at least, to a "Harry Truman Special." In his own "give-'em-hell" way, Kirsch:

(1) Challenged the big distributors' theory that fewer theatres will bring back prosperity by asserting that the industry "cannot survive half sick and half well";

(2) Blamed the Attorney-General in Washington for flabby enforcement of the consent decrees;

(3) Urged restoration of the indie theatres as the only way to save the industry.

Citing Sam Goldwyn as an apostle of the prune-the-rose-bush doctrine, Kirsch observed that second to the possible selloff of post-'48 features to tv, "the greatest menace to our business is the attitude . . . in high places that there should be fewer pictures shown in fewer theatres." This notion holds that the economics of picture-making and distribution nowadays are dictating such reorientation. Cinch result would be longer firstrun dates and more roadshowing—what Kirsch calls a "tightly restricted method of marketing pictures," and a plan that naturally appeals to the large theatre circuits.

Recalls '10 C's' Complaint

Keynoter illustrated by reprising the Allied-sparked rumpus over the marketing of Paramount's "Ten Commandments." The exhibitors' organization has been most vocal in claiming the larger circuit houses were favored on sub-runs of the pic. Though he didn't name Balaban & Katz (Chi area's largest chain) overtly, he noted that "10 C's" first outlying engagement here was limited to five of 50 eligible situations—and all five were B&K houses.

What of the charge that little indies have no beef in view of the seemingly paltry rentals they pay? A specious coverup, Kirsch indicated, because rentals "must be judged in the light of selling policies and practices which have a depressing effect on the (indie) theatres . . ." The point: low rentals are indivisible from stale product. Let the majors adhere to the letter and spirit of the Paramount decrees in the matter of

(Continued on page 20)

Allied Awaits Skouras

Chicago, Oct. 14.

Top attraction at Allied States Assn. Morrison Hotel convention is 20th-Fox prez Spyros Skouras, set to address the delegates tomorrow (Wed.) under the prosaic title, *"How to Improve Our Business."*

There was no hint of the talk's content, confab chairman and keynoter Jack Kirsch replying to queries that even he didn't know. Kirsch, however, labeled it "an important message," adding:

"He (Skouras) does not have a scatter-gun mind and we may be sure that he is planning to say something worth while. Possibly he will advocate some form of nation-wide business-building plan that will benefit all kinds of theatres . . ."

Sub-Teens Appeal In Continental's 8-Feature Cycle

The fist children's film series, called "Adventure," has been packaged by Continental Distributing and will be offered to U.S. theatres after the first of the year.

Series, aimed at the sub-teens (ages 8-12), will consist of eight full-length features, each accompanied by a serial and U.S.-made shorts. Pictures come from abroad, primarily from the Children's Film Foundation in Britain which has a full library of children's films. Walter Reade Jr., prez of Continental, has taken an option on all of these pictures.

Oscar Morgan, formerly shorts subject and newsreel sales chief for Paramount, will be in charge of selling the series, which has been put together with the active cooperation of Mrs. Marjorie M. Dawson, formerly community relations director for the Motion Picture Assn. of America, and lately an official State Dept. observer at the Children's Film Festival in Brussels.

The films in the "Adventure" series have been tested to make certain peaks of action and offer

(Continued on page 21)

L. A. to N. Y.

Martin Balsam
Peter Brown
MacDonald Carey
John Cassavetes
Joan Collins
Paul Cunningham
Andy Devine
D. A. Doran
Bill Dozier
Vera Ellen
Sam Gallu
James Garner
Paul Gregory
Abner J. Greshler
Ty Hardin
Fred Henry
Pinky Herman
Will Hutchins
Claire Kelly
Jack Kelly
John Kerr
Phyllis Kirk
Ernie Kovacs
Gus Lampe
Peter Lawford
Irving P. Lazar
Sam Levenson
Alan W. Livingston
Mack Millar
William Perlberg
Wayde Preston
John Russell
Bob Schear
Penny Singleton
Walter Slezak
George Stevens
Robert Stevens
Steve Stevens Jr.
Tom Tully
Haskell Wexler
Yale Wexler

New York to Europe

Derek Glyane
Laslo Halasz
Beldon Katleman
Marvin Minoff
George Pal
Norman Reader
Bill Stern
Max E. Youngstein

New York to L. A.

Leon Ames
Caroline Burke
Judy Campbell
Richard Carlson
Jill Corey
Henry Denker
Steve Homsy
Jack LeVien
Cathleen Nesbitt
Robert H. O'Brien
Tony Travers
Joseph R. Vogel

Triple-Featuring

Dallas, Oct. 14,

Rialto, on theatre row, reopened Friday (10) under new operation — a partnership of Bill Martin, Luther York and Charley Wolf. Daily triple-feature policy will include a western, a mystery or science-fiction film and a dramatic feature, but all will be repeats.

Filmer was a Trans-Texas Theatre house until Robert Hartgrove, owner of Twin Hi-Ways Drive-In here, took over operation last spring. He closed the house Sunday (5). Hartgrove also recently closed his film distribution outlet, Exhibitor Pictures, on film row.

Hoare: Lion Will N.Y.-Rep Others; Bromhead In U.S.

New U. S. office of British Lion-International eventually will seek to represent British producers other than those producing for and releasing through British Lion, Victor Hoare, managing director of Lion-International, revealed in N.Y. last week. Hoare is in the States to introduce Michael Bromhead, L-I's new U. S. rep, to the trade.

"We'll certainly be open for that sort of representation, but not before we make sure that we can do a good job for ourselves," Hoare said. In the past, he had covered the States by making several trips a year to N. Y. to sell the new releases. "We now realize that we need a permanent representative," he commented. "This business of coming over for a few days, and having to sell under pressure is no good."

Bromhead, who is on the British Lion board, said he'd have about a dozen pictures available. Plan is to withhold the television rights wherever possible. Among the titles Bromhead will seek to place in distribution are "Virgin Island," with Sidney Poitier and John Cassavetes; "Behind the Mask," a hospital picture; "The Man Upstairs," and following these — "Honeymoon," a Michael Powell production shot in Spain and "Carlton Brown of the EFA (Foreign Office)." There'll be two more after that.

Lion-International's business abroad is up 10% over 1957, Hoare reported. "We're very optimistic," he said. "If we weren't, we wouldn't have spent £400,000 on new studios." One of Bromhead's duties in the States will be

(Continued on page 19)

Europe to N. Y.

Louis Barbano
Harry Belafonte
Colette Brosset
"La Plume de Ma Tante" cast
Roger Caccia
John Conte
Frank Daubray
Richard Davis
Robert Dhery
Christian Duvaleix
Frank M. Folsom
Jacqueline Francois
Marvin Frank
Kenneth N. Hargreaves
Jack Hylton
Burt Lancaster
Jacques Legras
Pierre Olaf
Nicole Parent
Rose Parker
Henri Penner
Sir Carol Reed
Timmie Rogers
Laurence Soupault
Arthur S. Wenzel

Worldwide Rental Guess: $500-Mil

"I don't have the specific figures," said an officer of a major picture corporation, but it's a fair guess that the principal distributors are grossing about $500,000,000 in annual worldwide rentals."

Rentals on the overall amount to approximately 25% of the total boxoffice gross. Latter therefore is put at $2,000,000,000. This is money coming in only from American pictures and relates to the product of seven companies.

Exec now comes to his point: "While many individual pictures are now being talked about, the public has lost sight of the scope of the industry itself."

The spokesman said he found many of his non-industry associates amazed to head of the figures he offers. "They had picked up the impression that the Yank film trade was dwindling into sort of a fiscal obscurity. And what's obscure about $2,000,000,000?"

New York Sound Track

A German company has the "best" on the rest of the world in latching on to the current topicality of the Vatican story. It shot inside the Vatican, and for the first time inside St. Peter's, this summer.

20th-Fox's 1958 drive-in rentals will run to about $7,500,000. Would have been higher had it not been for a very wet spring.

Excerpt from **William K. Zinsser's** article in Esquire on the trials of a film critic (See separate story):

"I often heard it rumored about town that a certain company was 'out to get me' and though I took the rumor as a compliment to my critical standards, it created an unpleasant working climate. I was always surprised that the movie industry in general, and one company in particular, took such pride in their bullying skill."

Now that its number one on the best-seller list and sold for filming, **Jack Perlis** quips that "Lolita" on the air would be a natural for the **Kraft-Ebing** Music Hall . . .

News Magazine of the Screen bowing out of the school newsreel field, leaving it entirely to Screen News Digest, the Hearst Metrotone News outfit . . . **Alex Harrison,** 20th-Fox general sales manager, huddled Monday (13) with **John Bertero,** National Theatres prez, and **Gerald Cantor,** Bevhills banker and NT board member.

Herb Steinberg was in for talks at the homeoffice, his first visit since becoming publicity head at the Paramount studio. His wife, **Carol,** likes the west (their new home is in Encino) so much she refused to come to Gotham for even a quickie visit.

Massimiliana, daughter of **Umberto Orlandi** (he's head of Warner Bros. operations in Italy) getting married to Renzo Piattelli in Rome next Sunday, Oct. 19. Parents' address is via IV Novembre 152, Rome.

20th-Fox has yanked "Rally Round the Flag Boys" from its fourth quarter release sked . . . Greek director **Michel Cacoyannis** and the Soviets' **Gregory Tchoukrai** join the Brussels jury to pick the best films of all time . . . **Robert Aldrich** checked into N.Y. from Europe . . . **Bud Kornheiser,** former art director for Warner Bros., joins Fieldston Studios in an exec capacity . . . **Jacques Flaud,** director of France's Centre National de la Cinematographie, due in Gotham, coming up from the Mexican film fest . . . 20th-Fox prez **Spyros P. Skouras** went to Mississippi for a tanker launching. He's due back today (Wed.) for the "Roots of Heaven" preem, after attending the Allied States convention in Chicago.

Roy Rogers Enterprises Inc. authorized to conduct a wearing apparel business in New York, with capital stock of $20,000, $1 par value. Directors are **J. Robert Post Jr.,** of Gibson, Dunn & Crutcher, **John A. Sage** both of Los Angeles, and **Henry W. Parke** of N.Y.

Danny Kaye and **Sylvia Fine** bought "Cochin Trader," original by **Her Manheim,** for projected production under their Dena banner . . . **Jack Lemmon** takes over role previously nixed by **Glenn Ford** in Columbia Pictures "The Last Angry Man," in which he'll costar with **Paul Muni** . . . 20th-Fox is paging **Fred Astaire** for priest role in "Say One for Me," for which **Alec Guinness** was originally sought . . . **Pedro Armendariz** has costar role with **Robert Mitchum** and **Julie London** in MPL's "The Wonderful Country," for United Artists release . . .

When **James MacArthur,** 20, son of **Helen Hayes,** returns from shooting **Walt Disney's** "Third Man of the Mountains" overseas, he will marry actress **Joyce Bulifant** on Nov. 2 . . . UA sales veepee **Arnold M. Picker's** daughter. **Joyce Diane,** Finch undergraduate, headed for a December wedding to **Ned David Frank,** son of N.Y. Supreme Court Justice **Harry B. Frank.**

Stanley Walker, former N.Y. Herald Tribune city editor, Gotham rounder, author of "Night Club Era," etc., signing himself "cattle baron and patriot," writes from Lampasas, Texas, where he has retired to the great outdoors:

"I grow old with as much grace as possible. Scenery fair, food great, cattle fat. My place is about the size and shape of Central Park, but hillier. We have no statues, however, and no muggers. . . . I miss the lobster at Jim Moore's. So, if you come down here for a visit you'd better bring your own lobster. I also miss Mr. Moore, an ornery but delightful old bandit. I still laugh about one Sunday night when he was watching me eat at the table just inside the kitchen. He kept watching a couple of showgirls who were eating at a nearby table. Finally he called over old Watson, the waiter, and said "Those are nice girls. I like to have 'em in here. But they don't have much money. So when you make out the check don't charge 'em for the bread and butter."

Philip Dunne will script-direct 20th-Fox's "Blue Denim," **Charles Brackett** production . . . **Doris Day** is up for title role in Metro's "The **Elsie Janis** Story" . . . Arrowhead Productions formed by director **Richard L. Bare** and Texas financier **Herbert Barnum Seeley** for program of six indies, turned out in packages of two . . . **Leigh Weld** [illegible] writing team of **Irving Ravetch** and **Harriet Frank Jr.,** on non-exclusive five-year pact . . . **Dorothy Malone** joins **Henry Fonda, Richard Widmark** and **Anthony Quinn** in 20th-Fox' "Warlock"

Mary Pickford recently told the Paris press that the most important directorial contributions to the screen from inception of the art were by **D. W. Griffith, Charles Chaplin, Sergei Eisenstein, Eric Von Stroheim** and **Michael Nieland.** Miss Pickford also gave a nod to the oldtime French director **Maurice Tourneur** and felt that **Stanley Kramer** was one of the most enterprising producers today.

Visitors to Senior's 1890 style general merchandise store, two hours from Broadway in the dairy country village of Montgomery, N.Y. (population 1,200) are unlikely to suspect that the proprietor, 85-year-old **Tom Hadaway,** is a member of a theatrical family, veteran trouper of the early 1900's and husband of the late **Theresa Bryant,** a Florodora girl. In the course of a 30-year career as an actor he appeared in Shakesperian plays, musicals and dramas with **Tyrone Power Sr., Ada Rehan, May Robson, Arthur Donaldson** and **James T. Powers.** He and his late wife (daughter of minstrel **Dan Bryant**) were last in "Merton of the Movies."

There hasn't been a film classic since the early 1930's **Gregory Peck** opined to **Stan Helleur** of Toronto Globe & Mail. He named three of that period: **Lewis Milestone's** "All Quiet On the Western Front," the French "Grand Illusion" and **John Ford's** "The Informer." Closest since then, Peck added, was **David Lean's** "Bridge On the River Kwai" —"but it wasn't quite. I can't think of any others."

Russia's effort to win friends in the U.S. through its monthly magazine, "U.S.S.R.," which somewhat resembles Look, places heavy emphasis on Soviet entertainment in the current issue. The magazine is published in English and distributed to American newsstands through the Soviet Embassy in Washington under a joint U.S.-Russian agreement which permits this Government to sell its magazine, "Amerika" in Commieland each month. Featured in the latest issue are articles about a new children's play called "The Will of the Pike" which is said to have been socko in Moscow, about **Leopold Stokowski's** visit to the Soviet and about the new Drama Theatre in Alma-Ata, capital of Kazakhstan.

Louis Hayward and **Arthur Lyons,** set to produce "Lysistrata," are studying offer by Italian producer **Ottavio Poggi** to co-produce, latter reputedly offering to provide $1,000,000 below-the-line allocation in return for Continental distribution rights and share of profits . . . **Thelma Ritter** inked for **Frank Capra's** "All My Tomorrows," starring **Frank Sinatra, Edward G. Robinson, Eleanor Parker** and **Carolyn Jones,** for UA release.

ILLINOIS: A CRITICS' SAHARA

Zinsser Lights Fuse on Critics' Issue

The explosive issue of the N.Y. metropolitan reviewers' tender relations with the major film companies is given its first public (as against trade, that is to say, in VARIETY) airing by William K. Zinsser, former film critic of the N.Y. Herald Tribune, in an article due out this week in Esquire Magazine.

The piece lays it out in cold type the day of the "independent" film reveiwer in N.Y. newspapers has virtually passed, a result of an economic situation in which honest opinion must increasingly bow to the advertising dollar. There are few heroes in Zinsser's story.

Zinsser implies not only that he left the job (to become a Trib editorial writer) while the leaving was still good, i.e. before being either pushed out or forced to "soften" his writeups, but he also has some pithy comments re a critic's value to his paper. Quote:

"A critic is useful—to his readers and to the art form that he is reviewing—only if he has standards. If he praises every picture, his readers quickly realize that his reviews are meaningless, and they stop reading. Then the studios stop advertising—for why advertise if reader interest has been killed off? Thus both the newspaper business and the movie business lose."

The Esquire piece actually is taken from the last chapter of Zinsser's upcoming book, "Seen Any Good Movies Lately?," which Doubleday will publish in December. Though Zinsser has always protested that he left the reviewing job of his own volition, and wasn't pushed out by pressure from any film company, Broadway interpreted it's own way the fact that he's been replaced in the job by Paul V. Beckley, who leans backwards not to be "harsh." Trib film criticism now is matched in kindness only by the N.Y. Daily News.

Justin Gilbert on Spot

The Zinsser article appears at a time when the general subject of the critic's relations with the ad-pub heads is once again highlighted by an incident involving Justin Gilbert of the N.Y. Mirror and 20th-Fox's ad-pub v.p. Charles Einfeld. Friction evolves around Gilbert's review of 20th's "The Hunters." Claiming that Gilbert sloughed it off, Einfeld cabled Mirror publisher Charles McCabe, then in Rome, to express his "shocked regret" over the "shabby dismissal" of the film in the Mirror. He called Gilbert's treatment "insulting" and added that it was "unlike the long honorable Hearst newspaper tradition to ignore such a patriotic effort in the public interest." The amount of advertising 20th had done for "The Hunters" in the Mirror was mentioned.

Gilbert may develop into a "cause celebre" if today's (15) meeting of the N.Y. Film Critics Circle to mull over the topic of film company pressure brings action. Bolder than most of the critics themselves, Einfeld said last week he'd be "delighted" to discuss the whole question publicly. "I've got the same right as anybody else, if anything more so, to complain if my company is unfairly damaged," he maintained.

In his article, Zinsser traces the reasons— (a) sluggish film business and (b) a shaky newspaper business that have combined in creating a closer tie between ads and reviews. "By all the rules of journalism, there should be no relation between advertising lineage and editorial content," he writes. "And yet it is generally assumed, in New York motion picture circles, that a movie studio can soften an adverse review—in advance—by bringing pressure on a newspaper. *This assumption is more correct than anyone will admit.*"

There is good reason to believe that the studios over the past 10 or 15 years have managed to get several critics fired, Zinsser opines, although specifying that this hasn't happened on his own paper, the N.Y. Herald Tribune. And yet, the departure of the much-admired Otis Guernsey from the film critic's post at the Trib has never been adequately "explained," and it is known that a good deal of pressure was brought to bear on Zinsser himself. The roof really fell in on him when he panned "South Pacific" and "A Farewell to Arms."

Apparently Zinsser saw the handwriting on the wall. "As the fortunes of the movie industry began to sag alarmingly, I could see that the sands were shifting (at the Tribune), and I asked for my release," he says. It appeared obvious to him that, with Hollywood due to duplicate the big spectacle type films which he found worthless. his situation would become increasingly precarious.

Zinsser notes that "bravery in the face of movie companies can be very expensive, and it is hardly appreciated at all by the general public. Even the iciest movie critic cannot forget that the pressure is always on. Bosley Crowther (of the N.Y. Times) has taken many public lashings from the movie industry. These blasts, appearing in trade papers and magazines, have even tried to discredit Crowther with innuendoes about his personal life and political views."

One of the film trade dailies in N.Y. last week ran a listing of the "Old Man and the Sea" reviews, heading it, 'Times' Review Rebutted." However, in the story it said that "The metropolitan critics were strongly and evenly divided, pro and con. Some of the critics, the trade noted, appeared to go out of their way to register an adverse reaction." Though Crowther's review was the strongest, the generally uncritical Daily News gave the picture only three stars ("A Certain Smile" rated four) and the Mirror and the Journal-American also voiced reservations.

The companies heretofore centered their fire on Crowther who on many pictures, specifically the type of "Old Man and the Sea," has the widest influence and is most often quoted by other critics around the country.

Tricks of the Trade

The position of the film execs re the critics is largely one of *"What have you done for me lately?"* Comment is voiced frequently that the scribes make their living off the business, therefore are part of it and should "help" it via sympathetic comments. Zinsser's article quotes Archer Winston, the critic of the N.Y. Post, thusly:

"There are many ways of neutralizing, softening and counteracting the opinions of movie critics, and the movie companies know them all, and use them whenever it seems advantageous to do so. I don't blame them, though I think they're shortsighted in trying to reduce the New York movie critics to the status of unpaid press agents. I do blame those, including myself, who have failed to bring to public attention every slightest indication that there is something rotten in the state of New York City movie reviewing in the daily papers."

Maintaining that good criticism is a constructive force, Zinsser says he regrets that "movie criticism is losing its fiber. Under present conditions, as the industry slides into its last decline, no good critic can be truly at ease. This discomfort of the job dwarfs all the others." And he concludes: "I don't think that, since the movie industry is dying, the critic is duty bound to keep it alive with nice words."

ONLY TWO IN STATE 'SERIOUS'

Chicago, Oct. 14.

Newspapers in the sticks don't so much nix pix as they ignore them in terms of intellectual consideration. Reviews, let alone serious criticism, are far and few between.

That's how it tallies from a check of midwest gazettes, whose smalltown-to-rural readership has at the most, generally, only a puff precis of the new pictures to help guide its ticket-buying. VARIETY's sampling indicates this status will continue quo.

Situation, of course, is double-edged for exhibitors and distributors. Albeit classy product would likely benefit at the boxoffice from presumably a favorable audit, run-of-the-mill features, especially if they lack star value or other recognizable bait, could be expected to suffer some if the reviewer carped. As it stands, exhibs—and their customers—take a kind of "pot luck," particularly in towns where reviews are verboten entirely.

All communities sampled are in Illinois, and only two sheets covered run critiques on a regular basis, and then with insufficient frequency to keep up with the flow of new pictures into their respective towns. An example is the Elgin Courier-News, which may carry one review a week, plucking it off the Copley chain wire as written by San Diego-based Ed Martin.

Rockford, where the morning Star and the evening Register-Republic are jointly owned, only the former carries a regular staff review, and only in the Sunday editions. Sister gazette, it's explained, usually needs a news peg if it bothers at all, and cites "The Hunters" (20th), which was treated only because a local man had served in the squadron depicted in the film.

Joliet, Elgin, Etc

As if to demonstrate a certain autonomy, Joliet Herald-News, also part of the Copley chain, skips reviews altogether, notwithstanding fact the town has four firstrun theatres. The daily has also cut back (one of the few to do so) its space allocation for films generally, said to have resulted over a quarrel on disproportionate coverage as between the Great States houses and the independent Mode theatre. "We were," says managing editor Dan Albrecht, "unable to satisfy either one."

Elgin, it's to be noted, may have some basis for resisting celluloids, inasmuch as the town (with 48,000) has but one hardtop in operation. (Great States circuit's bid to reopen the Grove, divested from the chain under the government consent decree, is pending before the Justice Dept.)

There's a "no review" policy at the News-Sun in Waukegan, where three firstruns vie, and in the Champaign-Urbana area, where the Courier favors live local productions, usually via the U. of Illinois. One staffer explains, "There's just an opposition policy on the paper toward it (pic reviews)." Attitude, he hints, probably stems from the notion that the community has a high education level because of the university, the reasoning being that those about who care would more readily take their film cues from such sources as the New Yorker, Time and the N. Y. Times.

The Star in Peoria, state's second largest city, will allot space to only "outstanding pictures," presumably deciding which ones so rate by arbitrary criteria.

What little reviewing there is (of local origin), the sampling found, is handled by an editorial staffer, and not a space salesman wearing two hats, a situation not uncommon in American journalism.

Managements were also queried on amount of space granted to news of pictures since the advent of network tv in 1948, with result

(Continued on page 19)

Peck Denies 'Stranding' Prop Man; Temporarily Hired, Fully Compensated

Gregory Peck this week said he had never had a written agreement with property master Samuel J. Martin calling for the latter's employment on "Thieves Market," which Peck planned to produce in Spain last year.

Peck, via his attorney, Allen E. Susman, maintained that Martin had told him that he was in the process of selling his home and moving to Europe "to live there for an extended period." In this connection, he asked Peck for a job as a prop man on "Thieves Market." When Martin and his wife got to Europe, he was put to work on a week to week basis, this employment being terminated when the picture was cancelled.

The Peck letter called "untrue" a story in last week's VARIETY (Oct. 8) reporting a suit Martin has filed against the actor-producer in N.Y. Supreme Court. Martin says he had an greeement with Peck, that both he and his wife fell sick in Madrid and that Martin was asked to and did sign a release. Story also quoted Mrs. Martin.

Return Passage

"Although Mr. Martin was ill during much of the time he was employed, Mr. Martin was nonetheless paid his salary and certain of his medical bills were also paid during that period," Susman's letter said. "Following cancellation of the picture, the Martins apparently decided, for reasons best known to themselves, to give up their intentions to live in Europe. They then requested Mr. Peck to pay their passage back to the United States. Although under no obligation to do so, Mr. Peck was willing to advance two return tickets to them by way of a loan, but by the time the Martins were contacted by Mr. Peck's representative they had already obtained return tickets from some other source."

Statement in the previous story that no one came to see the Martins (while sick) "is not borne out by the facts," Peck attorney stated. "The Martins were visited by Mr. Adre, the production manager for Melville Productions, Inc., the producing company. Mr. Peck's representative had great difficulty at one point in locating the Martins who had left Spain on their own without leaving word as to where they might be found. They were ultimately located in Zurich, Switzerland."

HOLDEN WINS ROUND VERSUS PARAMOUNT

Hollywood, Oct. 14.

William Holden, currently involved in a contractual dispute with Paramount, is free to make a picture for another company. This was decided by Judge Leon R. Yankwich in Federal Court here.

Within the framework of its court row with Holden, Par sought an injunction preventing the actor from appearing in "The Horse Soldiers" for the Mirisch-Batjac-United Artists interests. To rule on the Par motion for the injunction would mean a ruling on the merits of the basic case, said Yankwich, in deciding for Holden.

Par claims to have the actor under contract for six pictures in seven years. Holden contends the film company lost its preemptive rights for his services.

Won't Rule on Blue Law

Washington, Oct. 14.

Again the U.S. Supreme Court has sidestepped adjudication of the constitutional aspects of old blue laws.

Case involved the State-Line Drive-In of Antrim County, which defied the Sabbath ban on theatre screenings in Pennsylvania on the argument that films were regularly exhibited on television channels in homes.

Call Off 'Official Party'; Mexican Guests on Own Save for Linda Cristal

Hollywood, Oct. 14.

No official delegation is representing Hollywood at Mexican Film Festival now under way in Mexico City. Assn. of Motion Picture Producers abandoned its plans to send a group of personalities there when learning Mexican officials had contacted Hollywood agent Johnny Maschio to round up some players for event.

AMPP however, did last Friday (10) dispatch Linda Cristal to Mexico City and several invitees to fete, via Maschio, are going. Personalities proceed "as individuals, per personal invitations," with exception, of Miss Cristal.

COPPEL SCREENPLAYS 'HELLER'

Hollywood, Oct. 14.

Paramount has signed Alec Coppel to screenplay "Heller With A Gun," for producer Marcel Girosi.

George Cukor is directing film which will roll in December. Coppel was repped by H. N. Swanson agency in the negotiations.

Open Earlier To Test Blue Law

Philadelphia, Oct. 14.

Philadelphia first-runs and nabes staged a Sabbath revolt (12) against Pennsylvania blue laws by opening their boxoffices an hour earlier than the prescribed time. Under State law, film houses are to be closed from Saturday midnight until 2 p.m. Sunday.

The local film house operators kicked over the traces in a sizable bloc Sunday (12), some of the first-runs unlocking the doors as early at 12:45 p.m. The move, which was sparked by indie chain owner William Goldman, was confined to the corporate limits of Philadelphia.

This led to reports that Goldman had been given the green light by a high city official. He refused to comment on this, but countered: "Baseball and everybody else does it, why shouldn't the film theatres?"

Film theatre operators throughout the city were notified of proposed advance in time in a letter sent out by Lester Krieger, executive secretary of the Pennsylvania Assn. of the Amusement Industries.

Benjamin Fronts Appeal

Film industry execs, at a meeting in New York last week, set the plans for the annual United Jewish Appeal campaign for 1958, beginning with a luncheon Nov. 12 at New York's Sheraton-Astor Hotel honoring Robert S. Benjamin, United Artists board chairman.

Amusement division is participating in campaign to raise $5,600,000 to support its program for promoting better group relations.

The Last Hurrah

Strong although somewhat overlong politico saga starring Spencer Tracy, topically attuned to the times. Will do OK b.o.

Columbia release of John Ford production, directed by Ford. Stars Spencer Tracy; features Jeffrey Hunter, Dianne Foster, Pat O'Brien, Basil Rathbone, Donald Crisp, James Gleason. Screenplay, Frank Nugent, based on novel by Edwin O'Connor. Camera, Charles Lawton Jr.; editor, Jack Murray; asst. directors, Wingate Smith & Sam Nelson. Tradeshown N.Y., Oct. 10, '58. Running time, 121 MINS.

Skeffington	Spencer Tracy
Adam Caulfield	Jeffrey Hunter
Maeve Caulfield	Dianne Foster
John Gorman	Pat O'Brien
Norman Cass St.	Basil Rathbone
The Cardinal	Donald Crisp
Cuke Gillen	James Gleason
Ditto Boland	Edward Brophy
Amos Force	John Carradine
Rober Sugrue	Willis Bouchey
Bishop Gardner	Basil Ruysdael
Sam Weinberg	Ricardo Cortez
Hennessey	Wallace Ford
Festus Garvey	Frank McHugh
Mr. Winslow	Carleton Young
Jack Mangan	Frank Albertson
Degnan	Bob Sweeney
Dan Herlihy	William Leslie
Gert	Anna Lee
Monsignor Killian	Ken Curtis
Delia	Jane Darwell
Norman Cass Jr.	O. Z. Whitehead
Frank Skeffington Jr.	Arthur Walsh
Ellen Davin	Ruth Warren
Kevin McCluskey	Charles Fitzsimmons
Mrs. McCluskey	Helen Westcott
Mamie Burns	Mimi Doyle
Pete	Dan Borzage
Police Captain	James Flavin
Doctor	William Forrest
Fire Captain	Frank Sully
Chauffeur	Charlie Sullivan

"The Last Hurrah" is the "this ain't Jim Curley" story, from Edwin O'Connor's novel, which John Ford and Spencer Tracy have transmuted to the screen in slick style destined for good grosses. The star has made the most of the meaty role of the shrewd politician of the "dominantly Irish-American" metropolis in New England (unmistakably Boston but not Boston) and producer-director Ford has likewise contributed a top professional job.

The two-hour running length is somewhat overboard but Tracy's characterization of the resourceful, old-line politician-mayor has such consummate depth that it sustains the interest practically all the way. A little editing might have helped but the canvas is rich and the political machinations replete.

The graft and coercion is made to appear chiefly as an obbligato to Tracy's do-gooding for the poor wards, and if the wardheelers (dominantly Irish although Ricardo Cortez as Sam Weinberg accounts for another segment of the votes) are crude in their delivery of the ballots, Tracy's quasi-benevolence and impatience with the too proper Bostonians, in their Plymouth Club retreats, more than vitiate the brasher aspects.

Tracy's resourcefulness in besting the stuffy bankers who nixed a loan for a much needed low-rent housing development; his foiling of the profiteering undertaker when a constituent is buried (the wake is transformed into a political rally); the passionate loyalty of his political devotees; the rivalry between the "respectable" elements in combating the direct-approach tactics of the Irish-American politicos; the pride in defeat when the "reform" candidate bests Tracy at the polls; his verve even on his deathbed, as he sends for his old cronies; the opposition men-of-the-cloth supporting the rival political candidates for the mayoralty; and Tracy's own "last hurrah" as he tells off the fatuous banker (Willis Bouchey)—with a parting "like hell I would!"—in reviewing his gaudy career, make for a series of memorable scenes.

Ford's chore wasn't easy; he has too much plot material to dovetail and correlate but the end-result is thoroughly acceptable.

The cast is a roster of stalwarts in the main. Jeffrey Hunter is first-billed, in the support. He is the shrewd mayor's favored nephew who, despite his ties to the opposition sheet, perceives the old codger's humaneness. He is a sympathetic and attractive juvenile who, however, doesn't always match up histrionically against the other prime supporting players, all old pros. These include Pat O'Brien, James Gleason, Edward Brophy and Ricardo Cortez as Tracy's faithfuls; or Basil Rathbone, John Carradine, Carleton Young as the bankers; and others like Basil Ruysdael, Donald Crisp (both as clerics), Frank Albertson, Wallace Ford, Frank McHugh and others.

This is not a "woman's picture" and the femme interest is incidental. There are a couple of missouts also as regards Tracy's playboy-son and the scenes with the babes, and that goes also for the scene of the new candidate and his wife fluffing their way through an "at-home interview" scene for benefit of the tv cameras. But it holds the interest and, coming in a political year, has a neo-topical value.

The technical credits are topnotch; Charles Lawton Jr.'s low-key black-and-white lensing is well-attuned to the theme. But primarily its Tracy's picture. Amidst a bunch of old pros he is head-and-shoulders above them in his thespic assignment. He makes his solo marquee stardom mean something beyond the billing. *Abel.*

Grip of the Strangler
(BRITISH)

Routine Boris Karloff horror pic which will slot into unambitious bills.

London, Oct. 7.

Eros (John Croydon) production and release. Stars Boris Karloff. Directed by Robert Day. Screenplay, Jan Read and John C. Cooper from original story by Jan Read. At Hammer Theatre, London. Running time, 80 MINS.

James Rankin	Boris Karloff
Kenneth McColl	Tim Turner
Cora Seth	Jean Kent
Pearl	Vera Day
Mrs. Rankin	Elizabeth Allen
Det. Burke	Anthony Dawson
Lily	Diane Aubrey
Hannah	Dorothy Gordon
Kate	Peggy Ann Clifford
2nd Governor	Leslie Perrins
Styles	Michael Atkinson
Police Surgeon	Desmond Roberts
Maid	Jessica Cairns
Medical Superintendent	Ray Russell
Superintendent of Guys	Derek Birch
1st Governor	Arthur Hall
Can Can Troupe Leader	John Elvin

Still trying to cash in on the current horror stakes comes this routine Boris Karloff murder pic. Dialog and screenplay make this okay as an unambitious supporter, but it is all too far-fetched to provide more than moderate entertainment.

Story has Karloff as a novelist investigating the 20-year-old case of "The Haymarket Strangler," who was hanged for murders involving strangling and slashing with a knife. Karloff suspects that the murders were actually done by the surgeon who conducted the post mortems on all the victims. Following through his inquiries, he discovers that his theory is right, but the payoff is that an insane Karloff turns out to be the criminal, which most students will find predictible. Further development is that Karloff has to commit several more murders before he can convince the police of his guilt.

With suitable horror makeup whenever killing, Karloff finds no difficulty in keeping to his usual talented form. He is less successful, however, as the gentle novelist. Vera Day, Elizabeth Allan, Anthony Dawson and Jean Kent lend competent support in this old-fashioned piece which has been directed by Robert Day with more force than subtlety. Period settings are adequate. *Rich.*

Muchachita De Valladolid
(Girl From Valladolid)
(SPANISH-COLOR)

Madrid, Sept. 30.

Universal Films Espana release of a Cinematograficas DIA production. Directed by Luis Amadori. Screenplay by Luis Marquina and Luis Amadori from Calvo Sotelo's comedy of the same name. Stars Alberto Closas, Analia Gade and Lina Rosales; features Alfredo Mayo, Lopez Vazquez and Vicky Lagos. Camera (Eastmancolor), Jose Aguayo; art director, Enrique Alarcon; music by Cristobal Halffter. Filmed at Chamartin Studios. At Coliseum, Madrid. Running time, 95 MINS.

Patricio	Alberto Closas
Mereedes	Analia Gade
Alexandra Aymat	Lina Rosales
Canciller	Alfredo Mayo
Secretary	Lopez Vazquez
Erika	Vicky Lagos

Calvo Sotelo's diverting and successful stageplay, short on situations and long on character studies, topical satire and smart dialogue, resists screen adaptation. Director Luis Amadori and producer-writer Luis Marquina only partially succeed.

Added prologue footage focusses mainly on Valladolid's twin claims to fame—its Holy week procession and collection of polychromatic sculpture, but contributes little film value to basic stage material.

Naive provincial newlywed Analia Gade discovers that strait-laced virtue is not easily reconciled with the sophisticated unrestraint of her ambitious diplomatic spouse, Alberto Closas. When she fully awakens to the behind-the-scenes role of an attractive dame in foreign affairs, she shakes the straw from her hair and lands her nettled husband the oil deal he had been ardently soliciting from the chancellor's wife, Lina Rosales.

Closas is smooth but his stage performance had more ease and charm. Argentine's Gade is fine only in the deprovincialized portion of her role, because that's the way she stacked. Others are creditable, including director Amadori and technical departments.

Universal should do well with this fairly amusing comedy in Spain. Popular in South America, cast should help film in Spanish-language market. *Werb.*

The Tunnel of Love
(CINESCOPE)

Racy, risque filmisation of legit hit. Top b.o. forecast.

Hollywood, Oct. 14.

Metro release of Joseph Fields production. Stars Doris Day, Richard Widmark; co-stars Gig Young, Gia Scala; features Elisabeth Fraser, Elizabeth Wilson. Produced by Fields and Martin Melcher. Directed by Gene Kelly. Screenplay by Joseph Fields; from the stage play by Fields and Peter De Vries; based on the novel by Vries; camera, Robert Bronner; McSweeney Jr. Previewed at the Westwood Village Theatre, Sept. 19, '58. Running time, 98 MINS.

Isolde Poole	Doris Day
Augie Poole	Richard Widmark
Dick Pepper	Gig Young
Estelle Novick	Gia Scala
Alice Pepper	Elisabeth Fraser
Miss MacCracken	Elizabeth Wilson
Actress	Vikki Dougan
Escort	Doodles Weaver
Day Motel Man	Charles Wagenheim
Night Motel Man	Robert Williams
Themselves	The Esquire Trio

Exurbia is the current tag for the commuter country where "The Tunnel of Love" is located. Judging by the preoccupations of the principals in this Metro comedy, it may hereafter be referred to as Sexurbia. For this Joseph Fields production is ribald treatment.

The Broadway hit on which it is based has been transferred virtually intact to the screen. The screenplay makes a brief bow to motion picture morality with a last-minute switch ending, making the basis for most of the gags an elaborate misunderstanding. But by that time it doesn't make much difference.

"Tunnel of Love" may run into some censorship problems, but this is the only possible obstacle that could prevent it from hurtling to top boxoffice. Gene Kelly's direction, plus topflight performances by the cast headed by Doris Day and Richard Widmark, make it one of the year's funniest pictures.

Although the locale and the social status of the characters in "Tunnel" are pretty special, their situations are universal. Widmark is a would-be cartoonist for a New Yorker-type magazine, whose gags are good but whose drawings are not. He and his wife, Miss Day, want a child and cannot catch. They live in a remodeled barn (naturally) adjacent to the home of their best friends, Gig Young and Elisabeth Fraser, whom they envy in many ways. Young is an editor of the magazine Widmark aspires to crack, and as a parent, Young adds to his and Miss Fraser's brood as regularly as the seasons. Widmark and Miss Day are planning to adopt a baby. Not only do they want the foster child, there is hope (and considerable accompanying comment) that its adoption may work for them as it has for other childless couples and result in natural offspring.

Meantime, back at the barn, Young, whose homework has been stimulated by extracurricular activities, urges his system on Widmark. With this suggestion in the back of his mind, Widmark is visited by an adoption home investigator, Gia Scala. When he wakes up in a motel after a night on the town with her, he assumes the thought has been father to the deed in more ways than one. Just a little over nine months later, the adoption agency presents a baby to Miss Day and Widmark, and Widmark again assumes nature has taken its course. As the baby begins to look more and more like Widmark, others, including Miss Day, begin to get the same idea.

The only important change Fields has made in the screenplay, from the play by him and Peter DeVries (based on DeVries' book), is to explain at the very end that the child is not actually Widmark's. As noted, at this point it doesn't make much difference. While some aspects of the special hot house culture indigenous to the Westport locale may be lost on the citizens of Brooklyn and Dallas, no one, anywhere, could miss the references to Dr. Spock and fever charts, visits to the family doctor, and the counting of months and the result to be expected after nine of them.

It should be emphasized that there is nothing in bad taste about any of this. It is handled with lightness and without a snickering leer at any time.

Miss Day and Widmark make a fine comedy team, working as smoothly as if they had been trading gags for years. Despite the broad nature of the comedy, they also achieve a pleasant romantic effect in which married love is made to seem exceptionally felicitous. They are ably abetted by Gig Young, one of the greatest fly-catchers in current operation, and Gia Scala, who displays a nice and unexpected gift for comedy. Elisabeth Fraser, as the almost perpetually pregnant neighbor, shows a good, off-hand flair for these proceedings, and Elizabeth Wilson, as an outraged social workers, is a standout in a brief appearance.

This is the first time Gene Kelly has operated entirely behind the camera, and he emerges as an inventive and capable comedy director. The timing, emphasis and pacing achieve a maximum return on both comedy and romantic aspects.

Robert Bronner's photography is well-lit and sharp. Backgrounds are handsomely and accurately suggested in the art direction by William A. Horning and Randall Duell, and in set decoration by Henry Grace and Robert Priestley. Helen Rose makes an unobtrusive contribution with dresses for Miss Day and Miss Scala. Wesley C. Miller's sound is slick and editing by John McSweeney Jr. prevents any loss of fun or lag in the proceedings.

There are two songs used in the production, a title tune sung by Miss Day as part of the opening titles, and a novelty, "Run Away, Skidaddle Skidoo," casually introduced in a party sequence, that are not only good pop tunes but have the unusual merit of fitting the structure of a non-musical comedy. Patty Fisher and Bob Roberts did the first, and Ruth Roberts and Bill Katz the second. *Powe.*

The Trollenberg Terror
(BRITISH)

Exciting science-fiction film with genuine horror thrills; solid b.o. proposition.

London, Oct. 7.

Eros (Robert S. Baker-Monty Berman) production and release. Stars Forrest Tucker. Directed by Quentin Lawrence. Screenplay, Jimmy Sangster from television serial by Peter Key; camera, Monty Berman; music, Stanley Black; editor, Henry Richardson. At Hammer Theatre, London. Running time, 85 MINS.

Alan Brooke	Forrest Tucker
Philip Truscott	Laurence Payne
Anne Pilgrim	Janet Munro
Sarah Pilgrim	Jennifer Jayne
Crevett	Warren Mitchell
Klein	Frederick Schiller
Dewhurst	Stuart Saunders
Brett	Andrew Faulds
Hans	Colin Douglas
Wilde	Derek Sydney
Villagers	Richard Golding, George Herbert, Anne Sharp
Child	Caroline Glazer
Pilot	Garard Green

"The Trollenberg Terror" is a likely candidate for big b.o. honors in the science-fiction pic realm. Based on a successful tv serial by Peter Key, it has had an "X" certificate slapped on it by the censor. Eliminates the under-16's from seeing it, but will give a fillip to the takings. Most U.K. managers will be happy to have "Trollenberg" on a suitable bill.

Like those of most science-fiction films, the story may seem far-fetched to the layman but, as H. G. Wells proved way back, the imagination of authors is often only a few jumps ahead of actual scientific fact. The yarn concerns a creature from outer space secreted in a radio-active cloud on the mountain of Trollenberg in Switzerland. The mysterious disappearance of various climbers brings Forrest Tucker to the scene as a science investigator for UNO. He and a professor at the local observatory set out to solve the problem.

During investigations, two headless corpses are discovered and a couple of ordinary citizens go berserk and turn killer. Main object of the two is Janet Munro who is one of a sister mind-reading act and obviously presents a threat to the sinister visitor. Climax comes when the villagers are besieged in the observatory as the cloud draws nearer and nearer. It is discovered scientifically that the creature can exist only in extreme cold and it is eventually destroyed by fire bombs dropped from a plane.

The tension of this well-made and gripping thriller comes not so much from seeing the creature in the final stages, which turns out to be a huge, repellent octopus-like mass, but from the eeriness of the atmosphere and doubt about when the cloud will strike. Tucker's bewilderment and that of his henchmen accentuate the air of death and disaster.

Jimmy Sangster's taut screenplay extracts the most from the situations and is helped by strong, resourceful acting from a solid cast. Tucker tackles the problem with commendable lack of histrionics and Miss Munro adds considerably to the film's interest with an excellent portrayal of the girl whose mental telepathy threatens the creature's activities and draws her into danger. Laurence Payne, as a newspaperman; Jennifer Jayne, as Miss Munro's distraught elder sister; Warren Mitchell, the professor, and Andrew Faulds and Colin Douglas, as two of the monster's victims, also give the stars full backing.

Stanley Black's music is appropriately sinister while Monty Berman's camerawork and the special effects department's contribution are extremely effective. This is a better-than-most horror film which, despite its extravagant play upon the imagination, retains a ring air of plausibility. *Rich.*

Home Before Dark

Romantic melodrama with mental illness theme. Absorbing, moving pic, highlighted by Jean Simmons' performance.

Hollywood, Oct. 3.

Warner Bros. release of Mervyn LeRoy production. Stars Jean Simmons, Dan O'Herlihy, Rhonda Fleming, Efrem Zimbalist Jr. Directed by Mervyn LeRoy. Screenplay, Eileen and Robert Bassing; from the novel by Eileen Bassing; camera, Joseph F. Biroc; music supervisor, Ray Heindorf; editor, Philip W. Anderson. Previewed at the studio, Oct. 3, '58. Running time, 137 MINS.

Charlotte Bronn	Jean Simmons
Arnold Bronn	Dan O'Herlihy
Joan Carlisle	Rhonda Fleming
Jake Diamond	Efrem Zimbalist Jr.
Inez Winthrop	Mabel Albertson
Hamilton Gregory	Steve Dunne
Frances Barrett	Joan Weldon
Cathy Bergner	Joanna Barnes
Mattie	Kathryn Card
Hazel Evans	Marjorie Bennett
Malcolm Southey	Johnstone White
Mrs. Hathaway	Eleanor Audley

"Home Before Dark" is the kind of film that once was classified—perhaps smugly—as a woman's picture, and it will certainly find its widest appeal and acceptance in female audiences. It should give the Kleenex a vigorous workout. Based on one woman's battle to regain her slipping sanity, it is a romantic melodrama of considerable power and imprint. Mervyn LeRoy's production for Warner Bros. is exceptionally well cast and staged, and his direction wisely throws the picture to Jean Simmons, who lights almost every frame with uncommon artistry.

The screenplay by Eileen and Robert Bassing, based on Mrs. Bassing's novel of the same name, sometimes seems rather skimpy in its character motivation. It is also difficult at times to understand the mental tone of the mentally ill heroine, played by Miss Simmons. But these are necessarily shadowy areas, anyway, and the test is that while the tale is unfolding it is made so gripping that factual discrepancies are relatively unimportant.

Miss Simmons is the wife of Dan O'Herlihy, who has ceased to love her before mental breakdown and has not changed his attitude on her recovery. Living in their home, to which she returns on her release from hospitalization, are her stepmother, Mabel Albertson, and her stepsister, Rhonda Fleming. They are masterful females who could drive anyone to the edge of madness with their insistence on managing even the smallest details of Miss Simmons' life. They are also allied, none too subtly, with her husband and against her. It was Miss Simmons' suspicion of a romance between O'Herlihy and Miss Fleming that helped crack her fragile grasp on sanity. Now partially cured, she wonders if her suspicion was the fragment of a disintegrating mind or a reality.

Her only real ally in the house is a stranger, Efrem Zimbalist Jr., who is also an alien in the setting of the inbred New England college community. Zimbalist is the only Jewish member of the faculty, and ostensibly a protege of O'Herlihy's. O'Herlihy is the kind of liberal who favors minority groups in principle but doesn't care much for their individual members; they're always the "wrong kind." Miss Simmons and Zimbalist are both on sufferance; she is too weak to know how to fight it, he is too smart and tough to be grateful about it. Their eventual romance ends the picture on a hopeful note.

There is meat here and pretty strong stuff. It is tastefully and soundly handled. Neither in the Bassings' screenplay nor in LeRoy's direction are the cards stacked against the odious family and the community. Miss Fleming and Miss Albertson can't be blamed; they are too shallow to expect any perception of them. O'Herlihy is not shallow, but he is weak. In refusing to acknowledge his vacillation, he shifts it to his wife and almost destroys her. By suggesting his knowledge of what he is doing, against his will, O'Herlihy avoids seeming too heavy and arouses in the end only a scornful pity.

The whole picture is seen from Miss Simmons's viewpoint, which means she is "on" virtually the whole time. It is a long picture, two hours and a quarter, and there is little to relieve the attention to individuals. Miss Simmons must display unusual versatility to maintain interest and sympathy and she does. Her voice is a vibrant instrument, used with thoughtful articulation and placement, the only vital part of her at times—her beauty effectively drabbed by a dowdy gray wig—the only thing youthful and romantic. This is no Ophelia, and Miss Simmons must register with a quiet intensity rather than more showy histrionics, which she does.

Miss Fleming uses her good looks to make her brainlessly vicious character even more effective than it would be in the hands of an ordinary actress. Zimbalist ad-

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LOEW'S: IT'S SLANT OR SQUINT

BOTH CAMPS GO 'PSYCHOLOGICAL'

Sources linked with Louis Green and Jerome Newman (in the current hassle with Loew's president Joseph R. Vogel) repeated this week that the G-N group is determined to keep the company in operation, not liquidate. And they rapped N. Y. circuit operator Harry Brandt anent the latter's charge that they had liquidation in mind.

"He has never talked to any of us about our plans, so how can he make such an allegation—such a false allegation?" they asked.

Green and Newman made a further point, this about the support they would receive in the event of a proxy fight. While insisting they hope to avert any kind of proxy row, they declared that they already have had assurances of at least some exhibitor support.

This came as an answer to Brandt's assertion that the entire picture industry is behind Vogel.

"Just as all of Wall Street is not likely to vote for us, it's a certainty that all exhibitors are not in support of our opposition," was the rebuttal. Source on the G-N side said they already have had conferences with "representatives" of important theatre interests and received assurances of backing.

Main point underscored, however, centers on Vogel's personal position. G-N partisans say it's "baffling" that Vogel, having been a theatreman all of his business career, should "now want to run a picture studio." To this they add: "It's like the comedian who wanted to play Hamlet."

It was made obvious that some changes will be made if the G-N group succeeds in its ambition to spin off the Culver City lot, with the theatre end emerging as the "parent" organization. (In opposition, Vogel wants the domestic theatres spun off.)

"The only liquidation we have in mind involves the unconscionable overhead within the organization," said the G-N source. He specifically said he was referring to some high-salaried executives.

Matter of division of the corporation is to be taken up by the board at a New York meeting Oct. 29. Special committee already has voted in support of Vogel but this group, according to the G-N side, was "loaded" with Vogel men.

Columbia Films' Loss: $1,150,000

Columbia Pictures yesterday (Tues.) reported an operations loss of $1,150,000 for the year ended last June 28, compared with earnings of $2,253,000 for the previous year.

Additionally, the company made special writeoffs of $3,837,000. These represent stories, scripts and other production projects which have been abandoned.

Unusual heavy writeoff indicates that the new management under president Abe Schneider and production chief Samuel Briskin wants to get off to a fresh start in this year, i.e., freeing themselves of loss items which otherwise would remain on the books.

Speed-Feed Weitman

Albany, Oct. 14.

Norman Weitman, recently transferred by Universal from Albany to Cleveland as manager, will be given a farewell dinner in the Empire Room of the Sheraton-Ten Eyck Hotel Wednesday night (15).

He's been with the company since 1946, served as Albany manager for almost four years. In the final months, after U closed its local exchange, he was sole representative here. Ernie Ziegler replaced him.

About 70, including a number of out-of-towners, are expected to attend the dinner. Chairman is Clayton G. Pantages, 20th Century-Fox manager.

If Topping Quota, Staff In National's Districts Rack Up 5% of Excess

Los Angeles, Oct. 14.

National Theatres will divide 5% of amount by which each district exceeds its quota among theatre managers, district booker and district manager, under its newly-created "incentive" plan, in first-quarter drive (Oct.-Nov.-Dec.) under the new John B. Bertero administration.

No-limit sign is being tacked up to stimulate new activity by all personnel in building up additional revenue. In first time that chain has engaged in cutting personnel in on the profits, extra biz is expected to be at least 20% higher than last year's corresponding quarter, which was described as "poor," due to better product in sight. With better biz anticipated, take for district personnel is expected to reach a considerable figure.

Also new, exclusively for theatre managers, is a merchandise gift for each manager topping his quota, based on gross of last year's corresponding quarter. A trip to Hawaii for himself and wife goes to each top gross builder in each of NT's four divisions.

Company also will conduct its regular Booker-of-the-Drive award and its District Manager's Week.

A Buffalo Depot For Oklahoma And Detroit?

With the Buffalo shipping depot now fully tenanted, the film companies' general sales managers have under study the possibility of extending the arrangement to Detroit and Oklahoma City.

With the exception of 20th-Fox and United Artists, all the remaining six distributors have merged their physical handling setups in Buffalo, sharing the costs on a co-op basis. Expectation is that the operation will seriously diminish handling costs in the Buffalo territory.

The companies have the choice of playing ball with National Film Carriers, which is continuously pitching to take over their distribution, or with National Screen Service, which has had similar notions. However, the distribs lean more to the do-it-yourself stance, though it may emerge that, in the long run, it'd be more economical for them to have someone else operate the depot.

The last company to move into the Buffalo center last week was Warner Bros. 20th retains its own setup, feeling that it can ship cheaper than anyone else. UA is handled by NFC.

Merger of backroom facilities is part and parcel of the general feeling that something must be done to bring down distribution costs. Closing of exchanges doesn't appear to hold the complete answer. Warners did that in Albany, and soon after reopened its offices there. One of the advantages cited in the merger of physical facilities is the fact that the labor force can be shifted to suit the needs of the moment.

% of Gross for Singing Song Over Main Credits

Hollywood, Oct. 14.

Jimmie Rodgers will be the first singer ever to get a percentage of a film for merely singing the title song over the main credits.

The teenage favorite will receive 1% of the profits of "Seven Is For Sinners," indie film being produced by Malvin Wald and co-starring Dan Duryea and William Bishop. Rodgers will make his thesp bow later this year in Metro's "How Good Girls Get Married."

Chicago Peppy August

Chicago film biz was solid in midsummer, per Chi's 3% amusement tax for August which tallied to $98,612, some 10% ahead of the previous month.

Total amusement taxes for August came to $167,190, compared with $153,000 for July.

'Checking' Kills CBS Movie Quiz

Hollywood, Oct. 14.

CBS-TV's panel-quiz show on the motion picture industry, "The Movie Game," has been dropped from the network's planning boards because of the web's inability to clear the film clips needed for the show. The project had drawn warm support from the exploitation and ad-pub section of the Motion Picture Assn.

William Dozier, v.p. in charge of programming for CBS-TV here, admitted the network had been unable to secure the blanket waivers from the studios and craft guilds which its attorneys demanded. Studios and guilds maintained that the use to which the clips were to be put did not fall within the provisions of the trailer clauses in their contracts, and that in each instance CBS-TV would have had to negotiate individually with each actor, writer and director involved.

This would have been an impossible task, Dozier said, and the project was dropped. Dozier pointed out that the show, as constituted, would have been a fine promotion vehicle for the pic industry, but said the difficulties imposed were too great without studio and guild cooperation in the venture.

Show was to have starred Hedda Hopper and Charles Brackett as permanent panelists.

Georgia G.M. Assemblers Still Out; Hurts Theatres

Atlanta, Oct. 14.

Failure of General Motors workers in Atlanta area to go back to work is hurting theatre business hereabouts, especially drive-in trade. GM has a Chevrolet assembly plant as well as a big layout where they put together Buicks, Oldsmobiles and Pontiacs.

Signup by Detroit reps of huge motor car output failed to mollify workers hereabouts and negotiations to settle their differences have not met with much success to date.

Vogel, O'Brien Economy Prowl of Metro Plant; Ben Thau May Depart

Joseph R. Vogel, president of Loew's, and treasurer Robert O'Brien are on the Coast from the homeoffice this week for what's described in Gotham as further readjustments in studio operations.

Left uncertain is the future status of Benjamin Thau, studio administration v.p. Reports have been persistent that Thau, who recently sold out his block of 12,000 shares of the corporation's stock, (declining an explanation at the time) might sever connections with the company shortly.

Only 1 on Sked In Britain For 20th Financing

London, Oct. 14.

Twentieth Century-Fox, which, for the past couple of years has been one of the major producing outfits in Britain, may be suspending its film making activities over here in the near future. Although it has completed about eight or nine features this year, the company has only one advance commitment.

The solitary production on the sked is "Double Image," a filmization of a recent stage thriller by Roger Madougall and Ted Allan, which ran for a season at the Savoy Theatre.

According to industry insiders, 20th's decision to curtail production activities is a direct sequel to the recent reconciliation with the Rank Organization. During the few years in which the 20th product didn't play the Rank theatres, the company created a new chain which included independent circuits, such as Essoldo, Granada, Shipman and King, etc. It was considered necessary to have an inflow of British production for this releasing outlet in order that the theatres concerned would be able to satisfy their legal quota commitments.

Although the present arrangement is for a 50-50 split of the 20th output between Rank and the indies, there is seen to be an increasing move in favor of the Rank theatres; and if that policy is de-

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VOGEL STICKS TO INTERPRETATION

Joseph R. Vogel, president of Loew's Inc., is sanguine that "by the end of the next fiscal year" (Aug. 30) the company will be big in the black. Downtowners still urge a spinoff and, as shareholders, feel that two parts of the company is worth more than the whole.

Meanwhile, the "inside" has it that Loew's concluded its 1958 fiscal year with a profit of only 1c. per share.

Countering Vogel's feeling that the studio is essential for future telefilm production (not counting the possibility of tollvision, if ever), that's okay with the Wall Streeters, say they, because "then we'll have two things running for us." This means the spinning off of the studio so that the theatre (real estate) company will not be saddled with the production overhead.

The Louis Green-Jerry Newman faction wants to know when dividends will be resumed (Vogel doesn't see it before "Ben Hur" hits the jackpot in 1960) and they are impatient with what they call "stalling for time." Admittedly, Vogel's current film product is coming through after an abortive start with what were considered to be also "good" pictures, but proved disappointing boxoffice (viz., "Les Girls," etc.).

Despite the incumbent management's claims that every phase of the Loew operation has not lost money ("including the studio"), the Green-Newman group avers that if it weren't for their own investing, and the people who have confidence in them, the stock would not have pyramided to over $22. They insist that the company made a net of "only 1c a share last year."

Newman is currently on a Mediterranean cruise aboard the SS Independence and, upon his return, expects a special committee's report on the recommendations made by the Green-Newman faction for a spinoff dividing Loew's into theatres-music-radio-television stations and production-distribution, the latter to assume the $24,000,000 insurance company indebtedness against the vidpix and feature film assets.

'John Paul Jones' War Rages On

The battle for control of John Paul Jones Productions Inc. entered a new phase last week when Barnett Glassman, the outfit's vice-president in charge of administrative matters, filed suit in N. Y. Supreme Court.

Court was asked to assign to Glassman 100% of the corporation's outstanding stock; to direct John Paul Jones Productions president Samuel Bronston and other defendants to give an accounting for a variety of expenses and salaries; to appoint a receiver to take possession of books, records and funds of the corporation; to enjoin the defendants from selling or transferring any of the corporation's assets, and to remove the defendants as officers and directors.

Earlier, Bronston had filed a $500,000 damage suit in N. Y. Federal Court against Glassman and his attorney, Thomas J. Todarelli. The action maintained that Glassman had subjected Bronston and the corporation to a campaign of harassment designed to force the firm to make Glassman a director and to give him credit for the film "John Paul Jones," which has just been completed and which Warner Bros. will release.

Glassman says the original arrangement was for him to be v.p. in charge of administrative matters and that he was to be assigned 50% of the corporation's stock. Glassman eventually went to Europe to supervise there the building of the two ships for the picture—the Bon-

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Metro Music-Records Spinoff Angles

By ABEL GREEN

The Louis Green-Jerry Newman & Co. idea of spinning off the supposedly "healthier" segments of Loew's Inc. into one package and making the studio production and distribution another package is regarded with increasing skepticism within the present Joseph R. Vogel management group.

It knows that the reason MGM Records, for example, has been so successful—and particularly so under prexy Arnold Maxin's aegis—has been chiefly because of the Culver City studio affiliations. "Gigi," for example, is wholly a made-within-MGM soundtrack package. Maurice Chevalier's solo diskings are the direct end-result of his film participation. Talent is attracted to MGM Records with a gleam on that Culver City production potential, whether feature films or vidpix.

Same goes for the Big Three Music Corp. The reason why Robbins, Feist and Miller Music Cos. thrive is because of their strong "in" on synchronization rights, soundtracks, theme songs and basic music incorporated into Metro film productions, and also 20th Century-Fox (which owns a minority interested in the Big Three).

On the other hand, if a spinoff should ever happen, whereby Loew's Theatres-Big Three Music-MGM Records-Station WMGM (N.Y.)-and the sundry other interests in existing television stations are in one package, it is deemed inevitable that the film company would have no compunctions about going into both the recording and the music publishing businesses.

Green has said, "So what? Then this new company would benefit and so would Metro from licensing its soundtracks" However, the big difference is that MGM Records makes a net profit both as packager and producer (manufacturer), all of it redounding, as at present, to the parent Loew's Inc.

On the music end, Robbins, Feist and Miller Music automatically fall within the synchronization orbit for Culver City (and also 20th-Fox) film productions. If the music companies are spun-off and divorced they would be considerably emasculated, without the automatic picture production companies as cushions. Any new music company set up by Metro Pictures would be favored.

This is a new perspective on the divorcement which Vogel feels will dissuade any "spinoff" insistence at the upcoming Oct. 29. meeting.

L.A. Biz Lags; 'West' Light $21,500, 'Colonel' Lean 14G, 'Eden' Slim 11G, 'Defiant' Sharp 23G, 'Cat' 12G, 7th

Los Angeles, Oct. 14.

Lack of fresh product is holding local first-runs to a moderate figure this session, with a pair of regular holdovers and hard-ticket pix the sole coin-getters. "Man of West" is rated slight $21,500 in four theatres. "Me and Colonel" shapes light $14,000 or near in three houses.

"Raw Wind in Eden" looks slim $11,000 in three smaller spots. "Snowfire" shapes dull $6,000 in two locations.

"Defiant Ones" looms sharp $23,000 or close in second round in two sites. "Cat on Hot Tin Roof" is heading for torrid $12,000 in seventh week at Fox Wilshire.

All hard-ticket pix are holding up in remarkable style, with "Around World in 80 Days" grand at $14,000 in 95th stanza at Carthay and "Windjammer," great $18,000 in 27th week at Chinese probably outstanding in this category.

Estimates for This Week

State, Hollywood, Uptown, Loyola (UATC-FWC) (2,404; 756; 1,715; 1,298; 90-$1.50)—"Man of West" (UA) and "Hong Kong Confidential" (UA). Light $21,500 or over. Last week, State, "Light Across the Street" (Indie), "Only French Can" (Indie) (reissue), $3,800. Hollywood, Loyola with Ritz, Rialto, "La Parisienne" (UA) (1st multiple run), "Lost Lagoon" (UA) (Hollywood, Loyola, Rialto), "Mlle. Striptease" (Indie) (reissue) (Ritz), $12,600. Uptown with Hillstreet, Hawaii, "It—Terror from Beyond Space" (UA), "Curse of Faceless Man" (UA), $12,800.

Hillstreet, Wiltern, Iris (RKO-SW-FWC) (2,752; 2,344; 825; 90-$1.50)—"Me and Colonel" (Col) and "Life Begins at 17" (Col). Soft $14,000 or close. Last week, Wiltern with Downtown Paramount, Vogue, "Damn Yankees" (WB) (2d wk), $12,500. Iris with Four Star, Los Angeles, "Streetcar Named Desire" (20th) (reissue) (3d wk, Four Star; Iris, L.A.), $9,100.

Downtown, Hawaii, Ritz (SW-G&S-FWC) (1,757; 1,106; 1,329; 90-$1.50)—"Raw Wind in Eden" (U) and "Saga of Hemp Brown" (U). Slim $11,000 or near. Last week, Downtown with New Fox, El Rey, "Matchmaker" (Par), "Desire Under Elms" (Par) (1st multirun), $10,700.

Los Angeles, Vogue (FWC) (2,097; 825; 90-$1.50) — "Snowfire" (Continued on page 17)

Broadway Grosses

Estimated Total Gross
This Week $588,400
(Based on 24 theatres)
Last Year $513,100
(Based on 21 theatres)

'Geisha' Great 8G, Mpls.; 'Cat' Hot 6G

Minneapolis, Oct. 14.

There's again a predominance of holdovers and, in consequence, the Loop has only four newcomers with two of these reissues. Of the fresh entries, "Barbarian and Geisha" shapes socko at Lyric. Boxoffice seems to be in a seasonal slump. Ace holdover, aside from extended runs, is "Big Country," socko in second State session.

The hard-ticket pix "Search for Paradise" and "South Pacific" are still in velvet in their 33d and 16th weeks, respectively. It's the seventh great week for "Cat on Hot Tin Roof" at Orpheum. Third for "The Defiant Ones" shapes big at World. "Damn Yankees" is rated satisfactory in third Radio City round.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"South Pacific" (20th) (16th wk). Fifth month just around the corner, and still strong here. Nice $8,000. Last week, $8,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (33d wk). Last six weeks for this one and tardy ones are coming in. Good $9,200. Last week, $9,000.

Gopher (Berger) (1,000; 85-90)—"The Goddess" (Col). Poor $3,000. Last week, "Reluctant Debutante" (M-G) (3d wk), $3,000.

Lyric (Par) (1,000; 90-$1.25)—"Barbarian and Geisha" (20th). Shapes socko $8,000. Last week, "Thundering Jets" (20th) and "Tarzan's Fight for Life" (M-G), $3,500 at 90c top.

Radio City (Par) (4,100; 90-$1.25) —"Damn Yankees" (WB) (3d wk). Lots of nice words but it hasn't caught on as expected. At end of week, theatre shutters permanently. Oke with $8,000. Last week, $8,000.

RKO Orpheum (RKO) (2,800; 90-$1.50)—"Cat on Hot Tin Roof" (M-G) (7th wk). Great $6,000. Last week, $7,500.

State (Par) (2,200; 90-$1.50)—"Big Country" (UA) (2d wk. Doing well, but under hopes. Shapes stout $9,000. Last week, $13,000.

Suburban World (Mann) (800; 85)—"Law and Disorder" (Indie). Looks like big $2,700. Last week, "Flesh and Woman" (Indie), $1,500.

World (Mann) (400; 85-$1.25)—"Defiant Ones" (UA) (3d wk). After sock start holds with big $4,200. Last week, $4,500.

Port. Sluggish Albeit 'Pacific' Loud 6G, 20th

Portland, Ore., Oct. 14.

Traffic at downtown cinemas is marking time, for most part, this round. However, some of the holdovers and one reissue shape okay. "Streetcar Named Desire" is okay at Orpheum while "South Pacific" still is sturdy in 20th stanza at the Broadway. "Gigi," now in eighth week at the Guild, continues trim. "Barbarian and Geisha" is modest at the Fox.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (20th wk). Sturdy $6,000. Last week, $6,200.

Fox (Evergreen) (1,536; $1-$1.50) —"Barbarian and Geisha" (20th) and "Ghost Diver" (20th). Modest $6,500. Last week, "Badlanders" (M-G) and "Up In Smoke" (Indie), $6,100.

Guild (Indie) (400; $1.25-$3.00)—"Gigi" (M-G) (8th wk). Neat $6,000. Last week, $6,200.

Liberty (Hamrick) (1,865; $1-$1.50)—"Man of West" (UA) and "Hong Kong Confidential" (UA). Mild $5,500. Last week, "Damn Yankees" (WB) and "Last of Fast Guns" (U) (2d wk), $6,000.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Streetcar Named Desire" (20th) and "Seven Year Itch" (20th) (reissues). Oke $6,000. Last week, "Tank Force" (Col) and "Buchanan Rides Alone" (Col), $6,200.

Paramount (Port-Par) (3,400; $1-$1.50)—"Big Country" (UA) and "Edge of Fury" (UA) (2d wk). Just okay $5,500. Last week, $7,400.

Holiday Helps Toronto; 'Wilderness' Socko 25G, 'Dunkirk' Lively 10G, 2d

Toronto, Oct. 14.

Thanksgiving Day observance (13) in Canada, with extra Sunday midnight performances, helped weekend biz. "White Wilderness" looks great in four houses while "Dunkirk" is big in second round at Uptown. "Barbarian and Geisha" is just okay opening round at Carlton. "Damn Yankees" shapes socko in second session at Imperial. "Frankenstein" is fair in four houses. "Tale of Two Cities" looms fine in second stanza at Hyland.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25) —"Barbarian and the Geisha" (20th). Okay $11,000 or over. Last week, "Harry Black Tiger" (20th), $7,000.

Downtown, Glendale, Prince of Wales, State (Taylor) (1,059; 995; 1,200; 694; 50-75)—"Frankenstein 1970" (AA) and "Spy in the Sky" (AA). Okay $12,000. Last week, "Buchanan Rides Alone" (Col) and "Case Against Brooklyn" (Col), $10,000.

Eglinton, Palace, Runnymede, York (FP) (1,080; 1,485; 1,595; 877; 50-$1)—"White Wilderness" (BV). Terrific $25,000. Last week, "Naked Earth" (20th) and "Blond Bait" (20th), $9,000.

Fairlawn (Rank) (1,165; $1-$1.50) —"Freedom" (Rank) (2d wk). Down to light $5,000. Last week, big $9,000.

Hollywood (FP) (1,080; $1-$1.25) —"Indiscreet" (WB) (7th wk). Stout $7,000. Last week, $8,000.

Hyland (Rank) (1,057; $1)—"Tale of Two Cities" (Rank) (2d wk). Fine $6,000. Last week, $8,000.

Imperial (FP) (3,343; 75-$1.50)—"Damn Yankees" (WB) (2d wk). (Continued on page 17)

Hub Uneven; 'West' Rousing $16,000, 'Decks' Drab 7G, 'Cat' Hot 9G, 8th

Key City Grosses

Estimated Total Gross
This Week $2,483,200
(Based on 23 cities and 247 theatres, chiefly first runs, including N. Y.)
Last Year $2,312,500
(Based on 22 cities and 247 theatres.)

'Geisha' Trim 15G, Philly; 'West' 10G

Philadelphia, Oct. 14.

Saturday proved the big day for the current week here and early Sunday openings were no bonanza to first-runs. "Barbarian and Geisha," while not up to high hopes, still is winding with a fine week at the Fox. "Man of West" is rated rousing at the Viking. "Cat on Hot Tin Roof" shapes smash in third Stanley round. "Damn Yankees" also is big in second stanza at Randolph.

Estimates for This Week

Arcadia (S&S) (536; 90-$1.80)—"Dunkirk" (M-G) (2d wk). Quiet $4,500. Last week, $6,000.

Boyd (SW) (1,480; $1.25-$2.75)—"Gigi" (M-G) (16th wk). Picked up to big $12,000 on notice of closing. Last week, $9,000.

Fox (National) (2,250; 65-$1.49)—"Barbarian and Geisha" (20th). Fine $15,000. Last week, "Voice in Mirror" (20th), $5,500.

Goldman (Goldman) (2,250; 65-$1.49)—"White Wilderness" (BV) (2d wk). Pale $6,000. Last week, $7,500.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (29th wk). Still big at $8,500. Last week, ditto.

Randolph (Goldman) (1,250; 65-$1.80)—"Damn Yankees" (WB) (2d wk). Big $10,000. Last week, $15,000.

Stanley (SW) (2,900; 99-$1.80)—"Cat on Hot Tin Roof" (M-G) (3d wk). Smash $24,000. Last week, $30,000.

Stanton (SW) (1,483; 99-$1.80)—"Defiant Ones" (UA) (3d wk). Lofty $14,000. Last week, $17,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Reluctant Debutante" (M-G) (3d wk). Neat $7,500. Last week, $8,500.

Viking (Sley) (1,000; 75-$1.49)—"Man of West" (UA). Rousing $10,000. Last week, "Streetcar Named Desire" (20th) (reissue), $7,000.

World (Pathe) (604; 95-$1.80)—"Night Heaven Fell" (Kings) (7th wk). Hep $3,000. Last week, $4,000.

K.C. Wickets Waver But 'Gigi' Fast 10G; 'Geisha' Fair 10G, 'Cat' 4½G, 7

Kansas City, Oct. 14.

Grosses are showing up on soft side against comparatively strong product. "Gigi" at Midland is only moderately good, with stronger returns expected. "Barbarian and the Geisha" in three Fox Midwest theatres also is bringing ordinary returns. "Gunsmoke in Tucson" in four Dickinson theatres is fairish as coolish weather begins to tell on the drive-ins. "Cat on Hot Tin Roof" in seventh stanza at the Roxy is unusually good, as is "God Created Woman" in 36th week at the Kimo, setting a new longrun record daily. Paramount doing fair with second week of "Damn Yankees." Weather is in fallish vein.

Estimates for This Week

Brookside (Fox Midwest) (900; 75-90) — "Marcelino" (Indie) and "Rome, Eternal City" (Indie). Converts this usually subsequent-run house into an arty operation temporarily. Nifty $3,500. Last week, subsequents.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Gunsmoke in Tucson" (AA) and "Legion of the Doomed" (AA) plus "Hold Back the Night" (2d run). Fair $6,500. Last week, "Robbery Under Arms" (Rank), "Hell Drivers" (Rank) with "Destination 60,000" (AA) (2d run), $5,500.

Kimo (Dickinson) (504; 90-$1.25) — "God Created Woman" (Kings) (36th wk). Pleasant $1,600. Last week, $1,900.

Midland (Loew) (3,500; 90-$1.25) (Continued on page 17)

Cincy Biz Marking Time; 'Tiger' Mildish $7,500, 'Search' Big 12G, 45th

Cincinnati, Oct. 14.

Cincy film biz this week is in a seasonal trend. Solo new bill, "Tiger and Harry Black," shapes fairish at the Palace. "Cat" clings to first-run lead in seventh and final week at flagship Albee. "Damn Yankees" and "Big Country" loom oke in third weeks, former on moveover. "South Pacific" has resumed at the hilltop Valley Theatre after nine-day closing over labor dispute involving "payroll relief" by operators. "South Pacific" winds up profitable 45-week run at Capitol this week in hotsy tempo.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Cat on Hot Tin Roof" (M-G) (7th wk). Sweet $8,000 exit music after last week's $8,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (45th wk). Eight day finale bids to match last week's sturdy $12,000. "Windjammer" (NT) to start Oct. 22 if approved by Department of Justice, otherwise "South Seas Adventure" (Cinerama).

Grand (RKO) (1,400; 90-$1.25)—"Damn Yankees" (WB) (m.o.). Hep $5,500. Last week, "Oklahoma" (20th) and "Carousel" (20th) (reissues), five days, $5,000.

Keith's (Shor) (1,500; 90-$1.25) —"Big Country" (UA) (3d wk). Pleasing $6,000 after last week's $7,300.

Palace (RKO) (2,600; 90-$1.10)—"Tiger and Harry Black" (20th). Fairish $7,500. Last week, "Damn Yankees" (WB) (2d wk), $7,800.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (24th wk). Run resumed Friday (10) upon settlement of dispute with union operators which caused nine-day closing. Maybe $7,000, moderate, approaching the $7,500 of 23d week.

Det. Fancy; 'Defiant' Wham $30,000; 'Geisha' Boff 22G, 'Seas' Giant 21G

Detroit, Oct. 14.

A great week is in prospect among downtown deluxers this round. "Defiant Ones" is heading for a mighty session at the Palms. "Barbarian and Geisha" shapes wham at the Fox. "South Seas Adventure" looks great in second week at Music Hall.

"South Pacific" looms solid in 27th round at United Artists. "Cat on Hot Tin Roof" is fancy in seventh week at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,100; $1.25-$1.50)—"Barbarian and Geisha" (20th) and "Flaming Frontier" (20th). Wham $22,000. Last week, "Matchmaker" (Par) and "Time Lock" (DCA), $11,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"Badlanders" (M-G) and "Andy Hardy Comes Home" (M-G). Fair $14,000. Last week, "Damn Yankees" (WB) and "Handle With Care" (M-G) (2d wk), $16,000.

Palms (UD) (2,961; $1.25-$1.50)—"Defiant Ones" (UA) and "Hong Kong Confidential" (UA). Socko $30,000. Last week, "Wind Across Everglades" (WB) and "Whole Truth" (Col), $12,000.

Madison (UD) (1,900; $1.25-$1.50) —"La Parisienne" (UA) and "Lost Lagoon" (Col) (3d wk). Fine $9,000. Last week, $12,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Queen of Outer Space" (AA) and "Legion of Doomed" (AA). Oke $12,000. Last week, "Tank Battalion" (AI) and "Hell Squad" (AI), $12,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (27th wk). Swell $11,000. Last week, $10,700.

Adams (Balaban) (1,700; $1.25-$1.50) — "Cat On A Hot Roof" (M-G) (7th wk). Fine $9,500. Last week, $9,700.

Music Hall (SW-Cinerama) (1,205; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (2d wk). Terrific $21,000. Last week, $9,000 in 3 days only.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Case of Dr. Laurent" (T-L) (5th wk). Nice $4,000. Last week, $4,500.

'Geisha' Solid $17,000, St. L.; 'Yankees' 11G, 2d

St. Louis, Oct. 14.

Holdover predominate at first-runs currently. Top newcomer is "Barbarian and Geisha," big at the St. Louis. Twin horror bill, "Monster From Mars" and "Curse of the Faceless Man," at Orpheum is okay. "Me and Colonel," last week at the St. Louis, is playing on moveover at two arty houses, the Richmond and Shady Oak for passable returns. Continuing strong on holdovers are "Cat on a Hot Tin Roof" in seventh frame at Loew's and "Windjammer" in seventh at Ambassador.

Estimates for This Week

Ambassador (Cinerama) (1,400; $1.20-$2.40)—"Windjammer" (NT) (Continued on page 17)

Boston, Oct. 14.

Hot midweek spell combined with World Series to hurt trade here midweek. Cooler weather over weekend did not help much, with trade very uneven, and mostly on downside. One of major disappointments is "Decks Ran Red," dull at the Paramount and Fenway, figure at Par being a new low for spot. "Tale of Two Cities" at Astor looks mild.

"White Wilderness" is nice at the bandbox Beacon Hill. "Gun Runners" looms oke at the Pilgrim while "Man of West" is good at Orpheum. "Blue Murder at St. Trinian's" looks neat at the Kenmore. Holdovers are still hitting the high spots, with "Damn Yankees" nice in second round at the Met. "Defiant Ones" still looms slick in third round at the Memorial. "Cat On Hot Tin Roof" is amazing at State in eighth week.

Estimates for This Week

Astor (B&Q) (1,371; 75-$1.25)—"Tale Of Two Cities" (Rank). Mild $8,000. Last week, "Matchmaker" (Par) (3d wk), $4,800.

Beacon Hill (Sack) (678; 90-$1.50) "White Wilderness" (BV). Nice $10.000. Last week, "Night Heaven Fell" (Kings) (6th wk), $5,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Windjammer" (NT) (8th wk). Seventh week was rousing $19,000.

Capri (Sack) (1,150; 90-$1.50)—"Time Of Desire" (Janus) (3d wk). Still good at $5,000. Last week, $7,000.

Exeter (Indie) (1,300; 75-$1.25)—"Me And Colonel" (Col) (4th wk). Third week was fine $8,000.

Fenway (NET) (1,376; 60-$1.10)—"Decks Ran Red" (M-G) and "Young As We Are" (Par). Dull $2,000. Last week, "High School Hellcats" (AI) and "Hot Rod Gang" (AI), $3,000.

Gary (Sack) (1,340; $1.25-$3) — "Gigi" (M-G) (7th wk). Stout $15,000 again. Last week, same.

Kenmore (Indie) (700; 75-$1.25) —"Blue Murder at St. Trinian's" (Cont). Neat $7,000. Last week, "Constant Husband" (BL) and "Last Holiday" (Rank) (7th wk), $3,200.

Memorial (RKO) (3,000; 60-$1.10) —"Defiant Ones" (UA) and "Fort Massacre" (UA) (3d wk). Slick $11,000. Last week, $15,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Damn Yankees" (WB) and "Party Crashers" (Par) (2d wk). Nice $14,000. Last week, $18,000.

Mayflower (ATC) (683; 75-$1.25) —"Indiscreet" (WB) (2d run) and "Golden Age of Comedy" (DCA). Oke $3,500. Last week, "Case of Dr. Laurent" (T-L) (8th wk), $2,300.

Paramount (NET) (2,357; 70-$1.10) — "Decks Ran Red" (M-G) and "Young As We Are" (Par). New low here at $5,000. Last week, "High School Hellcats" (AI) and "Hot Rod Gang" (AI), $8,000.

Pilgrim (ATC) (1,000; 60-$1.10)—"Gun Runners" (UA) and "Terror in a Texas Town" (UA). Returns house to first-runs with fast $7,000. Last week, "Indiscreet" (WB) and "Cattle Empire" (20th) split with "Tammy and Bachelor" and "Twilight for Gods" (U) (2d runs), $4,000.

Saxon (Sack) (1,000; $1.50-$3.50) —"South Pacific" (20th) (27th wk). Big $12,000. Last week, ditto.

Trans-Lux (T-L) (730; 75-$1.25) —"Island in Sun" (20th) and "Violent Saturday" (Indie). Oke $3,500. Last week, "Young And Passionate" (Indie) and "Age of Infidelity" (Indie), $4,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Man of West" (UA) and "Hong Kong Confidential" (AA). Good $16,000 or near. Last week, "Badlanders" (M-G) and "Apache Territory" (Col), $10,000.

State (Loew) (3,600; 75-$1.25)—"Cat On Hot Tin Roof" (M-G) (8th wk). Holding amazingly strong with $9,000. Last week, same.

Chi Biz Hotter With Cooler Weather; 'West' Fast $27,000, 'Badlanders' Oke 18G, 'Cat' 28G, 7th, 'Pacific' 23G, 29

Chicago, Oct. 14.

Switch to seasonable weather plus a flock of new entries figure to prop downtown cinemas for a nice collective take this session.

"Man of the West" initialer at the State-Lake looks to trigger a fine $27,000 while "The Badlanders" preem at the Oriental will corral an okay $18,000. Garrick's "It! Terror From Beyond Space" and "Curse of Faceless Man" combo is climbing to a good $8,300.

Capri's opener of "Time of Desire" is shaping to fast $7,000. New Monroe combo of "She Played With Fire" and "Life Begins at 17" is rated fairish.

"Cat on Tot Tin Roof" still paces the holdovers, expecting a hotsy seventh frame at the Chicago. "The Hunters" is snappy in second Roosevelt week. "Liane, Jungle Goddess" looks trim in second Woods session.

"Me and Colonel" is rated socko for third Esquire round. "Damn Yankees" looms smash in third United Artists stanza while "White Wilderness" is good in fifth round at the Loop.

Hard-ticket pix are generally higher. "South Seas Adventure" is strong in third Palace week. "Gigi" shapes nice in 14th frame at the Harris. "South Pacific" posted a solid 29th week at the McVickers while "Around World in 80 Days" continues great after 80 weeks at Todd's Cinestage.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50)—"Time of Desire" (Janus). Hop $7,000. Last week, reissues.

Chicago (B&K) (3,900; 90-$1.80)—"Cat on Hot Tin Roof" (M-G) (7th wk). Sockeroo $28,000. Last week, $23,000.

Esquire (H&E Balaban) (1,350; $1.50)—"Me and Colonel" (Col) (3d wk). Great $18,000. Last week, $21,000.

Garrick (B&K) (850; 90-$1.25)—"It! Terror From Beyond Space" (UA) and "Curse of Faeeless Man" (UA). Nice $8,300. Last week, "Wind Across Everglades" (WB) and "Bullwhip" (AA) (2d wk), $6,500.

Harris (Todd) (984; $1.25-$3)—"Gigi" (M-G) (14th wk). Tall $15,800. Last week, $13,500.

Loop (Telem't) (606; 90-$1.50)—"White Wilderness" (BV) (5th wk). Good $7,800. Last week, $7,500.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (29th wk). Stout $23,000. Last week, $20,500.

Monroe (Jovan) (1,000; 65-90)—"She Played With Fire" (Col) and "Life Begins at 17" (Col). Fairish $4,500. Last week, "Wild Heritage" (U) and "Slim Carter" (U), $5,500.

Oriental (Indie) (3,400; 90-$1.50)—"The Badlanders" (M-G). Oke $18,000. Last week, "Certain Smile" (20th) (2d wk), $18,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (3d wk). Socko $32,000. Last week, $30,000.

Roosevelt (B&K) (1,400; 90-$1.80) "The Hunters" (20th) (2d wk). Brisk $13,500. Last week, $18,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Man of West" (UA). Slick $27,000. Last week, "Big Country" (UA) (7th wk), $10,500.

Surf (H&E Balaban) (685; $1.50)—"Law and Disorder" (Cont.) (2d wk). Mild $3,600. Last week, $6,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World" (UA) (80th wk). Great $13,500. Last week, $13,100.

United Artists (B&K) (1,700; 90-$1.80)—"Damn Yankees" (WB) (3d wk). Dandy $16,000. Last week, $15,000.

Woods (Essaness) (1,200; 90-$1.50)—"Liane, Jungle Goddess" (DCA) (2d wk). Trim $14,000. Last week, $26,000.

'GEISHA' FAIR $7,000, PROV.; 'DEB' GOOD 10G

Providence, Oct. 14.

There is a depressing lull at most stands currently, but this happens about this time each year. Loew's is doing only fairly well with "Reluctant Debutante" on a 10-day engagement. Disappointly lean is Strand's "A Tale of Two Cities." "The Barbarian and Geisha" at Majestic shapes fair. "Me and the Colonel" looms mild in second Albee round.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Me and Colonel" (Col) and "Apache Territory" (Col) (2d wk). Mild $5,000. Last week, $6,000.

Majestic (Loew) (3,200; 65-80)—

(Continued on page 17)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Geisha' Oke 8G, L'ville; 'West' 5G

Louisville, Oct. 14.

Business at the downtowners this week is generally moderate. John Wayne's following spells okay trade for "Barbarian and Geisha" at Rialto. "Man of West" at the United Artists shapes slow. "Damn Yankees" at the Mary Anderson is good in second round. "Law and Jake Wade" and "Tarzan's Fight For Life" looks perky at the Kentucky. Cooler weather is favorable for first runs.

Estimates for This Week

Brown (Fourth Ave.) (1,200; $1.25-$2)—"South Pacific" (20th) (23d wk). Likely oke $5,000 after last week's $5,500.

Kentucky (Switow) (900; 60-90)—"Law and Jake Wade" (M-G) and "Tarzan's Fight For Life" (M-G). Perky $6,000. Last week, "Raw Wind In Eden" (U), same.

Mary Anderson (People's) (1,000; 60-90)—"Damn Yankees" (WB) (2d wk). Good $5,500 after first week's $8,000.

Rialto (Fourth Ave.) (3,000; 60-85)—"Barbarian and Geisha" (20th). Fairly okay $8,000. Last week, "Streetcar Named Desire" (20th) (reissue, $8,500.

United Artists (UA) (3,000; 60-90)—"Man of West" (UA). Slow $5,000. Last week, "Reluctant Debutante" (M-G), $8,500.

Cleve. B.O. Perking Up; 'Geisha' Sturdy $15,000, 'Defiant' Big 15½G, 2d

Cleveland, Oct. 14.

Strong pix in key houses currently are going briskly, indicating a gradual pickup in this recession-hit industrial area. Showing is being made in the face of an almost 100% holdover situation. Lone important newcomer, "Barbarian and Geisha," looks fine at the Allen. "Defiant Ones" is big in second Hipp round while "Big Country" also is fancy in first holdover week at State. "Cat on Hot Tin Roof" is husky in final 10 days for seventh downtown week, playing m.o. at the Stillman.

Estimates for This Week

Allen (S-W) (3,800; 75-$1.25)—"Barbarian and Geisha" (20th). Fine $15,000. Last week, "Damn Yankees" (WB) (2d wk), $10,500.

Continental Art (Art Theatre Guild) (850; $1.25)—"Three Men in Boat" (Indie). Average $2,000. Last week, "Poor But Beautiful" (Indie), $2,200.

Heights Art (Art Theatre Guild) (925; $1.25)—"Law and Disorder" (Indie). Modest $2,800. Last week, "Case of Dr. Laurent" (Indie) (2d wk), $2,300.

Hippodrome (Telem't) (3,700; 90-$1.50)—"Defiant Ones" (UA) (2d wk). Big $15,500. Last week, $24,000.

Lower Mall (Community) (500; 70-90)—"Time of Desire" (Janus) and "Miss Julie" (Indie) (2d wk). Fine $2,600. Last week, $2,100.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (26th wk). Fancy $8,000. Last week, ditto.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Search For Paradise" (Cinerama) (8th wk). Moderate $11,500. Last week, $16,000.

State (Loew) (3,500; 70-90)—"Big Country" (UA) (2d wk). Fast $10,000. Last week, $16,500.

Stillman (Loew) (2,700; 70-90)—"Cat on Hot Tin Roof" (M-G) (m.o.). Husky $12,000 in 10 days of seventh on moveover. House now leased to G. Bernardi for "Bolshoi Ballet" film at $3.50 top for three days.

'Geisha' Great $11,000, Seattle; 'Blob' Good 7½G

Seattle, Oct. 14.

Boxoffice takings shape better here this stanza, making it one of strongest weeks in many months locally. Outstanding newcomer is "Barbarian and Geisha," great at Fifth Avenue. "Gigi" also is big opening round at Music Box. "Man of West" is rated okay at Orpheum while "While "White Wilderness" looms fine in second Music Hall session.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"The Blob" (Par) and "Monster From Out of Space" (Par). Good $7,500. Last week, "Tank Force" (Col) and "Buchanan Rides Alone" (Col), $5,800.

Fifth Avenue (2,500; 90-$1.50)—"Barbarian and Geisha" (20th) and "Desert Hell" (20th). Great $11,000. Last week, "Tale of Two Cities" (Rank) and "Robbery Under Arms" (Rank), $4,600.

Music Box (Hamrick) (850; $1.25-$2.80)—"Gigi" (M-G). Sock $9,000. Last week, "Cat on Tin Roof" (M-G) (6th wk-6 days), $4,400 at $1.50 top.

Music Hall (Hamrick) (2,200; 90-$1.50)—"White Wilderness" (BV) and "Once Upon Horse" (U) (2d wk). Nice $7,000. Last week, $7,700.

Orpheum (Hamrick) (2,700; 90-$1.50)—"Man of West" (UA) and "Hong Kong Confidential" (UA). Okay $8,000 or near. Last week, "Damn Yankees" (WB) and "Saga of Hemp Brown" (U) (2d wk), $6,100.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—Case of Dr. Laurent" (T-L). Slow $5,500, but holds. Last week "Big Country" (UA) (6th wk), $5,100.

'Defiant' Fat 17G, Frisco; 'Days' 12G

San Francisco, Oct. 14.

Biz is improving at first-runs here this stanza, with "Defiant Ones" great at the United Artists and "Barbarian and Geisha" fine at the Fox. "Attack of Puppet People" looms fair at Paramount while "Tale of Two Cities" shapes okay at St. Francis. "Cat on Hot Tin Roof" still looks stout in seventh Warfield session. "Gigi" is rated fast in 14th Stagedoor round. "Around World in 80 Days" is holding the same as the preceding week to land a smash take in 94th round at Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Party Crashers" (Par) and "As Young As We Are" (Par). Weak $7,000. Last week, "Bend Of River" (U) and "World In His Arms" (U) (reissues), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Barbarian and Geisha" (20th) and "Villa" (20th) (reissue). Fine $15,000. Last week, "Streetcar Named Desire" (20th) and "Seven Year Itch" (20th) (reissues), $9,000.

Warfield (Loew) (2,656; 90-$1.25)—"Cat On Hot Tin Roof" (M-G) (7th wk). Neat $8,500. Last week, $9,000.

Paramount (Par) (2,646; 90-$1.25)—"Attack Of Puppet People" (AI) and "War Of Colossal Beast" (AI). Fair $9,000 in 6 days. Last week, "Damn Yankees" (W-B) and "Space Children" (W-B) (2d wk), $9,600.

St. Francis (Par) (1,400; $1.25-$1.50)—"Tale Of Two Cities" (Rank). Oke $9,000. Last week, "Whole Truth" (Col) and "She Played With Fire" (Col), $6,500.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"Search For Paradise" (Cinerama) (31st wk). Good $13,500. Last week, $13,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"Defiant Ones" (UA). Great $17,000 or over. Last week, "Big Country" (UA) (6th wk), $7,000.

Stagedoor (A-R) (440; $1.25-$3)—"Gigi" (M-G) (14th wk). Fast $10,000. Last week, $9,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Pantaloons" (Indie). Good $3,000. Last week, "Law and Disorder" (Indie) (2d wk), same.

Vogue (S. F. Theatres) (364; $1.25)—"Witness For Prosecution" (UA) (reissue). Okay $2,000.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (94th wk). Great $12,000. Last week, ditto.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (20th) (15th wk). Fine $15,000. Last week, same.

Gotham Uneven; 'Old Man' Chipper 32G, 'Streetcar' Rerun Rapid 21G, 'Pacific' Moves, 30G; 'Decks' 15G

Broadway film business continues spotty this stanza despite some good openers and other favorable factors. Weekend trade was helped at some first-runs by the fact that Monday was observed as a legal holiday by the banks and that some places were shuttered along with the schools. Influx of visitors from Canada because of Canadian Thanksgiving holiday was helpful over the weekend. Launching of two new bills and one reissue also was a plus factor.

"Old Man and Sea" is winding its initial week at the Criterion with a happy $32,000 for 14 performances. "Streetcar Named Desire," the oldie, looks to finish the first round with a big $21,000 at the Mayfair. "South Pacific," moved over to the Rivoli after 28 weeks at the Crit, hit a solid $30,000 on first session. "Decks Ran Red" is disappointing at the State with a light $15,000 likely in first round.

"Barbarian and Geisha" looks good $43,000 in second session at the Paramount, and will stay on. "Big Country" continues great with $28,000 at the Astor in first holdover stanza. "Onionhead" is only $15,000 in second Capitol week.

"Cat on Hot Tin Roof" with stageshow looks to hold with a smash $158,000 in fourth session at the Music Hall and $11,000 ahead of third week. "Damn Yankees" plus stageshow is heading for socko $80,000 in third round at the Roxy or ahead of second week.

"Defiant Ones" continues boffo with $24,000 in third frame at the Victoria. One of few new solid pix at the arty houses is "Inspector Maigret," which looks like big $16,000 at the Plaza.

"South Seas Adventure" topped its preceding week to get a solid $29,800 in 12th round at the Warner. It's now in its 13th week. "Gigi" still is capacity for 21st frame at the Royale. "Bridge on River Kwai" finished its longrun at the Palace with a nice $12,000 in final five days of 43d round. "Roots of Heaven" opens at the house tonight (Wed.) with a Lighthouse benefit preem.

Estimates for This week

Astor (City Inv.) (1,094; 75-$2)—"Big Country" (UA) (2d wk). This round winding up today (Wed.) looks like socko $28,000 or near. First was $35,000, over hopes. Stays on.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Matchmaker" (Par) (10th wk). Ninth frame finished yesterday (Tues.) was good $5,000. Eighth week, $5,500.

Baronet (Reade) (430; $1.25-$1.70)—"Of Life and Love" (DCA) (2d wk). Initial session ended Sunday (12) was fair $6,100.

Capitol (Loew) (4,820; $1-$2.50)—"Onionhead" (WB) (3d wk). Second stanza completed yesterday (Tues.) was slow $15,000. First was $22,000.

Criterion (Moss) (1,671; $1.80-$2.50)—"Old Man and Sea" (WB) (2d wk). Initial round ended yesterday (Tues.) was happy $32,000 for 14 shows. Opened on Tuesday (7) with benefit for March of Dimes. First week's take is viewed as surprisingly good in view of mixed critical reaction.

Fine Arts (Davis) (468; 90-$1.80)—"Me and Colonel" (Col) (8th wk). Seventh week finished Monday (13) was big $9,700. Sixth week, $9,500.

Guild (Guild) (450; $1-$1.75)—"Hot Spell" (Par) (4th wk). This round ending today (Wed.) is heading for okay $4,800. Third was $5,100. Stays a fifth session.

Mayfair (Indie) (1,736; 79-$1.80)—"Streetcar Named Desire" (20th) (reissue). First week ending today (Wed.) looks like big $21,000 or close. In ahead, "Wind Across Everglades" (WB) (4th wk), $4,500.

Normandie (Trans-Lux) 592; 95-$1.80)—"Rocket To Calabuch" (T-L) (2d wk). First stanza completed Monday (13) was mild $4,500. In ahead, "White Wilderness" (BV) (8th wk), $5,500.

Palace (RKO) (1,642; $1-$3)—"Roots of Heaven" (20th). Opens tonight (Wed.) with benefit for the Lighthouse. Regular run starts tomorrow (Thurs.). In ahead, "Bridge on River Kwai" (Col) (43d wk-5 days), nice $12,000 after $18,500 for 42d full week. Could have stayed here longer but company wanted to get it out to other houses in Greater New York.

Odeon (Rank) (813; 90-$1.80)—"Windom's Way" (Rank) (3d wk). Second session ended Monday (13) was slight $5,500 after $6,500 for opener. "Night Heaven Fell" (Kings) opens Oct. 21.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (22d wk). The 21st frame finished Saturday (11) was capacity $19,300. The 20th week, was the same. Pic moves out around Nov. 10, going to Sutton, to make way for legit show here on Nov. 11.

Paramount (AB-PT) (3,665; $1-$2)—"Barbarian and Geisha" (20th) (2d wk). This round ending tomorrow (Thurs.) is heading for good $43,000. Opening week was $47,000. Stays on. "In Love and War" (20th) is due in next but likely not for two weeks.

Paris (Pathe Cinema) (568; 90-$1.80)—"Seventh Seal" (Janus). Opened Monday (13). In ahead, "Crime and Punishment" (Kings) (4th wk), was okay $5,800. Third was $6,800.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Cat on Hot Tin Roof" (M-G) and stageshow (4th wk). Current session finishing today (Wed.) looks like great $158,000. Third week, $147,000, a little below expectancy. Stays on, naturally for a fifth and maybe a sixth stanza.

Rivoli (UAT) (1,545; $1.25-$3.50)—"South Pacific" (20th) (2d wk). First week concluded Sunday (12) was solid $31,000. In ahead, "Around World in 80 Days" (UA) (103d wk-5 days), $30,000, to wind a record run here. Showing for initial week was especially favorable in view of long run at Criterion.

Plaza (Lopert) (525; $1.50-$2)—"Inspector Maigret" (Lopert) (2d wk). Initial week ended yesterday (Tues.) was great $16,000 or close. Stays on, of course.

Rialto (Brandt) (594; 75-$1.50)—"Shameless Sex" (Mishkin) (5th wk). Fourth round ended Friday (10) was great $9,400 after $9,200 in third week. End does not appear to be in sight at this current gait.

Roxy (Indie) (5,705; 90-$2.50)—"Damn Yankees" (WB) with stageshow (3d wk). This stanza winding up tomorrow (Thurs.) is heading for a smash $80,000. Second week, $77,000, a bit below hopes. Continues to stay on here.

State (Loew) (3,450; 50 $1.75)—"Decks Ran Red" (M-G). Initial session ending tomorrow (Thurs.) looks like light $15,000 or close. In ahead, "Raw Wind in Eden" (U) (3d wk), $11,200.

Sutton (R&B) (561; 95-$1.75)—"Dangerous Exile" (Rank). First stanza ending tomorrow (Thurs.) is heading for okay $5,500. In ahead, "Town Like Alice" (Rank) (3d wk-5 days), $3,000.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Case of Dr. Laurent" (T-L) (17th wk). The 16th stanza finished yesterday (Tues.) was big $8,000. Fifteenth week, $8,400.

Victoria (City Inv.) (1,003; 50-$2)—"Defiant Ones" (UA) (4th wk). Third round ended yesterday (Tues.) was great $24,000 or thereabouts. Second, $27,000.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (13th wk). The 12th week finished Saturday (11) perked a bit to hit solid $29,800. The 11th week, $29,000.

'Country' Smash $27,000 Tops Pitt; 'Geisha' 6½G, 'Parisienne' Slight 7G

Pittsburgh, Oct. 14.

"Big Country" really is making it in a big way at the Penn currently, but not much else is exciting. "Barbarian and Geisha" is rated disappointing at Fulton while "La Parisienne" is limping badly at the Stanley. Harris is up a bit with "Decks Ran Red" but its not much to cheer about. "Windjammer" shows upgrade signs at the Warner. Reissue of "Streetcar Named Desire" at Squirrel Hill is solid in second week and may hold again.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Barbarian and Geisha" (20th). Started very slowly and way below the John Wayne average. Doubtful of getting much more than $6,500, rather routine for a pic of such high expectations. Last week, "Villa" (reissue), $3,500 in 5 days.

Guild (Green) (500; 99-$1.25)—"Constant Husband" (Indie) (2d wk). Holding up fairly well at $2,000; should be able to hold another stanza. Last week, $2,600.

Harris (Harris) (2,165; 80-$1.25)—"Decks Ran Red" (M-G). Looks

(Continued on page 17)

Many Top French Stars Not Playing Paris This Season; They're on Road

Paris, Oct. 7.

Although the new legit season here looms big in quantity, many of the top theatrical stars will not be seen in Paris this year. Most of them will be on the road as touring companies get more lucrative in France. Big pay, and the film producers who watch provincial popularity of names and engage them many times on that alone, are contributing to all the theatrical personages going in for all this touring of the hinterlands. There also is the recent growth of traveling legit to contribute to this popularity of roadshows.

More pessimistic theatre directors feel this eventually might hit Paris boxoffice with provincials getting used to the theatre in their own towns, and ignoring it on visits to Paris. Others feel it will have the opposite effect by building out-of-town audiences with these old and new touring vehicles, making more people want to see new shows here on their visits.

At any rate, the theatrical exodus is on. Top touring outfits are Baret, Karsenty, Rasimi and Herbert who are estimated to play to over 750,000 patrons every season. They pay up to $600 per night for such names as Elvire Popesco, Danielle Darrieux, Sophie Desmarets, Raf Vallone, Jean Servais and Raymond Pellegrin.

Reprises and recent Paris hits make up the repertoire of these touring outfits. Outgoing season started this week with such recent hits going on the road as "Love of Four Colonels," "The Egg," "The Caine Mutiny Courtmartial" and "View From a Bridge."

National Film Theatre In Salute to M-G Pix With 10-Week Season

London, Oct .7

The National Film Theatre will be patting Leo the Lion on the back from Nov. 1 with a 10-week season called "The Lion's Roar." This will feature 47 of Metro's outstanding pix on 16m stock, and every film will be available to British Film Societies. The season is designed to show the pattern of Metro's contribution to the industry and will consist of eight separate sections.

First section will be "The Golden Years." It will include Marie Dressler's "Tugboat Annie" and "Marie Antoinette." Section No. 2 will offer "Grand Hotel," "Queen Christina" and "Marie Walesska" as samples of Metro's star-making.

Third section spotlights musicals and will include "Maytime" and "On The Town." American life will be illustrated by such pix as "Boys' Town" and "The Hucksters." Section five switches to the Pioneer Spirit with "Trader Horn" and "Northwest Passage" as typical Metro examples. Laurel and Hardy and the Marx Brothers will roar for Leo in the slapstick comedy section, and another part will be devoted to Metro's treatment of sophisticated comedy, with such greats as "The Women," "Ninotchka" and "The Philadelphia Story."

The 10-week season will parade all of Metro's stars, past and present, and for National Film Theatre patrons will provide a nostalgic followup to previous seasons surveying United Artists and Warner Bros.

No Tele, New Zealand Sees Cinema Upbeat

Auckland, New Zealand, Oct. 7.

With cinemas closing down in many parts of the world, TV-less New Zealand continues to buck the trend. The Kerridge-Odeon, largest chain here, has completed or has under construction 10 new theatres in the last three years. With the exception of the Odeon here, these are located in smaller cities, all being intimate houses, 700-750-seat houses being favored.

Building activity has increased since the government vetoed schemes for drive-ins put forward by the combined Kerridge-Odeon and Amalgamated Theatres interests last year. Apart from new buildings going up or planned, many existing cinemas are receiving facelifts.

Italo Distrib Fights Ban of Censor Board

Karachi, Oct. 7.

The West Pakiston Board of Film Censors banned a couple of months back the exhibition of the Italian film, "Orlando." Pic had earlier been passed as suitable for general exhibition by the Karachi censors. Shemiran Pictures, distrib of the pic, has challenged the decision of the West Pakiston Board in the Lahore High Court. The writ petition has been admitted and is due to come up for hearing shortly. Shemiran Pictures also challenged the validity of the sections of the Cinematograph Act covering censorship of films.

Petitioners claim a motion picture comes within the right of "freedom of expression," a right guaranteed under Section 3 of the constitution.

West Pakistan Tougher On Films It Rates As Based on Crime, Horror

Karachi, Oct. 7.

West Pakistan Board of Film Censors has put a stern check on the exhibition of films based entirely on crime and horror. Members of the board feel that such films have a bad effect on the public mind, especially that of youths. The board sent circulars to all importers of foreign pix urging them to exercise great care and discretion in importing films from abroad. Such importers have been warned in their own interests to ship in only films that do not depict crime and horror in a manner that would invoke provisions of the censorship code.

In the 12 preceding months, 33 foreign films were declared unsuitable for public exhibition by the board on the ground that these pix depicted violence, lawlessness and methods of crime.

The irony of the setup, however, is that most of the films banned by the West Pakistan Board of Film Censors were declared suitable for exhibition, either for universal exhibition or for "adults only," by the Karachi Board of Film Censors. There were only one or two pictures that were declared unsuitable for exhibition by both boards.

The films which were declared unsuitable by the West Pakistan Board, on account of violence, lawlessness and methods of crime include "Crime in Streets," (AA), "Dragon Wells Massacre" (WB) "Tin Star" (Par), "Rebel Without Cause" (WB), "Gun Fight at O.K. Corral" (Par), "Robbery Under Arms" (Rank), "Tall Stranger" (AA) and "Saddle the Wind" (M-G).

Films banned on other grounds during the same period include: "10 Commandments" (Par), Orlando (Italian) and "Bon Jour Trieste" (Col).

Donen at Amsterdam Preem of 'Indiscreet'

Amsterdam, Oct. 7.

Stanley Donen was presented to Prince Barnhard during a gala performance of his "Indiscreet" (WB). Pic was picked to be shown on festival shows to commemorate 40th anni of the Nederlandse Bioscoop Bond (Dutch Cinema League). The NBB represents the Dutch cinema owners, film producers and the distributors.

In Holland, there are only 541 cinemas and the NBB has a monopoly and decides if new theatres may be opened. Since 1918 a lot has changed. Cinema attendance here is small (every Dutchman goes to the cinema about six or seven times yearly) compared with England, Belgium or France. Every year some 500 pix are shown in subtitled versions, which makes it easier on foreigners who want to see films when on holidays here. Dutch pix are rare though 1958 will have at least three. Two have already been shown, and the prestige production of this year, "Fanfare," will be shown Oct. 23.

ACTT Attacks Rank's New Plan as 'Hari Kari'

London, Oct. 14.

"This is not rationalization, it's hari kari" said George Elvin, general secretary of the Assn. of Cine and Television Technicians, when he spoke as a stockholder at the Rank Organization's annual company meeting. While he welcomed a more enlightened exhibition policy which provided for extended runs and the possibility of films earning more revenue, he thought the closure of 80 theatres and the combination of the existing Odeon and Gaumont circuits was against the interest of the public, the industry and the shareholders.

Admitting that he was only a small shareholder, but speaking on behalf of an important organization within the industry, Elvin contended that the rationalization plan would not benefit employees either. His members at Pinewood, he said, were not talking about their next film but about when they were going to get the sack. He appealed to the board to think again and to consider his view that making less films and closing theatres was the wrong way to settle industry problems.

Another stockholder said that while he was pleased (as a shareholder) that the organization had entered the commercial tv scene, he regarded television (as a citizen) as the most objectionable invention of the century apart from the atom bomb and the Welfare State.

CNC Hints Fresh French Pix Crisis

Paris, Oct. 14.

Statistics recently released by the governmental Centre Du Cinema hints there might be a full-scale film crisis brewing here. Only bigger local and foreign receipts apparently can really stave it off. This stems from the fact that, in spite of hiked admission prices since last year, the first and second quarters this year have not seen a corresponding rise in the film producers' final take.

In fact, of the $175,000,000 overall gross for the first part of 1958, more than 28% came from the French Film Aid coffers. Foreign take was about equal to local revenue on this score. The CNC feels that if there is not a definite rise in producer's income the Film Aid might become higher than the film gross on which it is based.

Some changes and needs listed by the CNC are a needed rise in producer's share of the grosses, more general entertainment films (for family trade) as well as more taking of risks for the quality pix for foreign marts, a probable change in programming with double features allowed where necessary, and more dynamic public relations.

CNC also feels that a tighter control of foreign receipts should be instituted, such as will be done in the U. S. by the French Film Office, as well as stepping up foreign French Film Weeks. Incidentally, under Unifrance Film, the government unit to hypo French films abroad, five film weeks are set for the near future in the U. S. (San Francisco Film Fest), Finland, Mexico, Ireland and Canada.

'Carry On' Breaks House Records on Pre-Release

London, Oct. 14.

Anglo Amalgamated's comedy about the British army, "Carry On Sergeant," has been on a record-breaking spree on its pre-release engagements prior to going on general release on the ABC circuit Oct. 27. It has broken house records in 18 out of 40 dates, although running out of season in holiday resorts.

In its first two West End weeks at the Plaza, "Sergeant" grossed around $22,000. Last week at the Metropole, Victoria, the $8,400 was the best at that house in about three months.

Among the situations in which it has topped previous records are Whitby, Scarborough and Bognor. At Swansea it was only $36 below the house record and at Southport, where it played the ABC first-run theatre, it was subsequently booked for a second date there by the opposition.

Dramatist & His Agent: Both Heels

Zurich, Oct. 7.

John Osborne's initial opus, "Epitaph for George Dillon," written in collaboration with Anthony Creighton, registered impressively in its German-language premiere at Schauspielhaus here thanks to a flawless production staged by Leopold Lindtberg and a series of high-calibre performances. The play itself, in a skillful German adaptation by Hans Sahl, was locally deemed inferior to "Look Back in Anger," staged here last year.

"Dillon" hits Broadway Nov. 4 at the Golden Theatre. It's title character is an unsuccessful actor-writer living off a British middle-class family and seducing the teenage daughter.

A histrionic highlight is contributed in third act by an unscrupulous legit agent convincing Dillon to "spice" his unsuccessful plays with sex, rape, dope addicts and "mass appeal" flavorings.

Mezo.

Study How to Cut Politics 'n' Graft From Buenos Aires' Colon Opera

Buenos Aires, Oct. 7.

Committee appointed by Buenos Aires' Architect Mayor, Hernan Giralt, to plan the reorganization of the city's Colon Opera Theatre, is now about ready to get down to cases, after having enlisted recommendation from the country's leading musicologists, conductors, musical associations, and even from Francisco P. Principe, representing ticket subscribers.

American conductor Jacques Singer was also consulted and placed on the committee, to advise from a guest musician's angle.

Report is to cover suggestions for completely autonomous management, free of political interference, with approved patterns for future contracts and redistribution of the theatre's internal functioning. A decision will have to be made as to whether the theatre is to continue maintaining the costly ballet, choral and orchestral schools, and up to what point the theatre can be self-supporting.

The Committee has also to determine whether graft accounted for the increase of this year's budget from 45 million to 80 million pesos.

Some suggestions are that the Colon Orchestras and Ballet undertake foreign tours to help cover their cost, and give foreigners an idea of local culture.

Edinburgh Says 'No' To Sun. Cinema Shows

Edinburgh, Oct. 14.

City magistrates here have nixed a plea by local exhibs for Sunday shows. The Edinburgh Town Council refused the request and also turned down a plea to hear a deputation from cinema employees on the subject.

The civic head, Lord Provost Johnson-Gilbert, said the observance of Sunday, even in this present day and age, was deeply rooted in the Scottish race. Bailie Magnus Williamson said it was "hypocritical" that during the three weeks of the International Festival they had allowed Sunday cinema shows, and on other occasions "in the sacred name of charity" they allowed Sabbath stage performances.

Reithof Sees Trend To More Foreign Dubbing As Aid To U.S. Exhib

Paris, Oct. 14.

Dubbing of important foreign films, especially American, has been standard procedure in the main European film producing countries' general film markets for over 23 years. With the decline in Yank pix production, the need for offshore program features may make dubbing an integral part of the U.S. film exhib setup also.

This is the opinion of Peter Reithof, one of the earliest American dubbers of foreign films. Reithof points out that up to now the U.S. almost always made more than enough pix for its own needs and foreign pix were mainly for film patrons at arty houses. But since the war various foreign films have cracked the general distrib mart in the U.S.

Reithof claims that dubbing has been accepted completely on the Continent, even if it is quite ordinary. Audiences seem to want to hear actual talk rather than go along with the subtitles. He thinks that the breakthrough of foreign films into Yank marts has led to more adult approaches from Hollywood itself on seeing the audience reactions to offshore pix. In fact, U.S. arty houses, in a large measure, are reverting to American "art" films.

It also helps Yank films in the long run in giving foreign filmmakers dollar income to pay for Yank pix.

Reithof says that a film costs about $20,000 to dub well in the U.S. but only about $14,000 here. He also feels that certain purely technical problems can be gotten around via careful dubbing.

Co-Prod. Pix Problems At Actors' Italo Meet

Rome, Oct. 7.

Union problems concerning actors engaged for international co-productions, as well as labor problems arising from dubbing of professional actors by others in national productions, are among the main topics of discussion at the ninth International Assembly of Actors, to be held in Geneva Oct. 8-11.

Meet is sponsored by the Federation Internationale des Acteurs (F.I.A.), and will be attended by actors and union reps from 27 countries. Umberto Sacripanti is attending as Italian delegate, as rep of the Italo Actor's Union, S.A.C.I.

Beecham's Comment

Buenos Aires, Oct. 7.

Britain's musical baronet, Sir Thomas Beecham, took 12 curtain calls and a shower of flowers as he closed out his "farewell" here. It was a warming tribute but the stay had been taxing. Numerous strikes were inconveniencing, including a medical strike at the time his wife died and a postal strike making it impossible to send or receive mail.

Sir Thomas made no secret while here of his opinion of the Colon Theatre mismanagement. He described house as going to "rack and ruin" due to *"positively and absolutely not the slightest semblance of intelligent management."* According to him no opera could be produced were it not for some 10 to 12 veterans of the backstage staff who keep things going, work hard and intelligently and are experts at their jobs. He also had high praise for the Chorus Master, Tulio Boni and Maestro Kinsky.

Can't Dance in Dhoti

New Delhi, Oct. 7.

Dancing in a dhoti on the dance floor of the dining hall at one of the largest luxury hotel in the East, this capital's government-managed Ashoka, is barred But dining there in the same garb is allowed. These regulations obtaining for this modernistic hostelry were publicized here in the halls of Parliament by A. K. Chanda, Indian Deputy Minister for Works, Housing, and Supply, in response to angry questions on the subject. Ruckus started over alleged refusal of entry to the Ashoka dining hall of a dhoti-clad Indian.

Chanda read in full the dress regulations for the dining hall. They seem aimed, he pointed out, at too-informal Occidental-style dress,—such sports shirts—rather than at Indian garb. The dhoti, a floppy white wrap-and-tuckup garment, is an Indian equivalent to western man's pants.

British Indies Leery of Rank Plan For Major Chain, Subsid Circuit

London, Oct. 14.

On the eve of its monthly general council meeting, more than 100 exhibitors were entertained to dinner by John Davis to hear a first-hand report on the Rank Organization's rationalization proposals and to take part in a direct question-and-answer session.

In a long, prepared statement, the Rank topper elaborated on the announcement he made a week earlier, in which he reviewed the trends which had led to a decline in attendance and a consequent drop in the volume of available product. His plan to set up a major circuit of 300 theatres and a subsidiary chain of 80 houses was received with mixed feelings by the indie theatre operators, many of whom felt that they would suffer in a product squeeze. There was also some concern at the prospect of continuing to pay a compulsory levy into the statutory Eady Fund in support of British pix which, many of them feared, they would have no opportunity of playing.

Alderman F. G. W. Chamberlain, Lord Mayor of Bristol and a prominent member of the local CEA, described Davis's statement as the final bulletin of the death of the film industry. The picture business, he added, was dying slowly and showmanship was going by the board. Davis challenged these comments and emphasized the Rank Organization's decision to make important films—"and by important I mean films that make money at the boxoffice."

Davis Answers Critics of Plan

Answering Lord Westwood, a Newcastle exhib, Davis said the decision would not have been altered had the admission tax been abolished. It was governed by the supply of product. Another indie who complained at the publicity given to the shuttering of theatres and asked why the rationalization had not been introduced secretly, was told that a private meeting of the industry had been given the facts, but these leaked.

Cecil G. Bernstein, the Granada circuit chief, contended that his chain had been more instrumental in altering the release pattern. They had played "The King and I" (20th) in a situation barred by the three major circuits) for five weeks and then brought it back for another two weeks. He also cited the example of "South Pacific" (20th), which was grossing more money than any film since "Gone With the Wind" (M-G). He pointed out that all of them had closed theatres; his circuit had certainly done so. And in just such areas, they were making more money in their remaining open theatres. He added that he could not see what else Davis could have done.

Davis insisted that the policy of extended runs would not hurt the exhib in subsequent-run situations. Evidence within their own circuit had proved that where a pic did well and played an extended season it also did well on its second engagement. He added, however, that such matters were controlled by distributors and producers. Kenneth Winckles illustrated this point by citing the company's experiences in negotiations with Paramount to play "10 Commandments." The terms, as dictated by Cecil B. DeMille, included 70% film hire. They had now rented their theatres to Paramount, but even a four-wall deal had brought repercussions from patrons who were objecting to increased prices.

At the Cinematograph Exhibitors Assn. council meeting the following morning (10) it was decided to resume the discusson on the rationalization proposals next month when, it is hoped, more facts will be available.

Calvo Heads U in Italy

Rome, Oct. 7.

Orlando Calvo has taken over direction of Universal-International's Italian operation following recent resignation of longtime topper Emanuele Zama, who had been g.m. here since 1945. Calvo was brought up from U-I's South American operation.

Zama was feted on his departure from the company, with employees offering him a gold medal and a scroll.

Ride Chi Opera Season

Chicago, Oct. 14.

With culture excitement fanned by kickoff last week (10) of Lyric Opera's seven week season, the arty World Playhouse is reprising filmizations of three of grand opera's warhorses.

Filmery's current attraction is "Aida," with "Madama Butterfly" and "Don Giovanni" set to follow.

Ionesco Playlets Rate Cheer-Jeer Vote in Berlin

By HANS HOEHN

Berlin, Oct. 7.

The first week of this year's Berlin Cultural Festival was dullish but the second was enlivened by the Roumanian dramatist, Eugene Ionesco. Two of his one-acters created debate, applause and screams of protest. His so-called "anti-play" at the Hebbel Theatre ("The Bald Soprano") drew whistling, stoming and cries of "fie!" and "shame!" while supporters raised a counter-clamor "Soprano" was brought here by the Frankfurt Municipal Theatre. It was, besides controversial, a great performance, expertly staged by Heinrich Koch, with a fine cast. Most of the critics took a fancy to it, at least amused.

The other Ionesco one-acter, "Jacques," was on a twin bill with Jean Genet's "The Maids," at the Tribuene, sort of an off-Broadway theatre. Again much applause for the existentialist while many walked out before the play ended.

German presentation of "Blue Jeans" (in N. Y.: "Blue Denim") by James Leo Herlihy and William Noble (latter came personally to Berlin) received friendly recognition of its teenage alienation theme, nothing more.

Of special interest was the French-language production of Anouilh's "L'invitation au Chateau" by Productions Theatrales Georges Herbert of Paris. Five-act comedy starred Georges Herbert and Dany Robin, his wife, who was generally found a "sweet creature."

Komoedie am Kurfeurstendamm had the German preem of Lesley Storm's "Road of a Dove" (German title: "Women Are Better Human Beings") on its festival list —a solid flop. Piece centers around an American woman who, married to a Scotch lord, keeps giving birth to a girl, six in a row, although a boy is badly wanted. The happy end sees her getting twins and one baby is fortunately male. Comedy is not only banal but tasteless.

The Landestheater Darmstadt, which has the reputation of an art oasis in Germany now, contributed the classical comedy "Lysistrata" (by Aristophanes, with a new German translation by Wolfgang Schadewaldt) to the festival. Gustav Rudolf Sellner, one of this country's top stage directors, treated it more like a cabaret show and this was no mistake, as to entertainment.

Worth mentioning with regard to music: The preems of four chamber operas performed by the Studio of the Municipal Opera House: "Corinna" (by Wolfgang Fortner), "Daybook of an Insane" (Humphrey Searle), "Anaximander" (Werner Thaerichen) and "Fiesta" (Darius Milhaud). All four 25-minute one-acters, were written upon request of the Festival management.

India Film to Soviet TV

New Delhi, Oct. 7.

An India feature, SB Films' "Tansen," is being sent to Russia for Soviet televising. Bengali-language biopic will be seen on Moscow tv.

Producers are sending the film to the Commies at the instance of the Indian government. It forms part of a plan for showing of Indian pix on Russo tele.

'Witness' N. Zealand 18-Week Run a Record

Auckland, New Zealand, Oct. 7.

"Witness for Prosecution" (UA) completed an 18-week run at Auckland's 700-seat Odeon, a New Zealand longrun record for any picture.

Previous tops was the 16 weeks for "Quiet Weekend," an English comedy. The Odeon, a new, class cinema of the Kerridge-Odeon circuit, operates at increased admission, a fact which emphasizes the record of "Witness."

Consolidated Amus. Co. (Hawaii) Sold to Yank Outfit for $8,000,000

Honolulu, Oct. 7.

Largest single corporate transfer in Hawaii's history will turn over Consolidated Amus. Co. to a stateside syndicate for a price announced of more than $8,000,000.

Agreement to sell was made with Hialand Development Corp., of Oklahoma City. Purchasing company was organized recently by a group of Oklahoma and Kansas investors along with John A. Eagle, Honolulu real estate operator.

Buyers were represented here by Arthur L. Wood, A. C. Martin and Kenneth E. McAfee — accountant, oilman and attorney, respectively, all of Oklahoma City.

Fred Williams, president of the Isle chain, said the purchasers intend to continue the picture end of the company under present management.

Circuit operates 18 theatres on three of Hawaii's four major islands. Additionally, it has 75% interest in Hawaiian Broadcasting System, operators of KGMB-TV and KGMB-radio here, both CBS affiliates. It's believed some houses may be closed in order to develop Consolidated's vast real estate holdings to a maximum.

Firm's books carry the realty holdings at $1,200,000. But skyrocketing land values mean that the site of just one of the chain's showhouses (the Waikiki) actually today is alone worth $1,000,000.

Consolidated has 450 employees and 1,500 stockholders. Latter must approve the sellout. Stock's book value is listed at $22.67 per share. Stock was selling for about $27 a share until reports of the sale brought it up to $32 Friday (26). Stockholders may get between $38 and $39 per share once the sale is ratified.

REOPEN LONDON HIPP FOR BRITISH PIC PROD.

London, Oct. 7.

The London Hippodrome, now a theatre-restaurant, opened up as a film set for one Sunday only for final sequences of the Anna Neagle production, "The Lady Is A Square." Herbert Wilcox directed a cabaret sequence in which Frankie Vaughan appears as an unknown singer getting a break as a deputy soloist in the "Talk of the Town" show.

Later, Miss Neagle and Vaughan were filmed doing a jive dance, just a few yards from the spot where she made her first West End starring appearance in "Stand Up and Sing" some 28 years ago. Extras represented the diners and the Hippodrome staff was on duty in usual capacity.

Bardot's Latest Opus Breaks Paris Records

Paris, Oct. 14.

Brigitte Bardot's latest starring pic, "In Case of Accident," which Columbia will handle in the U. S., is breaking boxoffice records here. Film got good and dissenting reviews here, but in its first week, at two houses, broke both theatre records with 43,216 attending for two $50,000 gross.

B. B. got nods for her acting improvement and now is definitely tabbed a big name personality star here. Her next pic starts in November on French and English locations. It is "Babette S'En Va'T'En Guerre" (Babette Goes to War) with B. B. caught up in the Free French Army during the last war with adventure-comedy plot. French director Christian-Jaque replaces Miss Bardot's ex-husband Roger Vadim at directorial helm. Roul Levy will produce.

West End Fine; 'Terror' Big $11,000, 'Baby' Lively 12G, 'Defiant' Hot 14G, 'Naked' Sturdy 10G, 'Wonders' 26G

London, Oct. 7.

Although business around the country has been on a steady decline, West End first-runs have held up in remarkably fine style. The better-than-average returns were maintained for the past stanza, with blockbusters and new entries setting the pace.

"Naked and the Dead," stout in first week at the Gaumont, holding lusty in second round. "Defiant Ones" looks fancy $14,000 in third week at Odeon, Leicester Square sesh, same as in the second frame.

The surprise hit is the London Pavilion's double bill, "It! Terror from Beyond Space" and "Curse of Faceless Man," which is heading for a big $11,000 or more in first session.

"A Certain Smile" shapes nice at the Carlton with $8,500 in its third round. "Rock-A-Bye Baby" looms lively $12,000 opening week at the Plaza.

"Seven Wonders of World" is still leading the field with a smash $26,000 in 32d Casino frame. "South Pacific" continues in the big money with $19,100 in its 24th Dominion session. "Indiscreet" looks fancy $10,300 in its eighth Warner round.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World in 80 Days" (UA) (66d wk). Still big at almost $10,600.

Carlton (20th) (1,128; 70-$2.15)—"Certain Smile" (20th) (3d wk). Around $8,500 in current (final) sesh. Last week, $9,500. "The Hunters" (20th) opens Oct. 9.

Casino (Indie) (1,337; 70-$2.15)—"Seven Wonders of World" (Robin) (32d wk). Smash $26,000.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific" (20th) (24th wk). Great $19,100.

Empire (M-G) (3,099; 55-$1.70)—"She Didn't Say No!" (ABP). Poor $4,500. "Cat on Hot Tin Roof" (M-G) follows Oct. 9.

Gaumont (CMA) (1,500; 50-$1.70)—"Naked and the Dead" (Rank-RKO) (2d wk). Solid $10,000 or near. First was $11,400.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Passionate Summer" (Rank) (2d wk). Fair $5,900. Last week, $6,900.

London Pavilion (UA) (1,217; 50-$1.70)—"It! Terror From Beyond Space" (UA) and "Curse of Faceless Man" (UA). Heading for surprisingly big $11,000.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Defiant Ones" (UA) (3d wk). Great $14,000 or near, same as previous week.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Rockets Galore" (Rank) (3d wk). Steady $5,200. Second was $5,700.

Odeon, Tottenham Court Road (CMA) (1,800; 95-$2.80) — "Windjammer" (NT) (21st wk). Fair $7,000.

Plaza (Par) (1,902; 70-$1.70)—"Rock-A-Bye Baby" (Par). Heading for stout $12,000 or more.

Rialto (20th) (592; 50-$1.30)—"Villa!" (20th) (reissue). Average $4,200.

Ritz (M-G) (432; 50-$1.30)—"Merry Andrew" (M-G) (4th wk). Oke $3,000 or near.

Warner (WB) (1,785; 50-$1.70)—"Indiscreet" (WB) (8th wk). Sturdy $10,300, same as previous sesh. "I Was Monty's Double" (ABP) preems Oct. 16.

Gurr Quits M-G in Aussie

Sydney, Oct. 7.

Rodd Gurr, long Metro's publicity chief here, bows out this month to take over the advertising spot at Admiral Television Corp, major set manufacturers here. Bill Brand takes over Gurr's old post.

Gurr was originally chief of staff for Greater Union Theatres. During the war years, he did special work for the government in the various war zones.

Peace at Last Between ABP, Brit. Film Biz

By HAROLD MYERS

London, Oct. 14.

There is peace at last between the British film industry and the Associated British Picture Corp. A compromise settlement has now been negotiated giving the corporation the right to show some of the Ealing backlog on commercial tv, subject to certain restrictions and limitations.

The compromise, negotiated by the Film Industry Defense Organization (FIDO), has now received the backing of the five major trade associations. The last to give it the nod was the Cinematograph Exhibitors Assn., which endorsed the recommendations at the general council meeting last Friday (10).

In the agreement reached, the FIDO board accepted that there was a binding agreement between ABC-TV and Ealing as far back as August of last year in respect to 95 films, and the network has complete freedom in regard to their exhibition on the airwaves. Nevertheless, ABC-TV has given an undertaking that not more than 60 of these will be shown on tele without further consultation with FIDO. Also that their presentation will be limited to the company's own outlets in the Midlands and the North, and that they will not be shown more than once and only on Sunday afternoons.

The settlement brings to a close one of the most controversial issues of recent times. FIDO came into being as a result of the first news that ABC-TV was negotiating for the Ealing backlog and, under the scheme subsequently endorsed by the industry, a fund is being raised out of boxoffice receipts to compensate producers who might be tempted with a tv releasing deal. After the constitution of FIDO had been adopted within the industry, ABP made a successful takeover bid for Associated Talking Pictures, (the Ealing Films parent outfit), and by that bid gained control to the entire Ealing backlog, believed to number some 200 pix.

Threatened with a complete collapse before the Defense scheme had got off the ground, the FIDO board swept swiftly into action and warned the corporation that unless a satisfactory agreement could be negotiated, a complete boycott would be imposed. It was made clear that such a boycott would not only apply to the companies within the group, but to all others who traded with them.

The settlement came about after two special FIDO board meetings last week, and at the first a subcommittee, headed by Arthur Watkins, the British Film Producers Assn. prexy, was appointed to continue negotiations with the ABP board. At the second meeting, held last Wednesday (8), there was agreement in principle, subject to ratification by the constituent industry bodies. That endorsement came within 48 hours.

Wardell Gaynor Inc. has been authorized to conduct a film productions business in New York. Address is c/o Storyboard, Inc. Isadore G. Needleman was filing attorney at Albany.

Honor 'Key' Producer

London, Oct. 14.

A scroll prepared by the American Merchant Marine Institute, governing body of American shipowners, which pays belated tribute to the heroism of Dutch tugboat men, will be presented by Carl Foreman, when his Highroad film, "The Key," has its preem in Amsterdam on Friday (17).

The Netherlands Nautical and Aeronautical Institute will present Forman with an engraved ship's bell, hailing his honest depiction of Holland's part in the salvage operation which forms the basis of the picture's plot.

On stage, with the producer, will be 30 of Holland's greatest heroes of this salvage operation, the Dutch Royal Navy Band and high government dignitaries.

"Smart exploitation values and solid entertainment!
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Directed by JACQUES TOURNEUR

BOOK IT NOW... THRU UA

Bureau of Missing Business

The Talking Cure

By ROBERT J. LANDRY

Spyros Skouras will address this week's Allied Artists Assn. convention in Chicago and also the Theatre Owners of America convention in Miami next week. Thereby the head of 20th Century-Fox expresses once again his inclination to action, to face-to-face discussion, to a conviction that problems are soluble and complaints are serious. In exposing himself to hecklers, in playing Daniel in the lion dens (plural) of exhibition he is unique at the present time among company presidents and unique, it must be added, in intellectual provocation and daring.

Skouras may not have all the answers. Nobody does. But the answers he has, the thoughts he has, he shares. He believes in and practices the talking cure. Because of this fact he will, this week and next, be making trade news and it is probably justified to say that he will again be making that nowadays-often-neglected thing called exhibitor good will.

Without attempting to guess the nature of Skouras' remarks, but alluding solely to the example of a company president taking this kind of initiative, it is of the utmost pertinency to the problem of missing business that there shall be give and take of views. It is the history of nearly all businesses in America that when the manufacturers, jobbers and retailers stop knowing each other trouble sends down deep roots.

Current Alibi: Electioneering

Minneapolis, Oct. 14.

Fact that September was worse generally and October has started out under par in the local subsequent-run neighborhood houses for what normally has been a depressed boxoffice period is attributed in exhibitor circles here to its being an election year that finds contests hotter than usual and more political meetings.

Even pictures which have done smash business downtown, like "No Time for Sergeants" and "La Parisienne," haven't been clicking uptown.

At an advanced admission, "Sergeants" chalked up an eight-week loop firstrun downtown, with one exception the longest engagement of any non-hard ticket picture in a big theatre the past several years. And its grosses were terrific.

"Sergeants" could have stayed even longer downtown on the basis of its final week's business, according to RKO Theatres division manager Harry Weiss. However, under the local clearance setup it immediately had become available for the neighborhood houses in the earliest 28-day slot, it having been a moveover picture and the 28 days being counted off after the end of the first theatre played.

The next day after it closed downtown it opened day and date at all of the 10 uptown theatres in the earliest 28-day slot. Considered an ideal family picture and shown at regular 85c prices, as compared to the $1.25 downtown, it's failing to pull big in any of the situations.

"La Parisienne" ran five weeks downtown to excellent grosses. It's the first Bardot picture to play in the neighborhood non-art houses and they expected a cleanup, in view of the sensation the French star has been creating here. ("And God Created Woman" now is in its 13th week at the local uptown "fine arts" Avalon after long runs downtown and in three other neighborhood art houses here.)

But business has been light almost all down the line and some of the neighborhood exhibitors have been receiving protests against playing a Bardot picture at all, although "La Parisienne" has not been condemned by the Legion of Decency and is not considered particularly daring.

It isn't a case either of the pictures having been "milked" downtown, in the opinion of Nate Fisher, owner of three uptown theatres. Regardless of how long blockbusters run in the loop, he says, they invariably cut a wide neighborhood boxoffice swath.

At this particular period, the uptown theatres go into a boxoffice slump every year because of schools' starting involving expenses for parents and, thus, smaller entertainment purchasing power, and the new television season's start with a bang.

British Ad Campaign

London, Oct. 14.

Associated British Cinemas, the chain of theatres controlled by Associated British Picture Corp., is launching a national advertising campaign to stimulate attendances, which will run through until the Spring.

The campaign had been championed by ABC for some time and it was hoped that other section of the industry would participate, but as the negotiations looked like being protracted, the company has decided to go it alone, rather than miss the start of the Fall season. Associated British has indicated that it would be ready to amend its individual undertaking in favor of a more comprehensive all-industry project.

The advertising follows a complete audience survey made by the company in which it was ascertained that the greatest fall-off in attendances was among the middle-age groups. The campaign, therefore, is being directed towards stimulating a return to regular cinema-going by this audience segment.

Navy League Tie

Washington, Oct. 14.

Navy League chieftains are cooperating with MGM and Loew's Capitol Theatre here to stage a V.I.P.—studded Navy Day world premiere of "Torpedo Run," Glenn Ford and Ernest Borgnine starrer.

At the Capitol on Oct. 23, Ford will receive usual key to the city in front of the theatre, followed by a stage ceremony in which both Ford and Edmund Grainger, producer, will be handed the Navy League's "Award for Meritorious Service."

Bargain With Exceptions

Kansas City, Oct. 14.

Fox Midwest Theatres is instituting the use of a student discount card, offering them via screen trailers in each of its theatres and by daily newspaper ads. The Fox version requires the student to buy the card at one dollar, which gives him discounts around 20% on theatre admissions for a year.

There is also a bonus for the card buyer in that he gets "one free empty wallet ticket" to start things off. But the circuit is reserving the "right to withhold" the discounts on road show and special attractions.

Regularly registered students in a high school or college, age 12 to 21, are eligible for the discount cards. The actual discount varies as admissions are bracketed for the student card holder—he pays 50c when the regular admission is 60 to 75c; 65c when the regular rate is 76c to 90c; 75c when 91c to $1.05; and 90c when $1.06 to $1.25 prevails.

Cards have been offered past couple of weeks and are quickly catching on. About 10,000 are expected to be put in use here, according to Leon Robertson, city manager.

Little Eva in Little Pieces

Colorama Features Inc. (which means Jules Weill and Carroll Puciato) has worked out a novel front-of-house display for its revival of the old silent "Uncle Tom's Cabin" (originally Universal) which will soon hit the market updated with a sound-track by Raymond Massey (Massah Lincoln).

The economy-package point-of-sale aid is first of all a 24-sheet but designed to break into various smaller component sizes for poster use, sandwich boards and stands. The whole layout is printed in 12 pieces, measuring 41" by 54" each.

Tired Blood Complaints

Minneapolis, Oct. 14.

Alarming stage has been reached here again where even many of the important pictures have been failing to click satisfactorily at the boxoffice and there's many a worried exhibitor.

It's bad, on the whole, uptown as well as in the loop.

"I've never seen it this poor—this is the worst ever for this par-clares Bill Volk, co-owner of the four top local neighborhood houses, including the Terrace, one of the nation's most beautiful and prosperous.

Such highly praised pictures as "The Matchmaker," "Damn Yankees," "The Big Country," "The Reluctant Debutante," "The Naked and the Dead," for example, in their recent or current loop firstruns haven't showed enough boxoffice strength here to satisfy their distributors or the exhibitors. And that's a cause for concern, local exhibitor leaders feel.

After a big first week, "The Defiant Ones" began to slip badly. On the other hand, "Cat on a Hot Tin Roof" has been a sensational grosser.

In the neighborhoods "No Time for Sergeants" and "La Parisienne," which did smash business downtown firstrun, are comparative boxoffice flops currently. Lesser pictures are far in the dumps, asserts Volk.

The boxoffice usually takes it on the chin at this time of the year because of such adverse factors as the starting of school, requiring parents' monetary expenditures for their offsprings, Friday night football games and the return to television of important and new shows, Volk points out.

However, the drop now is to a record bottom, according to Volk who believes that the fact it's an election year with many hot fights and numerous political meetings every night may be aggravating matters.

By reason of the fact that 150 of this territory's theatres have been signed to membership and the hope of solid financial ground, the Northwest Exhibitors Business Building Forum's perpetuation now is assured.

This means there'll be in the area a constant united effort to boost the boxoffice and that no stone will be left unturned to sell every picture to the limit throughout the entire year.

The Forum's board of directors was so informed by Harry Greene, its chairman, at its first meeting since the recent conclave here.

The board voted to seek a permanent administrative head at a substantial salary. Among other things, his duties will include the issuance of weekly bulletins to all ticular period of the year," demembers. These bulletins will include showmanship ideas, suggestions on selling specific pictures, etc.

These bulletins will be in addition to the boxoffice stimulating ammunition furnished at the conclaves to be held here at least twice a year, it was decided. At the first two conventions those in attendance received costly kits which contained advertising and exploitation material for the two 1958 boxoffice drives.

Every new idea likely to help the boxoffice will be passed on to members as soon as it comes to light, they'll be advised immediately as to what has been considered the best approach in selling available attractions and they'll be informed what the big circuits and most successful exhibitors are doing along these lines, according to the board's plans.

There's also one other exhibitor organization in this territory, the older North Central Allied of which Frank Mantzke is president.

Latest of The Last on BB

Discussions are now under way between Theatre Owners of America and the Motion Picture Assn. of America to establish whether MPAA might be willing to go for a radio campaign scaled to a lower budget than that originally planned.

This is virtually the last move to try and save the BB drive. If it fails, then TOA will seek to "adopt" the campaign and make it available to all exhibitors for their own use. BB campaign at a lower budget would mean a lesser number of spots and a greater concentration in coverage.

There was some optimism in the TOA camp last week when Allied of Michigan and Allied of Wisconsin came through with funds. Original estimates for the campaign ran to $300,000 for airtime and between $75,000 and $90,000 for other expenses. Exhibitors were to have put up half the money and the producer-distributors the rest. As of the moment, some $150,000 are in the exhib till.

There have been some acid back-and-forth comments re the failure of the BB campaign to get off the ground. The distributors feel bitter about being "let down" by exhibition. Some exhibitors, while admitting that the theatremen haven't exactly outdone themselves, nevertheless argue that there were some little-publicized reasons for their hesitancy, including the charge that the campaign was "deviated" from its original purpose, which was—pure and simple—to bring people back to the wickets.

Lobby 'Radio Station'

Dallas, Oct. 14.

The lobby of the Majestic Theatre was turned into a MARS radio station for the engagement of "The Hunters" (20th) which opened here.

The U. S. Air Force Recruiting Station here is installing a Military Amateur Radio Service station for theatre patrons to send messages to friends and relatives in the Air Force wherever they may be stationed around the world.

Messages will be accepted by the MARS station each evening from 6 to 9 p.m. during the engagement of the pic.

13,000 Over 65

Albany, Oct. 14.

Philip M. Kaiser, special counsel to Governor Averell Harriman on problems of the aging, characterized a plan under which three leading Albany motion picture theatres will slash prices for retired senior citizens, starting Wednesday (Oct. 1), as "a very exciting idea" and one which "I am sure will set an example to other communities."

The 1950 census showed 13,000 persons 65 or over, in Albany County.

Comes The Hula Contest

San Antonio, Oct. 14.

With the current craze of hula hoops, the Statewide Drive-In Theatres, the Alamo, South Loop 13, Mission and Trail Drive-In will stage hula hoop contests.

At all of its ozoners and—natch—on Saturday.

Argues That If Small Exhibs Expire Infection May Become Epidemic

Minneapolis, Oct. 14.

Something new for the industry here is the helping hand that the big circuit and most successful individual exhibitors now are extending to the little fellows, especially those in the small towns, to try to keep them in business.

This, it's explained by such theatremen as Charles Winchell, United Paramount president-general manager here, is in the belief that the industry's soundness and genuine health require that exhibition be kept alive in as many towns as possible.

In a trying time for the little fellows, instead of the former to heck with the other guy and the devil take the hindmost attitude, Winchell and others in this territory point out that many of the little fellows are in plenty of trouble and it's to everybody's benefit, in the last analysis, to give them assistance.

Some exhibitor leaders, like North Central Allied president Frank Mantzke, feel that the industry's distributing end hasn't been sufficiently cognizant of the situation's seriousness and have been falling down on the job as far as aid for the little fellows is considered, although, he points out, 20th-Fox "now is awakening."

"The disease that is fatal to the small exhibitors can spread to the bigger fellows and the adverse effect of many theatre deaths eventually is sure to hit Holywood itself a jolting blow," says Mantzke. "Also, the prestige of exhibition generally is undermined. It's just no good when the residents of many towns are deprived of the chance to see pictures in theatres and are eliminated from the theatregoers' ranks."

One of the main reasons why successful and prosperous circuit owners Eddie Ruben and Harold Field along with Winchell organized the Northwest Exhibitors Business Building Forum, the new exhibitor organization here, is because of a desire to help the smaller exhibitors stay or get on their feet.

The Forum is placing at the small exhibitors' disposal the brainpower of the United Paramount and Ruben circuits' publicity, advertising and exploitation departments. At two meetings a year members will receive kits containing showmanship ammunition and in between meetings they'll get bulletins containing accounts of the gimmicks, ideas and showmanship stunts which are proving successful.

In all this connection, United Paramount Theatres last week held a meeting at Sioux Falls, S. D., to which more than 100 independent exhibitors were invited to hear pep talks and learn about all of the impending product and how best to sell it to their publics.

Presided over by E. L. Hyman, Paramount Theatres vice president, and his assistant, Bernard Levy, it was the first such gathering to be held in the grass roots and it was designed to convince the small-town exhibitors that the big circuit also is concerned about their welfare, said Hyman.

A similar meeting had been held in Minneapolis this year and evoked much enthusiasm.

Indie Leadership—Look at Oscars

[Perlberg Rebuts James Stewart]

Hollywood, Oct. 14.

Producer William Perlberg has charged as 100% wrong statements made last week by James Stewart which constituted a slap at independent film companies "for failing to deliver quality product." Backing up his views, Perlberg noted that 15 of the last 20 films nominated for the Best Picture Oscars were produced by indie companies and all of the last four winners—"On the Waterfront," "Marty," "Around the World in 80 Days" and "Bridge on the River Kwai"—are independent films.

Pointing out he has a healthy respect and admiration for Stewart both as a man and an actor, Perlberg claimed, "When it comes to some of the opinions he expresses, he's in over his head in a field he hasn't given much thought to."

PREMIERE TONIGHT AT 8:30 BENEFIT THE LIGHTHOUSE

There is violence in this story—but also the seeds of faith... There is hate in this story—but also seeds of love... There is cowardice in this story—but also seeds of courage... There is greatness in this story—for the roots hold everything that lies between man and God.

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▶ For theatre parties and groups, phone PLaza 7-2626, EXT. 30. Special consideration and accommodations given.

Produced by DARRYL F. ZANUCK • Screenplay by ROMAIN GARY and PATRICK LEIGH-FERMOR Released by 20th Century-Fox

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NYT-5

'UNRULY HOUSE' AWARD STANDS

$60,000 Standard, $67,000 Widescreen Base Negative Price in U.S.-Soviet Film Trading; Finally Official

Russia and America have come to agreement in broad terms on the long-projected but previously unmaterialized idea of swapping motion pictures and along with it some definite understandings about film festivals (Soviet pictures in the United States plus personalities and vice versa).

As disclosed by the Motion Picture Assn. of America, in New York Thursday (9), an official memorandum of agreement has been signed and this covers the exchange of pictures and picture people along with joint production of feature, popular science and documentary films.

It amounts to this—

(1) Motion picture companies of the States will purchase seven Soviet features and of these four already have been selected. These are "The Cranes are Flying," "The Idiot," "The Captain's Daughter" and "Swan Lake." The other three are to be selected by the U. S. companies within 30 days of the signing of the agreement. Sovexportfilms, as part of the deal, will purchase 10 U. S. features. So far selected are "Great Caruso," "Roman Holiday," "Lili," "Marty," "Old Man and the Sea" and "Oklahoma." Sovexportfilms is to choose the additional four within 30 days.

(2) The price is to be in dollars at the rate of $60,000 for each standard size film and $67,000 for each entry in widescreen.

(3) It's agreed that each side will release the product of the other side in dubbed or subtitled versions. "The content of the films must be preserved and any change must be agreed upon by the other side. The release version must be agreed upon prior to its distribution by a representative designated by the other side."

Blueprinted In Jan.

Memorandum of agreement came about as a followup to an agreement between the U. S. and U.S.S.R. in Cultural, Educational and Technical fields as developed in Washington last January.

Participating in the followup Moscow accord were, on the Soviet side, V. Surin, Viceminister of Culture; A. Davydov, director of Sovexportfilms; A. Slavnov, head of Foreign Relations, Department of the Ministry of Culture; E. Kachugin, assistant director of Sovexport.

American delegation was headed by Eric A. Johnston, president of the Motion Picture Assn. of America and the Motion Picture Export Assn. of America. Participating with him were Turner B. Shelton, director, Motion Picture Service, U. S. Information Agency; Kenneth Clark, MPEA v.p.; Hans Tuche, attache, American Embassy, Moscow.

The features involved are for theatrical presentation only and each side is to use its best efforts to attain maximum distribution, with full publicity support. (In past Yank companies have balked at distributing any Red pictures.)

On the documentary front, 15 such pictures presented by the U.S. already have been selected by the Soviet Embassy in the U. S., subject to the approval of the Ministry of Culture. In turn, the American Embassy in Moscow has picked out 15 Soviet documentaries, for final approval by the U. S. Information Agency.

'Film Weeks'

Film weeks—one to focus on Soviet pictures in the U. S. and the other anent American pictures in Russia—are part of the accord, with details to be worked out on the governmental levels.

Further, the first Soviet picture to be exposed in the U. S. is to be given what appears to be an elaborate premiere in Washington. The first Yank picture to be unveiled within the iron curtain is to be given an equally formal showcasing in Moscow. Two or three personalities are to be invited to participate on the exchange basis, preferably with the Americans to be ones identified with the American picture being show, and vice versa.

Each side, via film organizations, is to pick up the check for the traveling and other expenses accruing to their respective performers.

The matter of joint production has been placed in the hands of a standing committee. But it was pointed out that American and Soviet producers are free to carry on negotiations and conclude agreements on their own.

Memorandum of agreement was signed by Johnston, Shelton, Surin and Davydov.

B. B. Kreisler's Russian Okay

In the wake of the Motion Picture Export Assn. film deal with the Russians, Moscow has made its first purchase of independent product via an agreement with B. B. Kreisler of International Film Associates Corp.

Confirmation of the Soviet intention to purchase one or more pix from Kreisler, who represents indie producers, came from A. Davydov, head of Sovexportfilm. He said that "The Brave One," "Tomorrow Is Forever" and the documentary "Leonardo Da Vinci" were now being previewed in Moscow.

Kreisler-in turn has taken on the Russian "Magic Violin" featurette for the U. S. and is dubbing it. Kreisler said he will receive payment for whatever films the Russians buy in dollars. Moscow will inform him of its selection within a month.

Kreisler noted that his deal was covered by the terms of the film agreement signed by Eric Johnston in Moscow. Kreisler went to Moscow last year and huddled with Davydov on film purchases. Deal was held up pending finalization of the MPEA agreement.

FRISCO'S 100% LOSE-OUT

20th-Fox Withdraws 'Rally' For Studio Editing

San Francisco, Oct. 14.

American film company hesitancy to play ball with the San Francisco Film Festival was underscored last week when 20th-Fox pulled its "Rally Around the Flag" from the fest. Company informed director Irving Levin that the film won't be ready.

This leaves the affair without any American representation whatever.

Alex Harrison, 20th general sales manager, originally had promised Levin the film. However, it turned out that the picture had to remain at the studio for further editing. ("Rally" also has been pulled from 20th's fourth quarter release sked.—Ed.).

Legit 'Tunnel' Just Ahead Of Film Version In Chi

Chicago, Oct. 14.

Windy City will just miss out on a chance meeting of the live and celluloid "Tunnel of Love."

The legit tourer with Eddie Bracken opened here yesterday (Mon.) for three frames. A week after it leaves, the Metro picturization, co-starring Richard Widmark and Doris Day, world preems at the Woods Theatre.

Pic was slotted by the Eddie Silverman flagship well before it was known when the stage version would berth here.

DENY APPEAL OF ALBANY PARTNERS

Albany, Oct. 14.

The New York State Court of Appeals on Thursday (9) denied a motion by Neil and Nettie Hellman, doing business as Albany Royal Theatre Corp., to appeal from an unanimous decision by the Appellate Division, Third Department, affirming a jury verdict of $16,500, plus $165 taxed costs, to Charles Antinucci, an infant by his father, Dominick, as guardian.

The judgment was for injuries received when the lad, then 10, was set on fire in the Royal Theatre (now dark) on Sunday afternoon, May 23, 1954. The boy had lighter fluid thrown on his clothing, by an unknown person seated behind him, the liquid then being ignited by a cigarette.

It was the first time an "accident" of this precise kind had happened hereabouts. The first time, too, the State's highest court had been called to pass upon the responsibility issue.

Hellman and his mother, in asking leave to appeal, argued, through attorney Martin J. Conboy, that: (1) the evidence did not support the findings of the jury that the defendants were negligent; (2) in the exercise of reasonable care, the defendants were not required to anticipate so unusual a circumstance as that causing the plaintiff's injuries; (3) defendants were not responsible for "the unforeseeable, the vicious act of the stranger" which caused the lad's injuries; (4) errors on evidenciary rulings effecting the substantial rights of the defendants were committed by the trial court.

Refusing to accept this plea the Appellate Division, in an opinion written by Justice James Gibson, held that:

"There was ample evidence that the Saturday-Sunday afternoon audiences at the Royal (now dark) consisted largely of children; that they 'often were unruly"; that during a period of weeks or months immediately preceding the case, the flames of lighted matches had been seen; that cigarette butts and burnt wrappers had been found on the floor; that the 'supervision as to this danger was inadequate.'"

Likewise, that the testimony by the original defendants was "unimpressive and did little to offset that conclusion"; that the jury findings the operators' supervision had not been adequate were justified; that there had not been an objection, originally, to amount of damages awarded; that the court did not err on rulings.

Antinucci argued, via brief of attorney Reuben H. Kohn, that the evidence showed no one was on duty within the theatre at the time of the mishap (the usher and the doorman had gone out to eat). Also that the boy had received no assistafice, in putting out the flames, from anyone connected with the theatre.

Only the concession stand attendant, Mrs. Regina Endres, "patted out" the flames, after the youngster had first run to the rear of the theatre, rolled on the floor, and then gone to the men's toilet. There the lad tried, for three or four minutes, to put out the flames, with water he flushed up. The boy testified he tried to run water, but it did not come.

Manager Experienced

Manager Victor Bunz, who was in the lobby (taking tickets), brought the boy to the police station, according to the Antinucci brief. Officers took Charles to Albany Hospital. The boy was described as an accurate witness.

There was some conflict of testimony as to what supervision the Hellmans provided, and as to conditions in the theatre at or just before the accident.

Mrs. Endres and doorman Burmetto (whose son had gone in the theatre with Antinucci, but was not there at the time of the accident) were called to testify for the plaintiff.

Bunz (onetime vaudevillian) had operated the Family in Waterford for 12 years, and had worked in Warner and Fabian theatres of Albany and Troy, before joining the Hellman organization. Defendants contended his long experience proved Bunz to be a competent manager.

They also emphasized no accident of the kind had happened before in the eight years of operating the Royal (then a week-end situation).

Buddy Adler returned to desk yesterday (Mon.) as 20th Fox production chief, following five weeks of illness.

Selloff of Post-1948 Features Seen Clearly Part of Rationale Of Bankers Behind Producers

By GENE ARNEEL

Sale of post-1948 pictures this week became a more immediate possibility. Actual unloading hasn't been specifically suggested. But the value of these "modern" pictures for television and theatrical reissue is being significantly underlined in several quarters.

The current dispute at Loew's served to bring into sharp focus the attention being given post-1948's as a potential large revenue source. The corporation's indebtedness of $24,000,000 is to be assumed by whichever of the two after-divorcement companies takes title to the residual rights in the new product.

At least, this is the proposal of the so-called Wall Street interests on the board, headed by Louis Green and Jerome Newman. It seemed clear that they wouldn't hesitate to sell the product to tv as a means of wiping out this indebtedness.

Rumors afloat over the past couple of weeks indicated the possibility of a sale of Universal by Decca Records, which owns 82% of the film company. These rumors were flatly denied by the picture outfit itself and Wall Street brokers who keep a close watch on pic trade maneuvers.

But, and this is the point, the Wall Streeters, upon inquiry, said U would be a valuable property to any prospective purchaser. The assets they underlined were the post-1948's.

As already reported, the Samuel Goldwyn organization already has placed numerous films on the block, including "Hans Christian Andersen" and others made after 1948.

Culture-to-Culture

Chicago, Oct. 14.

Open letter from "Dad Dearborn" in Chi Daily News to insurance mogul James S. Kemper, owner of the Civic Opera House:

"It appears that culture in Chicago has been miraculously 'saved' by the failure of a movie. How appropriate that it was called Cinemiracle."

Missive refers to boxoffice sinking of "Windjammer" at the Opera House, where it was skedded to resume in December after Lyric Opera season, but won't. National Theatres, instead, will sub-let to long-hair attractions.

Allied Artists' Reduced Loss

Hollywood, Oct. 14.

Allied Artists reduced its loss for fiscal year ended June 28, 1958 to $1,189,688, from previous year's loss of $2,458,910, improved to $1,783,910 with a credit of $675,000 recovered from Federal taxes.

In making annual report, prexy Steve Broidy noted that no such tax credit was available for 1958. As of June 28, 1958, however, he reported that company had available for tax purposes a carry forward of losses relating to years ended June, 1957, and June, 1958, amounting to approximately $1,700,000 to be applied against future profits. Topper also reported a more favorable outlook for the current year.

Broidy blamed current dwindlings on declined U.S. and Canadian film rentals, which he said were off from $13,822,000 to $11,311,000. Total grosses income was down from $18,138,000 to $15,977,000.

Although domestic grosses were off, he said, foreign biz improved, from $3,980,000 to $4,427,000. Part of this increase was result of AA's high-budget product, "Friendly Persuasion" and "Love in the Afternoon," moving into foreign release. This resulted in a decline in inventorie from $9,219,000 two years ago to $4,814,000 in current statement.

Broidy pointed out he expected current year's operation to show a profit on first quarter, when it's available for annual stockholders' meet Nov. 12.

Current and working assets, according to statement, exceed current liabilities by $2,580,000 and bank loans amount to $2,442,000.

For current year, AA plans to release 32 films, four in high-budget class, and has in release now 16 new films.

Art House Rents Out For Local Operatics

Kansas City, Oct. 14.

Rockhill Theatre, operated by Little Art Theatres as an art house, this week cut to a schedule of films three days per week, Friday, Saturday, Sunday. Other four days of the week for the next month are taken by the new Lyric Opera Association, semi-pro producing a series of operas in English.

Rockhill is utilizing the period to bring back a number of films on which it has had requests. First is "Diabolique," which was back played the rival Kimo. Manager Ross Caccavelli has also set a reissue of an Alec Guinness film as the second attraction, and has other past favorites to round out the month.

Series of four operas will be the initial effort of the Lyric group formed here last summer. If it proves successful, the idea is to have an annual fall opera festival. Series opened Monday (29) with "La Boheme."

GRACE METALIOUS' DEALS

Sells 2d Novel Plus 'Peyton' Sequel To 20th-Fox

Hollywood, Oct. 14,

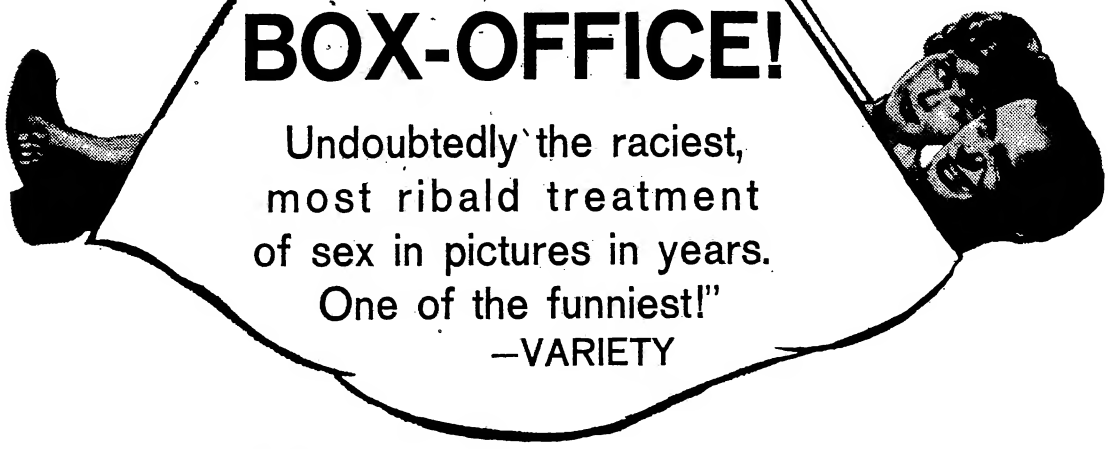
Jerry Wald, who produced "Peyton Place" for 20th-Fox, will make a sequel under his own banner for 20th release, under a deal just closed by 20th with Grace Metalious, who authored last year's best-seller. Titled "Return to Peyton Place," arrangement calls for authoress to pen original screenplay. Yarn also will later be published in book form.

In its deal with Miss Metalious, 20th likewise acquired screen rights to her second novel, "The Tight White Collar," story of a family in a New England mill town. Studio took option on property after reading one-third of the manuscript and outline of entire work. Tome isn't expected to be completed until late next year.

BLESSED EVENT FOR THANKSGIVING!

"SOCK BOX-OFFICE!

Undoubtedly the raciest, most ribald treatment of sex in pictures in years. One of the funniest!"
—VARIETY



WIRE FROM SCHINE CIRCUIT—"Only once in a blue moon such a riot of rowdy uproarious entertainment as MGM's Tunnel of Love. Will be first of the fall big ones. Do your patrons a favor by showing it. Perfect holiday show although it will be a holiday anytime you run it. Doris Day great and has two hit songs. Widmark surprise comedy performance. MGM sure back on top with pictures like Tunnel of Love.—George V. Lynch"

(Watch for Theatre Previews in Exchange Cities)

"Belongs right up there with the Big Ones!"—FILM DAILY

"Highly exploitable box-office bet!"
—M. P. DAILY

"Sure-fire money-maker!"
—HOLLYWOOD REPORTER

M-G-M Presents A JOSEPH FIELDS PRODUCTION Starring

DORIS DAY • RICHARD WIDMARK

The Tunnel of Love

Co-starring
GIG YOUNG • GIA SCALA With ELISABETH FRASER • ELIZABETH WILSON

Screen Play by JOSEPH FIELDS • From the Stage Play by Joseph Fields and Peter De Vries • Based On the Novel by Peter De Vries • Presented On the Stage by The Theatre Guild • In CinemaScope

Directed by GENE KELLY Produced by JOSEPH FIELDS And MARTIN MELCHER

Picture Grosses

BALTO SLOW; 'GEISHA' OK $8,000, 'CAT' 6½G

Baltimore, Oct. 14.

Slow film biz continues in Balto. Only bright spots are "Barbarian and the Geisha" which shapes oke at the Hipp and "Me and Colonel," which is giving the Playhouse its liveliest biz in weeks. "The Blob," in the face of downbeat reviews, is a fizzle at the Town. Of the holdovers, "Reluctant Debutante" looks nice in second at the Little while "Cat on Hot Tin Roof" is oke in seventh frame at the Stanley.

Estimates for This Week

Century (R-F) (3,000; 50-$1.25)—"Damn Yankees" (WB) (3d wk). Fair $6,000 after $8,000 in second.

Cinema (Schwaber) (460; 50-$1.25)—"Four Bags Full" (T-L). Fair $2,500. Last week, "Bed of Grass" (T-L), $1,800.

Film Centre (R-F) (890; $1.50-$2.50)—"Gigi" (M-G) (14th wk). Upped to $3,500 after $3,000 last week. In last weeks here.

Five West (Schwaber) (460; 50-$1.25)—"Captain From Koepenick" (DCA). Slow $2,000. Last week, "Admirable Crichton" (Col) (2d wk), $2,000.

Hippodrome (R-F) (2,300; 50-$1.50)—"Barbarian and Geisha" (20th). Okay at $8,000. Last week, "Big Country" (UA) (8th wk), $4,000.

Little (R-F) (300; 50-$1.25)—"Reluctant Debutante" (M-G) (2d wk). Nice $3,500 after $5,000 opener.

Mayfair (R-F) (900; 50-$1.50)—"Kings Go Forth" (UA) (5th wk). Good $4,500 after $5,000 in fourth.

New (R-F) (1,600; $1.50-$2.50)—"South Pacific" (20h) (28th wk). Fair $5,000 after about same in previous week.

Playhouse (Schwaber)(460; 50-$1.25)—"Me and Colonel" (Col). Hotsy $6,000. Last week, "Escapade" (Indie) (3d wk), $1,700.

Stanley (R-F) (3,200; $1.50-$1.80)—"Cat on Hot Tin Roof" (M-G) (7th wk). Okay $6,500 after $8,000 in sixth.

Town (R-F) (1,125; 50-$1.25)—"Blob" (Par). Poor $3,000. Last week, "Harry Black" (20th), $3,000.

'Geisha' Bangup 13G, Buff; 'Gigi' Wow 19G

Buffalo, Oct. 14.

Helped by the Canadian Thanksgiving Day holiday, Buffalo film biz is perking up this round. Biggest coin total is being accumulated by "Gigi," with a rousing take at the Buffalo. Nearly as big compartively is "Barbarian and Geisha," which is bangup at the Center. "Case of Dr. Laurent" is doing nifty biz at the tiny Cinema, arty house. "South Pacific" is up sharply in the 21st session at the Century while "Cat on Hot Tin Roof" looks solid in seventh Teck week.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"Gigi" (M-G). Rousing $19,000. Last week, "Big Country" (UA) (2d wk), $10,000.

Center (AB-PT) (3,000; 70-90)—"Barbarian and Geisha" (20th). Snappy $13,000. Last week, "Damn Yankees" (WB) (2d wk), $7,500.

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (20th) (21st wk). Up to nice $8,000. Last week, $6,000.

Lafayette (Basil) (3,000; 70-90)—"Seminole" (U) and "Great Sioux Uprising" (U) (reissue). Mild $5,000 in 4 days. Last week, "Adam and Eve" (Indie) and "Night Ambush" (Indie), $11,000.

Paramount (AB-PT) (3,000; 70-90)—"Tank Battalion" (AI) and "Hell Squad" (AI). Fine $10,000. Last week, "Me and Colonel" (Col) and "Thost of China Sea" (Col), $9,500.

Teck (Loew) (1,200; 70-$1.25)—"Cat on Hot Tin Roof" (M-G) (7th wk). Solid $7,000. Last week, $6,500.

Cinema (Martina) (450; 70-$1.25)—"Case of Dr. Laurent" (Indie) Nifty $4,000.

PROVIDENCE

(Continued from page 9)

"Barbarian and the Geisha" (20th). Fair $7,000 or near. Last week, "Damn Yankees" (WB) (2d wk), $4,000.

State (Loew) (3,200; 65-80)—"Reluctant Debutante" (M-G) and "I Accuse" (M-G) (2d wk). Being held for three days, past opening round for slow $10,000 in 10 days.

Strand (National Realty) (2,200; 65-80) — "Tale of Two Cities" (Rank). Lean $5,000. Last week, "She Played With Fire" (Col) and "Kill Her Gently" (Col). $3,000.

'Geisha' Fine $9,000 In Indpls.; 'Pacific' 8½G, 25

Indianapolis, Oct. 14.

Biz is modest at first-runs here this stanza, extended-runs and fine outdoor autumn weather cutting into attendance. "Barbarian and Geisha," only new starter, is leading the city with a nice take at the Circle. "Gigi," in second week at Loew's, is rated neat. "Damn Yankees," in third and last round at Keith's shapes okay. "South Pacific," in 24th session at Lyric, looms fine.

Estimates for This Week

Circle (Cockrill-Dolle) (2,400; 75-90)—"Barbarian and Geisha" (WB). Nice $9,000. Last week, "Here To Eternity" (Col) (reissue), $8,000.

Keith's (C-D) (1,300; 75-90)—"Damn Yankees" (WB) (3d wk). Okay $5,000. Last week, $7,000.

Loew's (Loew's) (2,427; 90-$1.25)—"Gigi" (M-G) (2d wk). Neat $6,000. Last week, $10,000.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th) (25th wk). Trim $8,500 or near. Last week, $9,500.

LOS ANGELES

(Continued from page 8)

(AA) and "Gunsmoke in Tucson" (AA). Dull $6,000.

Pantages (RKO) (2,815; 90-$1.50)—"All About Eve" (20th) and "Ruby Gentry" (20th) (reissues). Thin $2,700. Last week, "Harry Black Tiger" (20th), "Showdown Boot Hill" (20th) (2d wk), $2,700.

Fox Beverly, Orpheum (FWC-Metropolitan) (1,170; 2,213; 90-$2)—"Defiant Ones" (UA) (2d wk). Sharp $23,000 or close. Last week, $39,400.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started third week Sunday (12) after smart $25,000 or near last week.

New Fox, El Rey (FWC) (765; 861; 90-$1.50) — "Matchmaker" (Par) and "Desire Under Elms" (Par) (2d wk). Fair $4,400.

Four Star (UATC) (868; 90-$1.50)—"Streetcar Named Desire" (20th) (reissue) (4th wk). Slow $2,000.

Downtown Paramount (AB-PT) (3,300; 90-$1.50)—"Folies Bergere" (Indie) (1st multi run) and "Latin Quarter" (Indie). Moderate $6,000.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Cat on Hot Tin Roof" (M-G) (7th wk). Torrid $12,000. Last week, $12,600.

Warner Beverly (SW) (1,612; $1.25-$2)—"Big Country" (UA) (8th wk). Okay $6,400. Last week, $6,100.

Hollywood Paramount (F&M) (1,468; $1.65-$3) — "Gigi" (M-G) (14th wk). Lofty $17,300. Last week, $16,500.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (20th) (19th wk). Great $16,000. Last week, $17,700.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (27th wk). Great $18,000. Last week, $16,800.

Carthay (FWC) (1,135; $1.75-$3.50) — "Around World" (UA) (95th wk). Grand $14,000. Last week, $12,500.

ST. LOUIS

(Continued from page 8)

(7th wk). Good $8,000. Last week, $9,000.

Apollo Art (Grace) (700; 90-$1.25)—"Arsenic and Old Lace" (Indie) and "Inspector General" (Indie) (reissues). Fair $3,000. Last week, "Time of Desire" (Janus), $2,500.

Fox (Arthur) (5,000; 65-90)—"Damn Yankees" (WB) and "Once Upon Horse" (U) (2d wk). Good $11,000. Last week, $13,500.

Loew's (Loew) (3,200; 60-90)—"Cat on Hot Tin Roof" (M-G) (7th wk). Big $7,000. Last week, $9,000.

Orpheum (Lowe) (1,900; 60-90)—"Monster From Mars" (UA) and "Curse of Faceless Man" (UA). Okay $8,000. Last week, "White Wilderness" (BV) and "High Flight" (Col), $6,500.

Pageant (Arthur) 1,000; $1.80-$2.25)—"South Pacific" (20th) (26th wk). Fancy $6,000 same as last week.

Richmond (Arthur) (1,000; $1.25)—"Me and Colonel" (Col) (m.o.). Mild $2,500. Last week, "Matchmaker" (Par) (2d wk), $2,000.

St. Louis (Arthur) (3,600; 60-75)—"Barbarian and Geisha" (20th) and "Villa" (20th) (reissue). Big $17,000. Last week, "Me and Colonel" (Col) and "Lineup" (Col), $8,000.

Shady Oak (Arthur) (560; $1.25)—"Me and the Colonel" (Col) (m.o.). Fancy $3,000. Last week, "The Matchmaker" (Par) (2d wk), $2,500.

'GEISHA' OKAY $7,000, OMAHA; 'GIGI' 4½G, 2D

Omaha, Oct. 14.

Football games plus summerish weather are sloughing biz at downtown first-runs this week although "Barbarian and Geisha" is passable at the Orpheum. "Gigi" looks good in second stanza at the State. Newcomers "Bandlanders" at the Brandeis and "Harry Black and Tiger" at the Omaha are both moderate.

Estimates for This Week

Brandeis (Cooper) (1,100; 90)—"Badlanders" (M-G). Fair $2,500. Last week, "Littlest Hobo" (AA), $4,000.

Omaha (Tristates) (2,066; 75-90)—"Harry Black and Tiger" (20th) and "Sierra Barron" (20th). Light $3,000. Last week, "Damn Yankees" (WB) (2d wk), $5,000 at 90c-$1.25 scale.

Orpheum (Tristates) (2,980; 90-$1.25)—"Barbarian and Geisha" (20th). Only average $7,000. Last week, "Attila" (Indie), $7,500.

State (Cooper) (850; 90)—"Gigi" (M-G) (2d wk). Good $4,500 after $7,000 bow.

'Defiant' Sockeroo 22G, D.C.; 'Geisha' Hep 15G

Washington, Oct. 14.

"Defiant Ones" at Keith's for opening stanza shapes socko and is standout on otherwise dull to uneven mainstem here. "Barbarian and Geisha" also is nice at Loew's Palace. "Search for Paradise" is perking up with hefty returns in final (40th) frame at Warner. "Cat on Hot Tin Roof" is still okay in the sixth round at Capitol. "Time of Desire" continues smash in second week at tiny Trans-Lux Plaza. "Damn Yankees" looks stout in third round for two spots.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Damn Yankees" (WB) (3d-final wk). Stout $12,000. Last week, $14,500.

Apex (K-B) (940; 60-90)—"Arsenic and Old Lace" (Indie) and "Inspector General" (Indie) (reissues). Nice $4,000. Last week, "Indiscreet" (WB) (2d run), $3,000.

Capitol (Loew) (3,434; 90-$1.25)—"Cat on Hot Tin Roof" (M-G) (6th wk). Droping to okay $12,000, but might hold. Last week, $16,000.

Columbia (Loew) (904; $1.25-$2.50)—"Gigi" (M-G) (16th wk). Nice $6,500 in final week. Last week, $7,500.

Keith's (RKO) (1,850; 90-$1.25)—"Defiant Ones" (UA). Smash $22,000. Last week, "Me and Colonel," (Col) (4th wk), $8,000.

MacArthur (K-B) (900; $1.10)—"Captain from Koepenick" (DCA). Good $5,000. Last week, "Law and Disorder" (Indie) (2d wk), $3,300.

Ontario (K-B) (1,240; 90-$1.25)—"Tale of Two Cities" (Rank) (2d wk). Mild $3,000. Last week, $4,500.

Palace (Loew) (2,390; 90-$1.25)—"Barbarian and Geisha" (20th). Nice $15,000; may hold. Last week, "Harry Black Tiger" (20th), $9,000.

Plaza (T-L) (276; 90-$1.50)—"Time of Desire" (Janus) (2d wk). Socko $7,200 for this small house. First week, $7,800, way over hopes. Holds indefinitely.

Trans-Lux (T-L) (600; $1.25-$2.50) — "Whole Truth" (Col) (2d wk). Disappointment with $6,500 after $6,700.

Uptown (SW) (1,100; $1.25-$2.50)—"South Pacific" (20th) (28th wk). Fancy $7,000. Last week, same.

Warner (SW-Cinerama) (1,300; $1.25-$2.40)—"Search for Paradise" (Cinerama) (40th wk). Solid $14,500 after $12,500 last week. "Windjammer" (NT) opens Oct. 16.

KANSAS CITY

(Continued from page 8)

—"Gigi" (M-G). With admissions hiked from 90c top to $1.25, this started slowly but picked up over the weekend. Pleasing $10,000; holds. Last week, "Me and Colonel" (Col) and "She Played with Fire" (Col) $4,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Windjammer" (NT) (7th wk). Okay $9,000. Last week, same.

Paramount (UP) (1,900; 90-$1.25)—"Damn Yankees" (WB) (2d wk). Fair $6,000. Last week, $9,000.

Roxy (Durwood) (879; 90-$1.50)—"Cat on Hot Tin Roof" (M-G) (7th wk). Holding strongly at $4,500; may stay another. Last week, $5,500.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Barbarian and the Geisha" (20th) and "Outcasts of the City" (Indie). Fair $10,000. Last week, "Harry Black Tiger" (20th) and "White Witch Doctor" (20th) (reissue), $8,500.

Film Reviews

Continued from page 6

Home Before Dark

vances in stature considerably with this portrayal and becomes a consideration for more important things. Miss Albertson plays with abrasive technique and minute inflection to create a memorable character. Steve Dunne, as another weakling in Miss Simmons' life, does a good job, and others in the large cast who stand out include Joan Weldon, Joanna Barnes, Kathryn Card and Joel Marston.

Joseph Biroc's black and white photography is suited to the grim New England atmosphere. It is winter, a depressingly gray winter, and the locations in Massachusetts give the picture the authentic feel. Art direction by John Beckman is helpful in this. Technical credits include the good editing by Philip W. Anderson and proficient sound by Stanley Jones.

There is a title song by Jimmy McHugh and Sammy Cahn which will be sung behind the titles by Mary Kaye, but it had not been added to the picture at the time it was previewed. Ray Heindorf's musical score is background music, ably done. *Powe.*

Wolf Larsen

Realistic treatment of Jack London classic. Moderate grosses indicated.

Hollywood, Oct. 8.

Allied Artists release of Lindsley Parsons production. Stars Barry Sullivan. Peter Graves; features Gita Hall, Thayer David, John Alderson, Rico Alaniz. Directed by Harmon Jones. Screenplay, Jack DeWitt, Turnley Walker, based on Jack London's "The Sea Wolf"; camera, Floyd Crosby; editor, John Blunk; music, Paul Dunlap. Previewed Oct. 6, '58. Running time, 83 MINS.

Wolf Larsen ..... Barry Sullivan
Van Weyden ..... Peter Graves
Kristina ..... Gita Hall
Mugridge ..... Thayer David
Johnson ..... John Alderson
Louis ..... Rico Alaniz
Matthews ..... Robert Gist
Leach ..... Jack Grinnage
Haskins ..... Jack Orrison
Henderson ..... Henry Rowland

This sixth time around for "The Sea Wolf"—tabbed here for its lead character—catches the Jack London flavor but subject itself is inclined to be somewhat old-hat. By cleaving so closely to original, in light of modern screen melodramatic taste the sum total doesn't stack up as particularly exciting or forceful fare. Names of Barry Sullivan and Peter Graves, however, should see it through program market for moderate returns.

Sullivan, hard-hitting as the brutal sea captain in this Lindley Parsons production, follows in part such stalwarts of the past as Hobart Bosworth—who produced, directed and starred in original 1913 version—Noah Beery, Ralph Ince, Milton Sills and Edward G. Robinson. Under Harmon Jones' vigorous direction, he gives good shadings in restrained style to wolfish character who skippers the worst hell ship afloat but attracts whatever crew he doesn't shanghai because his sealing operations in North Pacific always nets men more money than any other ship. Graves portrays the wealthy young landsman, Van Weyden, whom Sullivan picks up after a shipwreck and makes one of his crew, the only man aboard unafraid of the half-mad killer who finally meets his death at the hands of this crew.

The Jack DeWitt-Turnley Walker screenplay unfolds entirely aboard Wolf Larsen's sealing schooner—circa 1892—where plenty of interesting maritime scenes add to film's pictorial values. Limited confines of the ship doesn't prove any deterrent to the action, which in itself Jones keeps at a realistic clip, and good atmosphere is established through Floyd Crosby's facile camera work.

Sullivan and Graves, latter persuasive as the soft landsman who hardens under Larsen's tutelage without absorbing any of cruelties that result in master's death, are backed by a competent cast. Gita Hall is in briefly for pic's sole femme character, rescued from another shipwreck; Thayer David is the cookie who loses his foot to a shark; John Alderson, Rico Alaniz, Robert Gist and Jack Grinnage are crewmen.

Technical departments are well handled, including John Blunk's editing, Paul Dunlap's music score and William Ross' art direction. *Whit.*

Monster on the Campus

Well-developed shocker for the scifi market.

Hollywood, Oct. 8.

Universal release of Joseph Gershenson production. Stars Arthur Franz, Joanna Moore; features Judson Pratt, Troy Donahue, Nancy Walters, Phil Harvey. Directed by Jack Arnold. Screenplay, David Duncan; camera, Russell Metty; editor, Ted J. Kent. Previewed Oct. 7, '58. Running time, 77 MINS.

Donald Blake ..... Arthur Franz
Madeline Howard ..... Joanna Moore
Mike Stevens ..... Judson Pratt
Sylvia Lockwood ..... Nancy Walters
Jimmy Flanders ..... Troy Donahue
Sgt. Powell ..... Phil Harvey
Molly Riordan ..... Helen Westcott
Gilbert Howard ..... Alexander Lockwood
Dr. Oliver Cole ..... Whit Bissell
Sgt. Eddie Daniels ..... Ross Elliott

Universal comes up with a pretty fair shocker in this expertly produced story of retrogression. Its premise is logically developed without any great strain on the imagination, acting is convincing and there's a general professional air about the unfoldment. Film is a good entry for its particular market.

Plottage of the Joseph Gershenson production follows a chain of terrifying events which occur on a college campus after the carefully preserved body of a species of fish that has lasted millions of years without evolving from its original state, arrives from Madagascar. A gentle police dog suddenly becomes a raging, snarling attacker, resembling in appearance and manner a phehistoric wolf; a dragon fly feasting on the fish carcass becomes a two-foot flying killer. Two horrific murders are committed by a beast-like creature. All these gruesome happenings, it develops, are due to whatever comes in contact with fish transforming backwards to their native savage state in the evolutionary scale.

Jack Arnold's direction of the skilfull David Duncan screenplay builds constant suspense and provides a sock climax. Arthur Franz, science instructor who falls victim to the dread, deceased blood of the fish, delivers strongly as the unwitting murderer who commits his crimes while transformed into a beast. His experiments finally prove that he, himself, is the monster and in remorse he again injects himself with the blood so he is killed by the police.

As his fiancee, Joanna Moore lends fine presence and Judson Pratt also scores as the homicide lieutenant in charge of the case. Troy Donahue and Nancy Walters are good as pair of students, Alexander Lockwood as college prexy-father of heroine and Whit Bissell as college doctor also are okay. Helen Westcott is one of the murder victims.

On technical end, photography by Russell Metty and special photography by Clifford Stine are standouts and Ted J. Kent's fast editing adds to suspense. *Whit.*

PITTSBURGH

(Continued from page 9)

like mild $4,500 but an improvement over last week when "Andy Hardy Comes Home" (M-G) didn't even do $3,000.

Penn (UA) (3,300; 99-$1.50) — "Big Country" (UA). Everything going for this, including two-day p.a. of Gregory Peck and opening night benefit for Sun-Telegraph Happiness Fund. Add to th's three glowing notices and a smash $27,000 is practically in the bag. Last week, "Reluctant Debutante" (M-G) only $9,500 in 9½ days.

Squirrel Hill (SW) (900; 99-$1.25)—"Streetcar Named Desire" (20th) (reissue) (2d wk). Solid $3,000 on h.o. and may stay again. Last week, $4,000.

Stanley (SW) (3,800; 80-$1.25)—"La Parisienne" (UA). La Bardot on first appearance at a big downtown house shapes slim $7,000 or less. Last week, "Damn Yankees" (WB) (2d wk), $11,000.

Warner (SW) (1,500; $1.20-$2.40) "Windjammer" (NT) (5th wk). Starting to pick up a bit, and okay $7,500 looms. Last week, $7,000.

TORONTO

(Continued from page 8)

Wham $19,000. Last week, $22,000.

International (Taylor) (557; $1)—"Orders to Kill" (IFD). Big $5,500. Last week, "King in New ork" (IFD) (7th wk), $3,500.

Loew's (Loew) (2,096; 75-$1.25)—"Reluctant Debutante" (M-G) (9th wk). Nice $10,500. Last week, $9,500.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (20th) (15th wk). Sturdy $13,000. Last week, same.

Towne (Taylor) (695; $1-$2.50)—"Gigi" (M-G) (12th wk). Fine $8,500. Last week, $9,000.

University (FP) (1,255; $1.50-$2.40) — "Seven Wonders of the World" (Cinerama) (12th wk). Good $10,000. Last week, same.

Uptown (Loew) (2,074; 60-$1)—"Dunkirk" (M-G) (2d wk). Big at $10,000. Last week, $11,500.

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Produced by ROBERT S. BAKER and MONTY BERMAN · An EROS FILMS LTD. Production

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Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....16
This Date, Last Year.....19

"AL CAPONE"
(Burrows-Ackerman Prod.)
Prods.—John H. Burrows, Leonard J. Ackerman
Dir.—Richard Wilson
Rod Steiger, Fay Spain, Murvyn Vye, James Gregory, Joe De Santis, Louis Quinn, Al Ruscio, Sandy Kenyon
(Started Sept. 16)

COLUMBIA

Starts, This Year.....19
This Date, Last Year.....28

"THEY CAME TO CORDURA"
(Goetz Prods.)
(Shooting in Utah)
Prod.—William Goetz
Dir.—Robert Rossen
Gary Cooper, Rita Hayworth, Van Heflin, Tab Hunter, Richard Conte, Dick York, Michael Callan, Robert Keith, James Bannon
(Started Oct. 6)

"JUSTICE ENDS WITH A GUN"
(Morningside Prods.)
Exec. Prod.—Charles Schneer
Prod.—David Heilweil
Dir.—Paul Wendkos
Fred MacMurray, Dorothy Green, Lin McCarthy, Alan Baxter, Gina Gillespie, Myrna Fahey, James Coburn, John Milford, Francis de Sales, Ron Hayes, Paul Berns, James Gavin, Robert Dacost
(Started Oct. 8)

WALT DISNEY

Starts, This Year..... 6
This Date, Last Year..... 2

"THIRD MAN ON THE MOUNTAIN"
(Walt Disney Prods. Ltd.)
(For Buena Vista Release)
(Shooting in Switzerland)
Prod.—William H. Anderson
Dir.—Ken Annakin
Michael Rennie, James MacArthur, Janet Munro, James Donald, Herbert Lom, Laurence Naismith, Nora Swinburne, Lee Patterson, Walter Fitzgerald, Ferdy Mayne
(Started July 8)

METRO

Starts, This Year.....23
This Date, Last Year.....19

"BEN-HUR"
(Shooting in Rome)
Prod.—Sam Zimbalist
Dir.—William Wyler
Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareep, Hugh Griffith, Sam Jaffe, Marie Ney, Finlay Currie, Cathy O'Donnell
(Started May 21)

"GREEN MANSIONS"
Prod.—Edmund Grainger
Dir.—Mel Ferrer
Audrey Hepburn, Anthony Perkins, Lee J. Cobb, Sessue Hayakawa, Henry Silva, Estelle Hemsley
(Started July 21)

"SOME CAME RUNNING"
Prod.—Sol C. Siegel
Dir.—Vincente Minnelli
Frank Sinatra, Dean Martin, Shirley MacLaine, Martha Hyer, Arthur Kennedy, Leora Dana, Nancy Gates, Betty Lou Keim, John Brennan, Carmen Phillips
(Started Aug. 11)

"THE BLESSING"
(Shooting in London)
Prod.—Karl Tunberg
Dir.—Jean Negulesco
Deborah Kerr, Rossano Brazzi, Maurice Chevalier
(Started Aug. 26)

"NORTH BY NORTHWEST"
(Shooting in New York)
Prod.-Dir.—Alfred Hitchcock
Cary Grant, Eva Marie Saint, James Mason
(Started Aug. 26)

"THE MATING GAME"
Prod.—Philip Barry Jr.
Dir.—George Marshall
Debbie Reynolds, Tony Randall, Paul Douglas, Una Merkel
(Started Sept. 29)

PARAMOUNT

Starts, This Year.....12
This Date, Last Year.....14

"THE HANGMAN"
Prod.—Frank Freeman Jr.
Dir.—Michael Curtiz
Robert Taylor, Fress Parker, Tina Louise, Jack Lord, Shirley Harmer, Mickey Shaughnessy, Gene Evans, Mabel Albertson
(Started Sept. 22)

"THE FIVE PENNIES"
(Dena Picts.)
Prod.—Jack Rose
Dir.—Melville Shavelson
Danny Kaye, Louis Armstrong, Barbara Bel Geddes, Harry Guardino, Bob Crosby, Susan Gordon
(Started Oct. 6)

20th CENTURY-FOX

Starts, This Year.....16
This Date, Last Year.....24

"THE SOUND AND THE FURY"
(Jerry Wald Prods.)
Prod.—Jerry Wald
Dir.—Martin Ritt
Yul Brynner, Joanne Woodward, Stuart Whitman, Ethel Waters, Margaret Leighton, Jack Warden, Mme. Francoise Rosay, John Beal, Albert Dekker, Jean Carsons, Stephen Ferry, Bill Gunn
(Started Aug. 18)

"COMPULSION"
(Darryl F. Zanuck Prod.)
Prod.—Richard Zanuck
Dir.—Richard Fleischer
Orson Welles, Diane Varsi, Bradford Dillman, Dean Stockwell, E. G. Marshall, Martin Milner, Richard Anderson
(Started Oct. 6)

"WARLOCK"
Prod.-Dir.—Edward Dmytryk
Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone
(Started Oct: 13)

UNIVERSAL

Starts, This Year..... 7
This Date, Last Year.....26

"THE EARTH IS MINE"
(Vintage Prod.)
Dir.—Henry King
Exec Prod.—Edward Muhl
Prods.—Casey Robinson, Claude Heilman
Rock Hudson, Jean Simmons, Dorothy McGuire, Claude Rains, Ken Scott, Cindy Robbins, Kent Smith, Anna Lee, Peter Chong, August Merighi
(Started Sept. 2)

"THE BUCKSKIN LAD AND THE CALICO GAL"
Prod.—Sy Gomberg
Dir.—Jack Sher
Audie Murphy, Sandra Dee, Gilbert Roland, Jim Backus
(Started Oct. 6)

WARNER BROS.

Starts, This Year.....11
This Date, Last Year.....16

"JOHN PAUL JONES"
(John Paul Jones Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—John Farrow
Robert Stack, Charles Coburn, Erin O'Brien, MacDonald Carey, Bruce Cabot, Jean Pierre Aumont, Marisa Pavan, Thomas Gomez, Bette Davis, Peter Cushing, Susana Canales, Archie Duncan, Tom Brannum, David Farrar, Bob Cunningham, Basil Sydney, John Charles Farrow
(Started April 17)

"THE MIRACLE"
Prod.—Henry Blanke
Dir.—Irving Rapper
Carroll Baker, Walter Slezak, Roger Moore, Vittorio Gassman, Katrina Paxinou, Gladys Cooper, Carlos Rivas, Gustavo Rojos, Dennis King
(Started July 29)

"THE FBI STORY"
Prod.-Dir.—Mervyn LeRoy
James Stewart, Vera Miles
(Started Aug 11)

"THE PHILADELPHIAN"
Dir.—Vincent Sherman
Paul Newman, Barbara Rush, Diane Brewster, Brian Keith
(Sept. 25)

INDEPENDENT

Starts, This Year.....69
This Date, Last Year.....119

"THE DEVIL'S DISCIPLE"
(Hecht-Hill-Lancaster)
(For UA)
Prod.—Harold Hecht
Dir.—Alexander Mackendrick
Laurence Olivier, Kirk Douglas, Burt Lancaster, Eva LeGallienne, Janet Scott
(Started July 28)

"SOME LIKE IT HOT"
(Ashton-Prods.-Mirisch Co.)
(For UA Release)
Prod.-Dir.—Billy Wilder
Marilyn Monroe, Tony Curtis, Jack Lemmon, George Raft, Pat O'Brien, Joe E. Brown, George E. Stone, Joan Shawlee, Barbara Drew, Mike Mazurki
(Started Aug. 4)

"FACE OF THE FIRE"
(Mardi Gras Prods.)
(For Allied Artists)
(Shooting in Sweden)
Prods.—Albert Band, Louis Garfinkle
Dir.—Albert Band
Cameron Mitchell, James Whitmore, Miko Oscard, Royal Dano, Howard Smith, Richard Erdman, Robert Simon
(Started Aug. 25)

"SHAKE HANDS WITH THE DEVIL"
(Glass-Seltzer Prod.)
(Shooting for UA in Bray, Ireland)
Exec Prods.—George Glass, Walter Seltzer
Prod.-Dir.—Michael Anderson
James Cagney, Don Murray, Dana Wynters, Glynis Johns
(Started Sept. 8)

"SOLOMON AND SHEBA"
(Thornco Prods. for UA)
(Shooting in Spain)
Exec. Prod.—Edward Small
Prod.—Ted Richmond
Dir.—King Vidor
Tyrone Power, Gina Lollobrigida, George Sanders, Marisa Pavan
(Started Sept. 15)

"PORGY AND BESS"
Prod.—Samuel Goldwyn
Dir.—Otto Preminger
Sidney Poitier, Dorothy Dandridge, Pearl Bailey, Sammy Davis Jr.
(Started Sept. 22)

"PARATROOP ATTACK"
(American International)
Prod.—Stanley Sheptner
Dir.—William Witney
Richard Bakalyan, Jack Hogan, Jeff Morris, Jim Beck, Ken Lynch, Jimmy Murphy, Joel Colin, Ernie Martin, Ray Guth, Carolyn Hughes, Lisa Pons, Paul Bush, Sidney Lassick, Pat Huston, Jim Douglas
(Started Sept. 22)

"ALIAS JESSE JAMES"
(Hope Ent, for UA)
Prods.—Jack & Bob Hope
Dir.—Norman McLeod
Bob Hope, Rhonda Fleming, Wendell Corey
(Started Sept. 29)

"THE BIG FISHERMAN"
(Rowland V. Lee Prod.)
(For Buena Vista)
Prod.—Rowland V. Lee
Dir.—Frank Borzage
Howard Keel, Susan Kohner, Herbert Lom, Beulah Bondi, Alexander Scourby, Rhodes Reason, Henry Brandon, Brian Hutton, Tom Troupe
(Started Oct. 1)

"ALASKAN HIGHWAY"
(Associated Producers)
(For 20th-Fox)
Prod.—Bernard Glasser
Dir.—Edward Bernds
Bill Williams, Nick Dennis, Nora Hayden, Leslie Bradley, Lyn Thomas, Jess Kirkpatrick
(Started Oct. 6)

"ATTACK OF THE GIANT LEECHES"
(American International Picts)
Prod.—Gene Corman
Dir.—Bernard Kowalski
Yvette Vickers, Jan Sheaprd, Ken Clark, Bruno Ve Sota, Tyler McVey, Dan White, Walter Kelley, Mike Emmet, George Cisar, Gene Roth, Joe Hamilton
(Started Oct. 6)

"THE WONDERFUL COUNTRY"
(MPL Prod. for UA)
(Shooting in Mexico)
Prod.—Cheste Erskine
Dir.—Robert Parrish
Robert Mitchum, Julie London, Gary Merrill, Jack Oakie, Albert Dekker, Peter Armendariz, Leroy "Satchel" Paige, Victor Mendoza, Charles McGraw
(Started Oct. 6)

"SUBMARINE X-2"
(American-International Picts)
Exec.-Prod.—Lou Rusoff
Prod.—Alex Gordon
Dir.—Spencer Gordon Bennett
John Bentley, Jan Brooks, Brett Halsey, Wayne Heffley, Paul Maxwell, Harry McCann, Nicky Blair, Leon Tyler, Hal Bogart
(Started Oct. 9)

Indirect Loans

Continued from page 3

Act, passed by Congress this year, goes into operation in December with the creation of independent privately owned investment groups throughout the country. This program involves government financing for private lending firms who will make loans to small business. Such groups can organize for as little as $150,000 and borrow a like amount from SBA. In turn, they lend money over as much as a 20-year span to small business firms. But the rub is that they are not bound by an interest rate as low as SBA's 5½%. In fact, there is no federal ceiling on what interest can be charged.

Although the new small business investment program is not yet finally worked out, SBA legal experts see the rules blocking direct loans to ozoners as not applying to the new investment groups.

Regional Small Business Bureau directors from across the nation spent last week in Washington getting briefed.

Victor Hoare

Continued from page 4

to seek coproductions for those studios. Going by current schedules, the stages will be only 50% occupied by B-L's own films.

Several B-L pix, "Blue Murder at St. Trinian's" and "The Green Man" and "Geordie," have done well in the States, Hoare said. "If a picture costs $4,000,000 and you get $100,000 in America, it's disastrous of course. But our films rarely cost over £300,000, and on such a budget a $100,000 return from the U. S. isn't bad at all." Bromhead's duties will be to make distribution deals and to supervise release, expenditures, etc.

Back to Breathe Broadway's Free Air, Newman Says Coast Studios Hate 'Independence' in Any Actor

Hollywood, Oct. 14.

One of the chief reasons so many New York actors return to the stage after working in films is because major film studios don't like independence in thesps—they "feel the way to keep an actor is to have him knuckle down and be a puppet."

So asserts Paul Newman, returning to N.Y. to star in Tennessee Williams' "Sweet Bird of Youth" when he finishes starring in "The Philadelphian" at Warner Bros. Newman labeled James Stewart's recent blast at such thesps "ridiculous." Stewart had lashed the N.Y. thesps on grounds they merely came here for a quick buck in pix, then returned to N.Y. to "express themselves artistically, or have four kids."

Newman, currently starring in "The Philadelphian" at Warner Bros., said "the studios hate independence. An actor gets tired of bucking this wall. You can't buck it all the time, the next thing you know you get old, tired and grey. The more tired an actor gets the less effective he is."

"I am surprised that Stewart said what he did. Acting is a craft, and why you would say a person is 'destroyed' because he wants to stretch himself, I can't follow that thinking at all. If a person has the opportunity to work in movies, the stage and tv, he should. You're pretty foolish if you don't. What Stewart said is ridiculous—that an actor should work only in movies. It's limiting to do nothing but movies.

Stewart said the N.Y. actors should make their studio work at least a 50-50 deal. If the studios came through with a 50-50 deal, there would be a lot more loyalty from the actors, and they would stay out here. Actors should be treated with respect, not as human machinery which you dial at the proper time. What do the movies do for the established N.Y. actors who come here precisely? They sell off their contracts, or piddle around with them. Studios should learn it's very important that they maintain the loyalty of actors.

"Who is the actor responsible to —the movies or himself? Basically, my disagreement with Stewart is that good work can be done in three media, and that an actor who doesn't avail himself of such opportunity is limiting, not stretching, his ability," said Newman.

Newman is under exclusive contract to Warner Bros.

One-Print 'Drive'

Continued from page 3

a string of Academy Award winners is being screened.

The exhibitors appear to be sanguine re the future of the oldies in their houses. Theatre Owners of America's entire concept of purchasing post-'48 films to keep them off television is largely based on the notion that the theatres would replay the oldies, thus providing part of the coin needed to pay for the wholesale purchase.

Two factors appear to stand out in favor of reissues. One is the growth of a "new" audience which has never seen the screen greats. The other is predicated on the fact that some of the stars of today had substantial roles in pictures made 10 and 15 years ago, when—like Brando—they were known but not yet on top. There's a third consideration, and that is the dropping production volume this year, which should make a good deal of screentime available for either oldies or imports. In many areas, the oldies are preferable.

Reissue picture has been made more difficult by television since some of the companies sold outright. Outfits which reissued the majors' product (prior to putting it on tv) have done excellent business in many instances.

Illinois Critics

Continued from page 5

that no clearcut pattern emerged. Some gazettes, it's claimed, actually devote more space now to films than ten years or so ago, while other (e.g., Joliet) have cut down, usually either to favor video or simply because of upped production and newsprint costs. Significantly, at least one editor said that if anything, his paper had reduced lineage on tv developments "because it's in more direct competition with us."

In all cases, the papers said they had never been broached by an exhib or distributor for a review (if the paper's policy normally omitted same), or to obtain a "go easy" judgment, either for all releases or a particular one.

John Huston's Next Spot: Afghanistan

Director Contrasts Foreign Crews With Hollywood—Never Cheaper Because It Takes Longer

Hollywood, Oct. 14.

Projecting a desire to shoot a picture in one of the few countries Hollywood has yet to invade, John Huston has revealed he is skedding "The Man Who Would Be King," Rudyard Kipling story he owns, for production in Afghanistan.

Project came to light as part of a press conference called at 20th-Fox upon director's completion of "Roots of Heaven" for Darryl F. Zanuck and his return from Africa, Europe and New York. Admitting he's known as a location director, Huston noted he hasn't made a film on a Hollywood sound stage since "Red Badge of Courage" eight years ago. When someone has a picture they want made in an out-of-the-way place, they say it will appeal to Huston, the director said, adding, "And it usually does."

Huston declared it is not more economical to shoot away from Hollywood because it usually takes longer. He noted that foreign crews work "almost desperately hard" trying to prove they are as good as Hollywood crews. "They haven't the experience or the expertness that mass production can give them," he said, "but they do everything they can to make up for it in spirit." Director said countries like Japan (he directed 20th's "The Barbarian and the Geisha" there) are so busy with their own production, they have little time for American companies. "It's only their inherent courtesy that makes it inviting for us," he explained.

Huston declared he sees no difference between producing and directing, except that it might be too much work for one man. He confessed he was uneasy about going to work for Zanuck but further explained the pair saw eye to eye on "Roots of Heaven" and that the film shows no line of demarcation between creative forces of the two men The $2,300,000 film was brought in $200,000 under budget, he said.

Asked why no "big star names" were cast in the film when so much money and effort was to be expended, Huston said Zanuck wanted William Holden for the role later given to Trevor Howard, but Paramount wouldn't let the actor, who was under contract, do the film.

Huston leaves Sunday night for Mexico to scout locations for "The Unforgiven," which he'll direct for Hecht-Hill-Lancaster. First of his three pix for Seven Arts Productions will be "Freud," to be lensed later next year in Vienna, while the other two likely will be "Montezuma," which he said will cost as much as any film ever made, and "Lysistrata." Only pic on Huston's sked which may be filmed in Hollywood is Arthur Miller's "The Misfits."

American International

Continued from page 3

in Australia on a $750,000 budget; "Eve and the Dragon," Stanley Shpetner production lensed in South America on $1,000,000 budget; and "Take Me to Your Leader," combo. live-action - and - animation film.

Intent on orderly release of product, Nicholson states company will "continue to think like exhibitors," and couple expanded selling campaigns to pix with proven sales hooks. New projects include "Machine Gun Lady," to be written and produced by Shpetner; "Jail Breakers," "High School Bride," "The Drag-racers," Lou Rusoff production; and "Insect Woman," Roger Corman production.

Terry Turner has been retained by AIP, according to Nicholson, for a "blockbuster" exploitation campaign on forthcoming release, "The Spider."

20th In Britain

Continued from page 7

veloped, there will be less need to guarantee an adequate supply of British pictures.

In the current year, 20th has been second only to the Rank Organization in the volume of production. Among its British pictures this year have been "Harry Black," "Naked Earth," "Intent to Kill" and the yet to be shown "The Sheriff of Fractured Jaw" and "Inn of the Sixth Happiness."

Lake Placid Theatre, Under Priest's 'Ban,' Closes; Manager and Owner Give Conflicting Interpretations

Hard hit by a combination of bad business and a six-month ban for Roman Catholics imposed by the local priest, the Palace Theatre in Lake Placid, shutters tonight (Wed.) It had been in continuous operation since 1928.

The Palace is Lake Placid's only indoor theatre. The nearest other house in 12 miles away, in Saranac. The Palace incurred the wrath of the Catholic pastor, the Right Rev. James T. Lyng, when it refused to pull the French "And God Created Woman." In consequence, Lyng imposed the ban, which runs to Jan. 27, 1959.

According to James P. McLaughlin, Palace manager, the closing is a direct result of the ban, since Placid nominally is a good 60% Roman Catholic. However, it is a fact that the out-of-season months have always been weak for the Palace, which thrives on the vacation trade. There have been times in recent years when the theatre lost as much as $45 and $50 a day during the off-season.

Peter Roland, president of Adirondack Theatre Corp. which operates the Palace, stated flatly last week that the ban had nothing to do with the shuttering. "We've considered closing for the past ten years. We almost closed last year, but then the new ski development came along and we thought we'd get extra thrade that way." He said the Palace would be renovated and probably reopened in the late spring.

"We do 80% of our gross, and get some 90% of our profits between June 1 and August 15," Roland said. "The rest of the time, we operate as a public service. It's just becoming too expensive now."

Manager McLaughlin, a Protestant, doesn't see it that way. "The board, which is headed by three Catholics, had to bow to this ban," he said. "Actually, the crisis was a long time in coming. Msgr. Lyng and his assistant, (The Rev.) Albert Salmon Jr., have been building it up for quite a while, partly out of resentment that the local people catered to non-Catholic tastes in the vacation season. That was the case with us, when we played 'And God Created Woman.' Lyng and Salmon kept condemning and forbidding their people to see many pictures, including 'Oklahoma' because it had a song in it which wasn't acceptable to them."

Imposition of the six-months ban came when the theatre turned down Msgr. Lyng's proposal that it pull "God Created Woman" and accept instead a small payment from him. Lyng called the picture "an assault on the ideals of decency."

Later on, the two local Protestant clergymen, while also disapproving of the Brigitte Bardot film, affirmed their belief in "the right of individual judgment" and said they could not approve of "the use of threats and reprisals as a moral lash." They felt that it was unfortunate that "one religious group would set itself up as the sole protector and arbiter of morals for the entire community."

McLaughlin said last week that, at the outset, the Palace board had been willing to pull the Bardot film, but that the staff had threatened to walk out if this was done. Roland said that, following renovation, the house probably would reopen in the spring. Lack of a local theatre would'nt matter too much to residents, he held. "When they have free time in the winter they sit in front of their tv sets anyway," he added.

Allied Convention

Continued from page 4

"reasonable" clearances, "Then let us see what happens."

Primarily, Kirsch made it clear, the Justice Dept. must take the rap for distribution inequities by "failure of the Attorney General to enforce" the decrees. In this he echoes the other exhibs' trade body, Theatre Owners of America. Small exhibs contend that one result of this "laxity" has been ticket price-fixing by the majors, denying to them the sensible practice of adjusting admission to fit specific situations and pictures.

In fingerpointing at the D. of J., Kirsch said "Allied feels there has been a dereliction of duty," and reminded delegates that Congressional redress is now being sought.

Raises Other Points

Circumvention of the clearance aspects of the Federal edict, according to Kirsch, is a prime factor in killing off the small operators. "By all the laws of sound economics it is wrong, just as the whole doctrine of fewer pictures and fewer theatres is wrong. The industry cannot hope to conquer television and other rival enterprises by surrendering the theatres, which are its front line troops."

If sub-run patronage still is dwindling, "that is due in very large measure to the fact that those theatres can no longer offer timely showing of the pictures."

Kirsch warned that lopping off marginal independents by continuing current distribution practices won't cure the industry. To think so, he said, is a delusion. "This industry cannot survive half sick and half well. There must be total recovery or there will be none."

Allied leaders, Kirsch went on, "are convinced that with the infusion . . . of elementary principles of fair play, saving the independents is far from a hopeless task." For one thing, he noted, video, "our principal tormentor," looms much less formidalbe now that the novelty has dissipated. Leveling of tv's appeal will continue he predicted, unless additional vaults of motion pictures are opened to it.

Kirsch linked restoration of the indies, with its consequent benefits all along the line, to a firm practice of giving them access to the best pix while they're still timely. His equation: fresh product means more receipts adding up to higher rentals.

"Why should the prints of a particular picture be limited to a number taken by a distributor out of thin air before the picture is released? Why cannot that number be increased with respect to particular cases after it becomes apparent that a picture is going to be a smash hit if shown seasonably in the theatres?"

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'Mexiscope' Film Opens

San Antonio Oct. 14.

One of the biggest films yet produced in Mexico opened here at the Alameda Theatre yesterday (13). The pic is titled "El Ultimo Couplet" ("Her Last Melody").

Co-stars Sarita Montiel and Armando Calvo and is filmed in a color and a new process called Mexiscope.

Planned 'Diet' Of Prints Hit At Allied Meet

Chicago, Oct. 14.

With mixed feelings, Allied States Assn. confab formally blessed Paramount for expanding its 1958-59 release schedule. Though it welcomed Par's promise as a "contribution . . . towards relieving the existing shortage of acceptable" pictures, the exhibitors' group indicated apprehension unless (a) print quotas are boosted to "adequate levels," and (b) pix are released "in accordance with time-honored practice." Latter fear, said resolution, was prompted by frequent use by Paramount of the word *"merchandising"* in its announcement.

Huddling with reporters, Allied prez Horace Adams again hammered on the exhibs' theme that feature availability, meaning prints in quantity, is crucial to survival of the industry. Citing such films as "Bridge On River Kwai," "Peyton Place" and "Ten Commandments," Adams wailed, "so you have quality, but what good is it if you can't play it when it's fresh?"

The Cleveland showman said current release practices, defy the consent decrees because they discriminate. He said the public sloughs even a quality picture if it plays a situation, say, a year or more after first release. And as for print "shortages," he suspects this to be *"a preconceived idea, not a happenstance."*

In another resolution, Allied reaffirmed its action of last May in Baltimore which okayed the industry's biz building campaign, but expressed regret the radio phase of the plan lay fallow over the summer, depriving drive-ins of any benefit.

Adams said Allied's indoor and outdoor groups will probably combine their 1960 confab at Chi's Hilton hotel. Unity move is aimed at cost-cutting, especially regarding theatre equipment exhibits.

De-Nazification

Continued from page 1

the film story about her husband. The truth is that Prien and his crew went down under attack by the British destroyer Wolverine. In the film, Prien's submarine is sunk, but he is saved by a passing British freighter. Later, that ship is sunk by a German submarine, and Prien dies.

Invented for the film is a scene where Prien, heeding the admonishments of a priest-friend, surfaces to rescue men from a ship his submarine has sunk. However, the operation is interrupted by British planes. To the music of a "snappy march." Prien's boat dives away, "leaving corpses to rock upon the waves." There's another scene in the film in which Prien sinks a ship with a Jew aboard.

When the Jew realizes he may be picked up by the U-boat, he lets himself drown rather than face a concentration camp. Scripter Bartsch at one time intended to show the pieces of Prien's U-boat drifting on the waters, with the voice of Joseph Goebbels on the soundtrack with the famous quote from his 1943 Sportspalast speech —"Do you want total war?"—and the hysterical thousands shouting their answer: "Yes!" However, the Constantin distribution outfit nixed that scene.

Max E. Youngstein, United Artists vice-president, off today (Wed.) for a month's swing of film production facilities in Russia, Greece and Israel. Possibility of a co-production deal with Soviet interests has been suggested.

Amusement Stock Quotations

Week Ended Tuesday (14)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change 3 wks.
20½	14	ABC Vending	86	18¾	18⅛	18¼	— 1½
21	13	Am Br-Par Th	235	20½	20	20¼	+ 1¼
39⅜	24½	CBS "A"	401	39⅜	36	38¼	+ 4⅛
39¼	24⅛	CBS "B"	115	39¼	35⅜	37¾	+ 4⅛
20¼	12½	Col Pix	63	19⅞	19⅛	19½	+ ½
18⅛	13⅞	Decca	360	18	16⅛	17¼	+ 1½
36⅞	14	Disney	189	36½	34⅜	35¼	— 1¼
131	97⅛	Eastman Kdk	107	127½	125½	127⅛	— 1⅛
7⅛	3¼	EMI	2431	7⅛	5¾	6⅝	+ 1⅜
9¼	6¾	List Ind.	156	9	8⅝	8⅝	+ ⅞
22⅞	12⅞	Loew's	426	20⅞	19¾	19⅞	— ¾
9⅞	7⅜	Nat. Thea.	932	10¼	9	10⅛	+ 1⅛
45¼	30⅝	Paramount	145	45¼	43¾	44⅝	+ 2⅛
23¼	12⅜	Philco	609	23¼	21⅛	22⅜	+ ⅞
74⅝	43½	Polaroid	390	75⅜	70⅝	73⅝	+ 6⅞
41¾	30¼	RCA	950	41¾	37⅝	41⅜	+ 2⅜
7½	5	Republic	126	7⅛	6¾	6¾	— ¼
13¼	9½	Rep., pfd.	3	12⅞	12¾	12¾	— ¼
18	14½	Stanley War	188	17⅜	16½	17⅜	+ ⅝
26	20	Storer	107	24⅞	23½	24⅝	— 1⅛
35	21¾	20th-Fox	84	34⅝	32⅛	32⅜	— ⅝
24⅝	15¼	United Artists	174	24¼	23⅝	23⅝	+ ⅜
27	18½	Univ. Pix	31	27	22⅝	24¾	+ 5
71	57	Univ., pfd.	*210	68½	64	68½	+ 8½
23¼	16⅞	Warner Bros.	90	22⅜	21¾	21¾	— 1¼
134⅞	67½	Zenith	130	127½	119½	122	+ 6½

American Stock Exchange

4⅝	2⅞	Allied Artists	33	4	3⅞	3⅞	— ½
10¾	7⅜	All'd Art., pfd.	2	9⅛	9	9	— ⅜
11⅛	8⅜	Assoc. Artists	49	11⅛	10⅞	11	—
5⅝	3	DuMont Lab	324	4½	3¾	4	+ ⅛
4½	2½	Guild Films	275	3⅜	3⅛	3⅛	— ¾
9¾	5⅝	Nat'l Telefilm	70	8⅞	8⅝	8⅞	+ ⅜
7¾	3⅝	Skiatron	118	6½	6⅛	6¼	— ¼
7⅜	3½	Technicolor	251	7¼	6⅞	7¼	+ 1
8⅞	6¼	Tele Indus	18	6¾	6⅝	6⅝	— ⅝
7¼	3½	Trans-Lux	7	7½	7¼	7½	+ ½

Over-the-Counter Securities

	Bid	Ask	
Ampex	39¾	42½	+ ¼
Chesapeake Industries	2⅞	3⅜	+ ⅛
Cinerama Prod.	2⅜	2¾	— ⅛
Magna Theatre	1¾	2⅛	—
Metropolitan Broadcasting	9	9⅞	+ ¼
Teleprompter	8⅝	9⅝	+ ⅞
U. A. Theatres	6¾	7⅜	— ⅛

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

'John Paul Jones'

Continued from page 7

homme Richard and the Serapis—at a Rome shipyard.

At that time, the suit charges, Bronston and other defendants—Irwin Margulies (Bronston's attorney). Rudolf M. Littauer, Albert Heit, Albert Margulies, Lois Forsch, Betty Schmitt and film director John Farrow—"conceived the plan and scheme and entered into a conspiracy unlawfully to use the good will, facilities, personnel and assets of the corporation for their own private gain and profit and to the damage and detriment of the corporation and Glassman to appropriate for themselves and convert the assets, profits, business and funds of the corporation, unlawfully to reduce the stock interest and ownership of Glassman in the corporation," to bar him from participation in the affairs of the company, etc.

Furthermore, charged Glassman, the defendants have "caused the corporation's assets to be misappropriated, wasted and dissipated . . . and diverted from the appropriate uses of the corporation." Also, he maintained, the defendants had "illegally, wrongfully and fraudulently" caused stock certificates to be issued without any consideration being paid for them. Furthermore, he held, Bronston had sold participating interests in the film to "persons unknown" and had withheld the money from the corporation.

Various subplots, involving Margulies and Bronston, also are alleged by Glassman, who was an investor in earlier Bronston pictures.

In his reply to the Bronston complaint in Federal Court, Glassman said he was 100% owner of John Paul Jones Productions. Bronston having assigned his 50% of the shares to him on Dec. 19, 1957. He asked that Bronston's application for a temporary injunction be denied, partly because the action was brought in the name of the plaintiff corporation "which is not the real party in interest." Apart from this, Glassman submitted to the Court a point-for-point refutation of the Bronston group's allegations. Court hearing is skedded for Oct. 20.

ALLIED STATES BAITS GOLDWYN AS TO TV

Chicago, Oct. 14.

Allied States Assn. is asking Sam Goldwyn to "fess up" re trade reports the vet producer plans to sell 50 of his pictures, including eight made after 1948, to television. Exhibitor group's board late Sunday (12) wired Goldwyn asking clarification "with as much detailed information as possible," to lay before the Chicago convention prior to the windup tomorrow (Wed.).

Wire cited a VARIETY story (Oct. 8) that James Mulvey, prez of the Goldwyn operation, is negotiating for the selloff. One of the post-'48 pix said included in the deal is "Hans Christian Andersen."

(Why the doubt?—Ed.)

Damis Lights the Fuse

Washington, Oct. 14.

Frank J. Damis, Stanley Warner zone manager for the Philadelphia-Washington zone, held his first meeting with the Washington group of theatres Friday (10) to hypo bigger grosses during the current "Rockets for Records" drive underway in this zone.

The drive was launched Sept. 1 and ends in January. Cash prizes are to be awarded to both monthly winner and grand winners in the drive.

Damis presided at the first meeting here since the merger of the Washington zone with Philadelphia, and speakers from the Philadelphia office included Ellis T. Shipman and Everett Callow. Washington participants were Louis Ribnitzki, Frank Ia Falce, Charles V. Grimes, Rodney Collier, James Root, E. N. Read and Roy Knight.

New York Theatre

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"CAT ON A HOT TIN ROOF"
ELIZABETH TAYLOR • PAUL NEWMAN • BURL IVES
JACK CARSON • JUDITH ANDERSON
FROM M-G-M IN METROCOLOR
and GALA NEW STAGE SPECTACLE

Inside Stuff—Pictures

Distributors are finding a new source of migraine (actually not "new" but simply being given a latter-day spotlight) in exhibitor resistance to terms for science fiction and other types of exploitation features.

Cause of the woe is that the theatremen are savvy to the production and are becoming increasingly reluctant to playing it on a percentage-split basis. They feel the production costs involved, being at a relatively low level, suggest low-level rentals on a flat basis.

The distrib rebuttal is that the producer should share in grosses on successful pictures just as compensation for the losses he takes on his lemons. And it doesn't matter that the production represents just, perhaps, an investment of $200,000 or less.

There's an added ramification to this. Distribution execs' ad-pub officers are now cautioning producers to refrain from discussing, in public, the amounts they paid for their newest "epics."

"Boasting about low negative costs only hurts our chances of cashing in at the boxoffice," commented an ad-pub officer of a major distribution company this week.

Wall Streeter Arnold Bernhard sees Paramount, within the next three to five years, grossing $135,000,000 and netting $7 per share, this presuming there will be 1,300,000 shares outstanding. The dividend forecast: $4 per share annually, compared with the present yearly payoff of $2.

The word from within Par is that there's no intention at this time to increase the divvy rate, despite the $10,000,000 coming in annually from the backlog sale to the Music Corp. of America tv interests. Company official said he "could see" stepped-up income for stockholders but only if the issue's trading price went up to around $60 per share. It's now at the $44 level.

Likelihood of an eventual liquidation of the Metro studio would be "considerably enhanced" if the Culver City lot is forced to go on its own—that is, independent of M-G subsidiary enterprises. This is the opinion of Arnold Bernhard & Co., investment advisors.

Bernhard thus sides with Loew's president Joseph R. Vogel's argument that the studio, if forced to give up the financial cushion provided by foreign theatres, the music and record companies, etc., would be in too tough a competitive position with other studios which have such properties to fall back upon.

As Bernhard puts it, production is "an extremely risky business" what with that fickle public to contend with.

Dick Walsh Sees Film Row Cuts Running Course

Albany, Oct. 14.

Belief that Film Row cutbacks throughout the country "have about run their course," was coupled with the observation that Warner Brothers' recent expansion of operations in Albany and several other cities (after earlier personnel parings), indicated the expected savings did not materialize. Source of both remarks: Richard F. Walsh, president of International Alliance of Theatrical Stage Employes, which charters front-office and backroom workers in film exchanges. He did not mention WB by name.

Walsh, here to speak at a "Safety" conference, also pointed out that "centralization" requires some additional employees in the larger centers. He asserted that present inadequacy of inspecting is creating a problem for the projectionists.

Walsh's main thesis at the conference itself was the history of "safety controls" for film theatres. The industry had been careless in the early period and in localities fear of fire kept unescorted children out of the houses.

Walsh extolled the old asbestos curtain—but that belonged to pre-film days. The system of exit lights and spaced fire escapes did probably grow during past 50 years with the multiplying film houses, later palaces.

(Today's non-inflammable celluloid is probably the one great-laboratory-created, advance in theatre safety—Ed.)

Walsh pledged labor's support in efforts to improve occupational health and reduce industrial accidents, the latter now costing three-quarter of a billion dollars annually in New York state.

Ray Smith's New Career

Albany, Oct. 14.

What activities do retired branch managers pursue? Ray Smith, who recently bowed out as Albany manager for Warners, after 28 years service, is starting a buying and booking service. His first account is the Playhouse in Manchester, Vt., which Al Labounty has taken over from Mrs. Helen Hadley.

Labounty worked as a projectionist for Mrs. Hadley, who operated the theatre with for sometime her father, the late Charles Orr. Manchester is served from here.

Smith, who sold for Fox, Universal and RKO before joining WB, expects to add other accounts.

Lee Cheers Craft Unions

Hollywood, Oct. 14.

Producer Rowland Lee, who dropped plans to film "The Big Fisherman" in Israel in favor of shooting it here instead, has received a warm thank-you from organized labor, which has been campaigning against so-called "runaway" features shot abroad.

Spokane Central Labor Council wired it would assist him in any way possible, and IATSE camermen's local 659 wired locals throughout the country advising them of Lee's move, and asking them to help him wherever possible.

Music & Camera Oscars As Was

Hollywood, Oct. 14.

Academy of Motion Picture Arts & Sciences, which last year reduced balloting on both the music scoring and cinematography awards from two to one, has restored original format, due to protests over skeletonized Oscaring.

For the first time, too, documentary films and short subjects will be eligible to compete for Best Picture of the Year, by vote of Board of Governors.

Oscars this year ,to be presented next April in 31st annual Academy Awards, will now go to both Best Scoring of a Musical Picture and Best Scoring of a Dramatic or Comedy Picture. In cinematography category, awards this year will be given for both black-and-white and color photography.

WASHINGTON'S OWN FILM

Reedy Talton, Jana Pearce Head National's Feature

Washington, Oct. 14.

Shooting began yesterday (Mon.) at the National Film Studios Inc. here with a cast of some 32 persons in the mystery, "Dead to the World." It is the first Washington company to attempt a feature-length film.

Top roles are played by Reedy Talton, former Marine officer, and Jana Pearce, both from legit.

Talton's new role is his second lead. He has played opposite Diana Barrymore in a road company of "Cat on a Hot Tin Roof," and in "The Rainmaker" with Barbara Britton.

Others in cast are "Casey" Peyson, Leon B. Stevens, Len Doyle, John Dorman, Maggie O'Neill, Philip Kenneally, Pete Jamieson, Ford Rainey, John McLlam, Joel Thomas and Joseph Julian.

Maple Drive-In At Pittsburgh Gets 'Unclean Hands' Nizer Rap

Antitrust suit brought against the distributors by the Maple Drive-In Theatre, near Pittsburgh, appears backfiring. These are the developments:

(1) The case was dismissed in New York Federal Court with prejudice against Maple.

(3) Louis Nizer, counsel for the defendants, advised the court that in the midst of pre-trial examinations lawyers for the plaintiffs said they had been misled as to the facts in the case and as a result would sue their own clients.

(3) An officer of the Maple company told Nizer, latter said, that the theatre agreed with the Blue Dell ozoner, which is a competitor, not to bid against each other for product. *This itself is the trust violation*, Nizer said.

(4) Judge Thomas F. Murphy permitted Nizer to assert a counterclaim against the plaintiffs.

This represents the first time the distributors have thus struck back against one exhibitor who had sued them in the first place.

Long Closely Scrutinized

Pittsburgh, Oct. 14.

The long-hanging suit of the Maple Drive-In here for $1,845,000 against the major film companies and the Stanley-Warner Corporation which was dismissed last week by Federal District Judge David N. Edelstein in New York had been watched closely all over the country ever since it had been first instituted nearly four years ago.

In an abrupt about-face, three of the four stockholders of the Maple submitted a last-minute statement to the court admitting they had no cause to bring legal action. They also conceded that their own arrangements with another drive-in, the Blue Dell, were in violation of the anti-trust laws.

It was this, brought out in pre-trial testimony, that prompted attorneys for the Maple, Robert Ruskin, a onetime film salesman here, and Alvin Korngold, to state they could not proceed with the case because, they stated, their own clients had misled them. Ruskin and Korngold went even further and told Judge Edelstein that as a result of the agreement between the Maple and the Blue Dell, the distributors could now bring claims against the two drive-ins.

The dismissal is seen as significant on similar cases now pending here because Maple owners conceded that runs and availabilities of films in their area "were arrived at by each of the distributor defendants independently and without conspiracy among themselves or with any exhibitor . . . and were fair and reasonable in view of location and of competing factors." The admission also released Stanley-Warner from responsibility for damages.

Signers of the statement were C. I. Taylor, president of the Maple; Jack Judd, former Columbia exchange manager in Pittsburgh and now head of company's Southwestern sales division, and a Mrs. Klein. The fourth stockholder, Max Arnold, a brother-in-law of Judd who owns 25% of the stock, refused to sign. It was Arnold's admission of a split agreement with the Blue Dell that turned the case upside down. The Maple statement said this agreement is now terminated.

As part of the arrangements for dismissing the suit, the distributing firms agreed not to press claims against the Maple but reserved the right to sue the Blue Dell. They also agreed to pay $13,000 fees to Ruskin and Korngold, the Maple's counsel, providing none of it goes to the stockholders of the drive-in.

Never Know Your Luck

Monahans, Tex., Oct. 14.

Wayne Long, operator of the Corral Drive-In, is trying to fill a 1,000,000 barrel ground tank to provide a swim, boat and fishing playsite. The plan is to fill the tank with water to a 10-foot level, with facilities for boating, swimming, fishing, picnic grounds and concessions around the edge, and an 80x30 floating dock to be used for dancing.

However, Long has run into difficulties with his drilling for water wells. It seems that instead of striking water—he is in danger of striking oil!

Par's Hugh Owen Scotches Idea Of Co.'s 'Liquidation'

Philadelphia, Oct. 14.

The rumor that "Paramount is engaged in or contemplates the practice known as 'liquidation'" was scotched as "baseless and completely absurd," by Hugh Owen, veepee of the film distributing company at a luncheon in the Warwick Hotel (8) for exhibs and trade press.

The meeting was called by prez. Barney Balaban and was one of more than 100 similar confabs Paramount execs are holding in all parts of the world. About 70 circuit execs and indie theatre owners heard Owen list 29 forthcoming big-scale pix for 1959 that are either completed or in various stages of production.

"It is true," he said, "that our company did sell some of its assets. The record will show, however, that Paramount did not dispose of one single item that could have been considered essential to its continuing future as a major producer and distributor of motion pictures.

"Actually, the sale of a limited number of non-essential assets has resulted in a flow of fresh capital into the company-capital which gives us the added financial stability so necessary to back up our program of more multi-million-dollar-plus pictures than ever before.

"The net result is a company with no pressing financial problems; a company that's regarded in Wall St. as the 'management company' and whose securities are selling at the highest price in its history," he declared.

Cooper Foundation Picks Up RKO-Brandeis, Omaha

Omaha, Oct. 14.

Cooper Foundation of Lincoln last week took another foothold in Omaha exhibition by acquiring the RKO-Brandeis Theatre after the RKO chain declined to renew its lease.

The house, once the showplace of Omaha, had been in a rundown state the past several years and biz was strictly on the offish side, with a $2,000 gross average for the 1,100-seater.

The Cooper outfit reopened the Brandeis last Friday night (3) with "Littlest Hobo" (Allied Artists) as the attraction. Gene Cramm will manage the house.

Earlier, the Cooper Foundation had moved into Omaha with the acquisition of the late Ralph D. Goldberg's theatre properties, which include the State, another downtown first run spot.

The properties also include the Town Theatre, which is being remodeled and renamed the Cooper Theatre. It will show Cinerama and Todd-AO features, with the preem of "South Pacific" slated for October 23.

Cooper officials say they will remodel both the State and Dundee theatres in the near future.

The lease on the Brandeis, according to the foundation, is for an "indefinite" period.

CATHOLIC SHEET PANS 'NATURAL BIRTH' DATES

Albany, Oct. 14.

"The managements of the Rialto Theatre, Amsterdam, and of any other theatres in the diocese that offer regular public showings of 'The Case of Dr. Laurent' make themselves 'suspect' of brazen contempt for the general welfare of the community." So The Evangelist, official weekly of the Albany Catholic Diocese, declared in a recent Page 1 story, boxed and captioned "For Select Audience Only."

Theatres showing it are also "calloused in their regard for the sacredness and delicacy that attends the wondrous acts of God's Providential continuation of life," the paper asserted.

Citing the Legion of Decency "Separate Classification" for the French picture, The Evangelist declared it is "a technical and educational film that should be shown only to a limited and discriminatory type of audience."

The Rialto is a Schine Circuit first-run.

Charles Walder Loses Antitruster

Charles Walder, members of his family and corporations which he controlled or in which he had an interest have lost out in their antitrust bout (which was on various counts) with the principal distributors and, mainly, Paramount.

Walder et al., suing for $792,000, had contended that the distribs had deprived the Tivoli Theatre at Miami, of a proper crack at film product. This theatre originally had been equally owned by Walder and Paramount Enterprises.

Complaint further alleged that Walder was improperly compelled to sell out his stock to Par.

Suit was tried in New York where Federal Judge Dimock granted the final of the defendants' dismissal motions.

8 Kids' Features

Continued from page 4

clear speech. Each picture is set in a different international locale. Three in the first package play against the backgrounds of Switzerland, Gibralter and Africa. Dialog in all cases is English. Plan is to dub suitable foreign children's films. Two German pictures are set for lip syncing now.

Plan is to kick off the series in 15 key cities in the east. Continental will offer not only the pictures themselves, but also promotional material and a guide on how to stage children's shows.

The only other similar attempt, though local in character, are the Children's Cinema shows which Cinema 16 is putting on on a monthly subscription basis at the Beekman Theatre in N. Y. Cinema 16's Amos Vogel also has been thinking of selling the children's programs to other exhibitors.

According to Reade, the need is great for film programs for the young, "which are our future audience." Since the demise of the MPAA's Children's Film Library, very few suitable children's pix are available to exhibitors, the exception always being the Walt Disney product.

Title-It-Yourself

Detroit.

Editor, VARIETY:

Noted your piece re "A Time to Love and a Time to Die" being shortened for boxoffice reasons to "A Time to Love."

Not so at the Regent here in Detroit. Regent, all-nighter strong on the blood+violence, nixed the romance and bills it as: "A Time to Die."

New trend in Hollywood: Title-it-yourself!

Dan Waldron.

The Not-About-Curley Tale Opens in Curleytown

Boston, Oct. 14.

"The Last Hurrah," Columbia's politico film based on the novel of the Boston Post reporter which is "not about James Michael Curley," gets a world premiere at Loew's Orpheum, Oct. 22. Former President Harry S. Truman has been invited to attend by Charles Kurtzman, northeastern division mgr. of Loew's.

Columbia recently "settled out of court" with Curley, former mayor, governor and congressman.

Tape Tiff, Unsold Time Major Items as NBC, Affils Prep Meet; Network Junketing 80 TV Editors

It is anticipated that when NBC-TV's affiliates meet in Gotham on Thursday (23) one of the thorny topics certain to be brought up will be the question of who is to pay for the video tape operation necessary to deliver delayed network shows during daylight saving time periods.

CBS-TV recently indicated it would undertake the cost of this service to its affiliates. NBC has taken the position that its affiliates would have to absorb the costs of video tape operation.

Also on the agenda will most likely be a careful reviewing of NBC-TV's programming structure with likelihood of some affiliate beefing regarding the sizable chunk of unsold time on NBC's schedule.

Otherwise, affiliates should have themselves a "peaches and cream" powwow in view of the post season's audience shift to NBC.

More than 200 representatives of NBC's affiliates will be on hand for the meetings. NBC Radio will report to the affiliated station on its progress and plans for the future on Wed. (22) at the Plaza.

Matthew J. Culligan, exec veep of NBC Radio, will be the major speaker. NBC-TV affiliates will hear from Bob Sarnoff, chairman of the board; Bob Kintner, prexy; Bob Lewine, veep of tv network programs; Don Durgin, veep and national sales manager, and others on Thursday (23).

Affiliates will gather in Gotham during NBC's second annual press junket of more than 80 out of town tv editors. Scribes will be hosted from Saturday (18) through Monday (27). Last year NBC took the press to the coast with 73 in the party. It is estimated this year's junket cast will cost NBC in the vicinity of $50,000.

Newsmen will be put up at the New Yorker and the parties for them include an on-stage buffet dinner at the Ziegfeld Theatre after the Perry Como show; a luau at the Hawaiian Room of the Lexington Hotel after the Steve Allen show; a Gillette Party at Leone's; a dinner at the Tavern on the Green as Arthur Murray's guests and cha cha lessons at the Murray Dance Studios; a trip to the David Sarnoff Research Center at Princeton to see new inventions in the miniature electronic field; a reception and dinner at the Plaza for press and affiliates; an NBC-TV program dept. dinner for the boys at the St. Regis Roof and a recuperation period at the Concord Hotel, Sullivan County.

Apart from freeloading, visiting editors will have a chance to interview name performers and workers behind the scenes.

Overall responsibility of the junket rests with Syd Eiges, veep of press and publicity. Working with him are C. K. Sullivan, public relations representative of NBC; Milt Brown, manager of program publicity, and NBC column editors Ethel Kirsner, Mort Hockstein and Andy McCaffrey.

The Whole Idea Smells

There's talk of Cucamonga, Calif., changing its name, and this may cause havoc among Jack Benny's writers. Cucamonga, from time immemorial, has been part of the "Anaheim, Azusa and Cucamonga" gag. Now the town's fathers want to change it to (no foolin') Arpege—the perfume, of course.

"Anaheim, Azusa and Arpege" doesn't have just the right ring, according to Benny's writers.

Deals Near On NBC's Ownership Tieups Abroad

On the assumption that ownership of foreign radio and tv stations can be "as valuable" as ownership of stations here, NBC is actively pursuing ownership or management participation in a number of overseas broadcasting operations. Company expects to close a few deals by the end of 1958, although an NBC spokesman would not specify the countries.

Meantime, CBS is biding its time. A CBS exec said, insofar as foreign management or ownership tieups are concerned, "There is nothing yet, but we're certainly open to all business ventures." He said that CBS hasn't been pressing like NBC."

NBC already has a subsidiary in operation. In Wales, the NBC subsid is supplying management service to local television.

NBC will supply this service, which consists of technical and program assistance, for a fee. Yet in the case of a station which is in biz for profit, the network said that it would naturally expect to share in the profits.

After pointing out that some of these foreign negotiations have been going on for a year and a half, NBC said it expects to make substantial progress by December.

It was implied that there is no promise of a deal in Italy in the immediate future, but three weeks ago NBC made fresh overtures to RAI, the government-subsidized broadcast outfit, in the event RAI ties into a second Italian channel, one that possibly could be licensed by RAI to commercial interests.

CBS-TV's Daytime Coin

Daytime biz surged upward this week at CBS-TV with Mercury cars signing for Friday sponsorship of Richard Hottelet's newscasts.

Armstrong Cork joined the sponsors of the new "Jimmy Dean Show" and Derby Foods signed for sponsorship of three daytimers, "Captain Kangaroo." Heckle & Jeckle" and "Play Your Hunch."

All are alternate week, quarter-hour deals. In another deal, S. C. Johnson signed for alternate week, quarter-hour sponsorship of "Verdict Is Yours."

Quinlan Pulls a Switch, 'Merger' Tome Tribute Not Indictment of Biz

By LES BROWN

Chicago, Oct. 14.

Let it be stated early that Sterling Quinlan's "The Merger" (Doubleday; $3.95), for all its frankness about the double-dealings and power-politicking behind the scenes in the tv industry, is in no way an indictment of the broadcasting biz but rather a tribute to it by a network vicepreZ who has seen both the good days and the troubled ones. The portraits of the industry's tall men are not always pretty, but Quinlan manages to redeem them just when they are the most blood-spattered in the fight for survival and/or greater power.

Quinlan, who for five years has been ABC veep in charge of WBKB in Chicago, has written a novel, his opus one as a man of letters, but he isn't kidding anyone that it's pure fiction. It is closer to truth than to make-believe, for "The Merger" is a slice of video history seen through Quinlan's own temperament. Some industryites may disagree with his viewpoint or question his interpretive eyesight, but the facts of the book are clearly recognizable as those of the merger between ABC and

(Continued on page 50)

Revlon Seeks Out On '64G Question'

First casualty of the '58-'59 television might easily be "$64,000 Question" with one of the co-sponsors Revlon said to be unhappy over the ratings. Executives of the cosmetic firm are currently carrying on talks with officials from both CBS and Entertainment Productions Inc., packagers of the show.

Revlon tv execs want one of two things, they want to either change the format of the show to hypo ratings or they want to get off the hook completely by bringing in a new program. The only catch to Revlon's plan is that the company is committed to the show for a full 26 weeks along with the P. Lorillard Co. If the network and packager decide not to play ball, Revlon may have to ride with the fare.

On its last outing, "$64,000 Question" ran a poor second Sunday (12) night at 10 to Loretta Young on NBC-TV. Latter piled up a 32.9 compared to 11 for "Question."

EPI, packagers of "Question," have had their share of troubles this year with "$64,000 Challange" being dropped by sponsor P. Lorillard a few weeks back after a contestant claimed he received an answer in a pregame warmup.

All-Star Brussels Cast Flies to London For Saroyan Repeat on TV

London, Oct. 14.

One of the biggest American drama talent lineups to date will appear in an ABC-TV production of William Saroyan's "The Time of Your Life" next Sunday (19). Cast which stars Franchot Tone, Ann Sheridan, Dan Dailey, Susan Strasberg, Rita Gam and Myron McCormick, is the same that appeared in the play when it was produced as the final drama production from the American Pavilion Theatre at the Brussels expo.

The web has arranged to fly the entire cast of 31 to Britain on Thursday (16). The tv version of the play will be directed by Philip Saville.

Off & Running for Next Season

With the '58-'59 tv season barely under way, agency tv programming executives are already shopping around for '59-'60 season. While the first results for this season are just coming in, executives at McCann-Erickson and Young & Rubicam are doing their shopping early.

Executives at McCann-Erickson are interested in the Mark VII production of Jack Webb's "D.A.'s Man." Liggett & Myers is the prospective client. Not to be caught napping, Young & Rubicam has had preliminary talks with Jack Paar's representatives on behalf of General Foods which is interested in obtaining him for a weekly half-hour show. While neither of these deals may come to pass, the agencies are off and running for the season ahead.

CBS-TV Reaches for New Level Of Writing on Projected Series

A new premium is being placed on the writer in the development of new program properties at CBS-TV. Web, in assigning pilot scripts, is reaching out for a new level of writing, setting deals with top film writers, novelists or tv writers who heretofore have eschewed the half-hour form in favor of the big live show.

As a result, six of the web's upcoming pilots have "class" spelled out in their scripting. Web has signed Claude Binyon, the vet screenwriter-director, for his first tv stint, to pen the pilot of "Young MacDonald," comedy series about a young, up-to-date farmer. J. P. Miller, whose original teleplay, "The Rabbit Trap," is now being filmed by Hecht-Hill-Lancaster, and whose "The Days of Wine and Roses" was done on "Playhouse 90" two weeks ago, has been inked to script the pilot of "The Woman in the Case," the Maureen O'Hara series.

Web is planning "Background Rome," a series to be filmed on location and concerning an FBI man on assignment to the Rome police. Peter Viertel wants to do the pilot and is in negotiation with the web for the assignment. Stan Rubin will produce. Robert Dozier has been set to do a revamped pilot (on tape) of "The World in White," the Sidney Kingsley series based on his "Men in White," with Peter Kortner to produce. Dozier is also doing three scripts for "The Lawyer" series. Rod Serling is penning his own pilot of "Twilight Zone," due to be filmed within the next month, and Budd Schulberg will be active in the writing on "Ross of the Everglades," series he and Stuart Schulberg are producing with CBS-TV.

Overall, inking of top writers, many of whom have never written a series before, represents an effort to "lift the level of writing" on the half-hour plane, according to Coast programming v.p. Bill Dozier, who's been assigning the writing chores on the projects.

This You Don't Fight

London, Oct. 14.

Last Sunday's (12) ABC-TV production of a new play entitled, "I Can Destroy the Sun," prompted ABC drama chief Philip Saville to write to the Royal Greenwich Observatory to find out what effect such an occurrence would have.

The reply stated: "I would point out that the destruction of the sun would presumably result in the complete cessation of all life—human, animal, and vegetable—on earth, and in the collapse of the whole of the solar system. Certainly television would become completely impossible."

You, Too, Can Be A Huge Success (Own a Tint Set)

Color tv set owners are better educated than Joe Doakes, entertain and are entertained more, wield influence, belong to civic or social service organizations, take part in political groups and volunteer work and are excellent prospects for a variety of goods and services. Besides, they are nuts about color tv.

These are some of the findings of the ColorTown, U. S. A. study jointly financed by BBDO and NBC. Release of the report this week by Hugh Beville, veep of NBC Planning and Research, and Ben Gedalecia, veep of research for BBDO, also reveals that 65% of color set owners have incomes over $7,506, while only 17% of the cross-section panel have incomes this high.

Four of 10 set owners have incomes of $10,000 or more, and eight out of 10 own their own homes. Half of those interviewed said they like to try new products as soon as they come on the market. On the other hand, 62% of black and white set owners said they like to wait until others had some experience with the product before they try it.

The ColorTown sample is a panel of 4,000 families surveyed from time to time regarding the influence of color tv. Todate, the studies have been made via the facilities of Advertest Research and will be continued through those of R. H. Bruskin Associates. The report is based on reactions in a typical medium-size city.

ANASTASIA PROGRAM BUMPED BY BBC-TV

London, Oct. 14.

Sir Ian Jacob, director-general of the BBC, has ordered that a BBC-TV program about a woman who claims to be Anastasia, should be scrapped, "so as not to pain relatives of the Grand Duchess." Among those related to the last Czar are the Queen and Prince Philip.

Jeanne Heal, w.k British tv personality, was scheduled to interview the woman, Anna Anderson, who lives in a hut in the Black Forest. Contracts for a 15-minute filmed program were drawn up and a camera crew were set to leave when Sir Ian's order came through.

CBS-TV to Shoot Four New Pilots

Hollywood, Oct. 14.

CBS-TV will shoot two pilot films within the next month, and has set two additional properties for filming at a later date. Going before the cameras will be Rod Serling's "Twilight Zone," which he's converted into a half-hour series, and "The Lawyer," Cameron Mitchell starrer which Julian Claman will produce. No producer on "Twilight," with Serling collaborating with CBS exec producer William Self and programming v.p. Bill Dozier in supervising the pilot.

New properties are "Young MacDonald," which Claude Binyon is writing and Claman producing, and "Background Rome," which Peter Viertel is dickering to script and Stan Rubin will produce. "Rome" will be shot there on location—both pilot and series to be filmed there—and concerns an FBI man on permanent assignment to the Roman police. "MacDonald" is a family comedy about a modern farmer.

Web has dropped two properties it had been developing. One is "The Movie Game," panel-quiz show about the motion picture industry. Other is the Barbara Nichols comedy about a secretary.

Already completed and in New York is the pilot (on tape) of "Peck's Bad Girl," projected as a live situation comedy and starring Patty McCormack.

NBC's $2,500,000 Windfall for AM

Some $2,500,000 in net revenue was obtained by NBC Radio Network Sales in recent weeks with large orders from Pharma-Craft and Hess and Clark as well as Pepsi-Cola, Purolator Products, Buick, and Brown & Williamson Tobacco.

Sponsors bought into such programs as "NBC News-on-the-Hour," "The Red Foley Show," and sports segments and Bob Hope comedy skits in "Monitor."

Other advertisers placing new orders included Aluminum Co. of America, Lever Bros., Lipton's Tea, General Foods, Voice of Temperance, Vitamin Corp. of America, Chrysler, RCA, Reader's Digest, Scholl Manufacturing, Mennen Co., Carter Products, Parker Bros., Bristol-Myers, Studebaker-Packard, P. Lorillard, American Rayon and Ford Motor Co.

Nielsen's Top 10—Daytime

(Average Audience; Second Sept. Report)

As The World Turns	CBS	8.6
Price Is Right	NBC	8.5
Concentration	NBC	8.4
Secret Storm	CBS	8.0
Verdict Is Yours	CBS	7.9
Edge Of Night	CBS	7.8
Search For Tomorrow	CBS	7.7
Guiding Light	CBS	7.6
Tic Tac Dough	NBC	7.6
Big Payoff	CBS	7.5

CBS-TV'S PAY-AS-YOU-GO STAFF

More Fun With A Trendex

Between "Wagon Train" and Milton Berle, NBC-TV has Wednesday night pretty well locked up on the Trendex returns. Last week's Berle preem knocked off one of the highest ratings for the still-young season, getting a 31.2 as against 16.6 for "Millionaire" and 10.9 for Donna Reed. "Wagon Train" was a breeze, with a whopping 30.5 in its 8 to 8:30 segment against a 9.4 for the Lowell Thomas Adventure film on CBS and a 14.9 for ABC-TV's Lawrence Welk. Despite Berle's big audience, "Bat Masterson" couldn't hold on to it, slipping to 21.3 in the post-Berle segment while CBS' "I've Got A Secret" went out in front with a 25.5

Thursday night is divvied up between ABC (for the early part of the evening) and CBS (for the latter part), thanks to "Playhouse 90's" top draw. Big noise from 8 to 9:30 is ABC's trio of "Zorro," "Real McCoys" and Pat Boone, which slapped down all NBC-CBS competition, (with "McCoy's" 23.6 as the real thing). while "Playhouse 90" slugged Tennessee Ernie and "Rough Riders" in the 9:30 to 10 segment and Groucho Marx 10:30 to 11.

"Hit Parade" on its CBS-TV preem Friday night won over the 7:30 period with a 14.2 as against "Buckskin's" 10.9 and "Rin Tin Tin (11.1). (See separate story for ABC's Friday win on other segments). On Saturday "Perry Mason" went ahead of Perry Como in the 8 to 8:30 period, 25.1 to 24.5, but Como bounced back with a smashing 32.7 in the 8:30 to 9 seg against 17.6 for CBS' "Wanted—Dead Or Alive." "Cimarron City" preem was a disappointment, ratingwise, getting clobbered by "Have Gun," 26.0 to 10.5, and again in the 10 to 10:30 period it was walloped by "Gunsmoke" 29.3 to 12.0.

'Maverick" continued hot stuff on Sunday, sweeping all in its path, including Steve Allen and Ed Sullivan, registering 27.2 for the 8 to 8:30 period as against Allen's 12.4 and Sullivan's 14.0. On the 8 to 9 hour average, Sullivan got 17.0; Allen, 15.5. Dinah Shore topped GE Theatre 16.7 to 13.0 and inched out a win over Alfred Hitchcock, 22.6 to 22.1. Loretta Young at 10 was a Trendex smash—31.6 as against "$64,000 Question's" 12.4.

On Monday (13) NBC-TV's Hallmark Hall of Fame's production of "Johnny Belinda" took the lead over CBS-TV's "Bernadette" (Desilu Playhouse), "Belinda" averaging out 23.3 for the 90 minutes as against "Bernadette's 20.3 for its hour. Danny Thomas, who was way up there the previous week, was whittled down to a 22.8 as "Peter Gunn" in the 9 o'clock segment almost caught up with it with a 21.4. NBC's "Wells Fargo" licked "Father Knows Best," 20.7 to 18.9.

$11,316,000 Sept. Biz Reflects Brit. Com'l TV's Whopping Success

London, Oct. 14.

Total advertising expenditure of $11,316,000 on commercial television during September reflects the success of indie tv in Britain, over the past three years. During that period, according to Television Audience Measurements, the size of the audience has increased by more than 20,000,000 to the current total of 21,000,000. But the Nielsen Television Index, while agreeing that the growth of the audience has been remarkable, estimates the total commercial viewing public at a little under 18,000,000.

Media Records, which compile the amount of ad revenue on tv by assessing the number and lengths of commercials screened, in a breakdown of the month's total expenditure, reports that Associated-Rediffusion, the London outlet accounted for $2,596,400 of the total; Associated TeleVision with its London and Midland outlets, $2,442,700; ABC-TV, $1,892,400; Granada-TV, $2,438,300; Scottish Television, $765,000; Television Wales and the West, $733,200; and Southern TV, $442,500.

Sing It, Man

Theme song of the week, suggested by CBS' switch in Hartford:

"There'll Never Be Another U."

ABC Wins Fri. On 'Disney' & 'Sunset'

ABC-TV had itself a Trendex ball Friday night with its 8 to 9 "Walt Disney Presents" and the 9:30 to 11 feature film preem of "77 Sunset Strip." Disney with an average of 18.2 for the hour topped NBC's "Ellery Queen" and CBS' "Trackdown" and Jackie Gleason, latter getting a 16.6 to Disney's 19.4 for the 8:30 to 9 period.

CBS-TV's Phil Silvers in the 9 to 9:30 period had much the best of it over ABC's "Man With A Camera" (10.4) and NBC's "M Squad" (15.0) but for 9:30 to 11 ABC's "Sunset Strip" averaged out 18.3 over the 90-minute span against CBS-TV's 16.0 and NBC's 11.7. Perhaps most interesting aspect of the competitive race was "Sunsets" 19.8 victory over "Person to Person's" 15.2 for the 10:30-11 segment. At 9:30 to 10 CBS' "Schlitz Playhouse" barely nosed out "Sunset," 18.3 to 17.3.

Du P's Previews For TV Critics Are Put On Ice

Tomorrow night's (Thurs.) Du Pont Show of the Month presentation of "Little Women" on CBS-TV will be without benefit of advance reviews by the critics, as was done on its initial entry of the season, "Harvey." Not that the sponsor is timid about the reception it might get (in fact, du Pont is all for a continuance of the preview policy), but CBS apparently just doesn't think it's worth all the bother and trouble and hopes that for the time being the whole matter of previews will quietly pass into oblivion.

For one thing, out-of-town reviewers beefed to the network about according the preview privilege to New York critics while they were left out in the cold. CBS doesn't want to get involved in the expense of setting up closed-circuit facilities to permit coast-to-coast previews and, anyway, the N.Y. sentiment in favor of the practice has seemed to die down somewhat. CBS hopes it stays that way.

Bakery Bankrolls Ball

Sara Lee Bakeries in its first network television buy has inked to sponsor the one-shot "Imperial Ball" via ABC-TV on Thursday, Dec. 4. Stanza will be televised from N.Y.'s Hotel Astor between 11:30 p.m. and 12:30 a.m.

Guests of honor at the ball, web said, would be Prince Rainier and Princess Grace. Pact was signed through Cunningham & Walsh.

WEB SEZ IT PAYS TO BE CREATIVE

CBS-TV is making out quite a case for itself in its decision to build a strong program department both on an executive and creative personnel level. The network cites chapter and verse (on a variety of sponsorship deals with multi-million billings attributed directly to client respect for network strategy) in its argument that each and every appointment has been more than justified on a pay-as-you-go basis.

Imminent signaturing of Texaco (see separate story) to a $4,000,000 package deal, including eight "Man of the Hour" shows, is laid at the doorstep of the Nat Hiken-Lester Gottlieb within-the-network auspices, even though only a month ago the sponsor was weighing alternatives of a Sunday night ABC-TV series and an MCA anthology series for NBC. CBS persuaded Cunningham & Walsh, agency for Texaco, to withhold a decision until the "Man of the Hour" pilot was ready.

Procter & Gamble fourth-quarter buy-in on "Playhouse 90" (along with the upcoming "Pursuit") for nearly $1,000,000 is traced to P & G being sold on the initial two Fred Coe-produced "Playhouse" entries.

Similarly Mennen's $3,000,000 recent buy on "Pursuit" (with the other webs hot in pursuit of the billings) is laid to Grey agency and client's preference for "Pursuit's" creative production components.

CBS says Pontiac gave the network six of its eight specials for the '58-'59 season primarily because agency MacManus, John & Adams was hot for Bob Banner. (He produces the initial CBS Ginger Rogers offering.)

It's further pointed out that American Tobacco prexy Paul Hahn threw "Hit Parade" CBS' way because it came with up with a new format idea in competition with bidding for a NBC continuance or a move to ABC.

Also, after two years of jockeying by the webs to acquire "Nero Wolfe," Ed Fadiman, who owns the rights, settled for a CBS origination.

That's what the man said at CBS.

NBC's $2,000,000 Armour TV Biz

Gross billings of $2,000,000 for new daytime biz on NBC-TV came through this week when Armour & Co. placed a 52-week order for sponsorship of an alternate-week quarter-hour segment in three Monday-through-Friday programs as well as two alternate segments in a fourth program.

Sponsor bought into "Concentration," "It Could Be You." "Today Is Ours" and "Dough-Re-Mi." N. W. Ayer and Foote, Cone & Belding handled the account.

CBS TRIES AGAIN ON 'WORLD IN WHITE'

Hollywood, Oct. 14.

CBS-TV is making another attempt to whip "The World in White" into shape as a half-hour television series. Property, based on Sidney Kingsley's "Men in White," was done as a pilot last season in New York, with Kingsley as producer, but came acropper.

Now, the network will do a pilot on tape, projecting the show as a live series. Peter Kortner has been set as producer, and Robert Dozier is penning the pilot. Kortner, incidentally, has been given a rotating producer slot on the web's "Pursuit" as well as responsibility for the "White" pilot.

Murrow Appeals to Big Business To Sponsor 'Ideas & Information,' Help Elevate Program Standards

The Rat!

A tiny mouse blacked out the giant British Broadcasting Corp., television transmitter at Sheriff's Mountain here, and also put the streets of Londonderry town into darkness.

It had walked over a high-tension switch.

Big corporations who pay the freight for radio and tv programs were asked to help lift America's culture and heritage in an address by Edward R. Murrow, prepared for delivery today (Wed.) in Chicago at the convention of the Assn. of Radio and TV News Directors.

Filled with candor and pulling few punches because of the absence of a sustained study of the nation on radio and tv, Murrow did not exonerate the heads of networks, but thought that the big sponsors were in an excellent position to improve programming standards.

"Let us have a little competition," Murrow said. "Not only in selling soap, cigarets and automobiles, but in informing a troubled, apprehensive but receptive public. Why should not each of the 20 or 30 big corporations which dominate radio and tv, decide that they will give up one or two of their regularly scheduled programs each year, turn the time over to the networks, and say in effect: 'This is a tiny tithe, just a little bit of our profits. On this particular night we aren't going to try to sell cigarets or automobiles; this is merely a gesture to indicate our belief in the importance of ideas.' The networks should, and I think would, pay for the cost of producing the program. The advertiser, the sponsor, would get name credit, but would have nothing to do with the content of the program. Would this blemish the corporate image? Would the stockholders object? I think not.

"I am not talking here about editorializing, but about straightaway exposition as direct, unadorned and impartial, as fallible as human beings can make it just once in a while let us exalt the importance of ideas and information. Let us dream to the extent of saying that on a given Sunday the time normally occupied by Ed Sullivan is given over to a clinical survey of the state of American education, and a week or two later the time normally used by Steve Allen is devoted to a thoroughgoing study of American policy in the Middle East . . . Would anything happen other than that a few million people would have received a little illumination on subjects that may well determine the future of this country, and therefore the future of the corporations? This method would also provide real competition between the networks as to which could outdo the others in the palatable presentation of information. It would provide an outlet for the young men of skill, and there are some even of dedication, who would like to do something other than devise methods of insulating while selling."

Murrow said that broadcasters today are paying little attention to the pressing problems of the world. "There are, it is true, occasional informative programs presented in that intellectual ghetto on Sunday

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$4,000,000 Texaco 'Man of the Hour' Specials-Grid Buy

Deal looked imminent last night (Tues.) for a $4,000,000 Texaco sponsorship package on CBS-TV involving entertainment and football.

The CBS $4,000,000 windfall covers a variety of programming, with Texaco latching on to eight "Man of the Hour" shows (this is the one-a-month live comedy entry produced-directed by Nat Hiken simulating Friars Club roasting of personalities); three other still-to-be-designated specials and a pickup of the New Year's Day Cotton Bowl classic.

CBS appears to have won out over the other webs in some hot competitive bidding for the billings.

A minor hassle developed when Texaco in planning to buy "Man of Hour" nixed the pilot show. CBS, rather than scrap it, may put it on sustaining prior to start of sponsorship.

GE's 'College Quiz' Coin

Also a hefty piece of General Electric change bounced into the CBS-TV coffers this week when the Houseware and Radio Division of GE decided to sponsor the new Sunday afternoon series of programs tagged "College Quiz Bowl" in the 5 to 5:30 p.m. slot starting Jan. 4.

Allan Ludden will emcee the show. Program is a Jack Cleary production in the form of a panel quiz with undergrads of colleges and universities matching their brains for cash prizes which will go to their school's scholarship funds.

Originations will be from colleges represented on the series. Maxon is the agency on the deal.

U.S. Army Also Into Closed-Circuit TV Biz, But Only for Teaching

Washington, Oct. 14.

The Army, with an investment in equipment of more than $100 million involved, has opened a 280-mile closed circuit telecast between its Redstone Arsenal in Huntsville, Ala., and the Army Armor School at Fort Knox, Ky.

It's being used to teach high ranking Army officers about guided missiles.

The Army said that using spectrum space reserved to the military for the closed circuit operation will save "considerable money" because equipment and instructors, both costly, can be used at both bases at the same time for instruction.

Cameras are making pickups from five locations in the Redstone Arsenal academic buildings and technical laboratories for the telecast.

The course is scheduled to run through June. Tests will be made in the meantime to evaluate the effectiveness of the technique for education in the missile field, the Army said.

$1,000,000 P & G Splurge For TV

Crest, a product of Procter & Gamble, has mapped out an estimated $1,000,000 advertising campaign using network television. Both NBC and CBS have picked up a share of the P&G coin. Crest inked for six half-hours on NBC-TV and an almost equal amount at CBS where the buy includes three half hours of "Playhouse 90" alternate weeks and one-third of two episodes of "Pursuit."

At NBC-TV the buy was for two half hoours alternate weeks of "Cimarron City," "Ellery Queen" and "Dragnet."

THE TIME OF YOUR LIFE..."was revived with care and feeling last night on "Playhouse 90" over Channel 2. It was a decided hit...Jackie Gleason in quite possibly his most winning appearance on TV gave a surprisingly touching and compassionate performance."—*The New York Times*

THE PLOT TO KILL STALIN..."A murder story of colossal proportions, superbly cast and played, beautifully directed...A formidable beginning for "Playhouse 90"...one of television's top-drawer shows."
—*New York Herald Tribune*

THE DAYS OF WINE AND ROSES "...Brilliant portrayals by Piper Laurie and Cliff Robertson gave "Playhouse 90" on CBS-TV a tremendous impact...a first rate production on every score and suggested the real potential for dramatic shows out of this CBS origination." —*Variety*

CBS

Like Allstate Insurance...
American Gas Association...
Kimberly-Clark...
National Carbon...
and Procter & Gamble...
you could have had

"The Time of Your Life"

as a sponsor of Playhouse 90

And you still can. There is an alternate-week half hour currently open for sponsorship on this unique and successful dramatic program.

In its first three productions this season it has earned the most unqualified critical acclaim. It has also won the attention of an intensely loyal audience, averaging 20 million viewers for each of its presentations—and outrating the average nighttime program on the other two networks by 32 per cent.

And this is only the beginning of the third season of Playhouse 90—a season that will bring to this weekly hour-and-a-half program, the most brilliant performers in the finest material obtainable.

In the weeks ahead you will see the distinguished actor Edward G. Robinson in "Shadows Tremble"; the noted German star Maria Schell in "Word From A Sealed-Off Box"; Henry James' famous novel "The Wings Of The Dove"; Ernest Hemingway's "The Undefeated"; William Faulkner's "The Wild Palms"; Joseph Conrad's "The Secret Agent"; and a new television play by Rod Serling.

Clearly an exciting season is in store for its viewers.

You will watch Playhouse 90 with even more enjoyment—if you watch it as one of its sponsors on the CBS Television Network.

Importance of Timing in Triggering New Vidpix Skeins for Syndication

Major dilemma of most major syndicators is when to trigger a series into the market.

The contingency order approach has its pitfalls, as many a syndicator, station and sponsor will aver. The "feel 'em out" without contractual obligations approach can be costly. (It's one thing expressing interest and another shelling out the dough.)

Proper answers to the dilemma is worth millions of dollars in the spanking $100,000,000 syndication biz.

Of course, the ideal situation is when the syndicator has a wide roster of advertisers and stations that he's been serving. With that roster as a mainstay, he can come into the market as expirations on a current skein expires. Time and again satisfied clents, be they stations or advertisers, will ride along on a new series from the same house.

Ziv has had a long record of success with the above formula, but even Ziv has been met by defections. Competition is keen and there are all sorts of surprises. For instance, one syndicator which had a successful western going last season, finds that despite good ratings, local stations and sponsors are shying away from oaters, arguing that an over supply of sagebrushes are offered by the three webs. Why duplicate an oater on the local level, too? That thinking has slowed down renewals, forecast as a sure thing.

Pitfalls of the contingency order method are these: If the skein proves to be a hot show, syndicator virtually kills off the possibility of a national sale by committing the show to syndication if enough orders are written. Then, there's also trouble with regionals.

Basis of greenlighting a contingent skein usually comes when about $465,000 in orders are written on a series, somewhat less than half the costs. With those activated contingent orders, the syndicator can go to the bank for financing.

But what happens, as often is the case, if the syndicator in need of that $3,000 to $3,500 from N. Y. and about $2,500 from Los Angeles, finds that the regional sponsor doesn't want to ride on the indie station. CBS and NBC affili-

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CARE'S DRESSED-UP PUBSERVICE SPOTS

CARE, international relief agency, and its new film head, Robert Champlain, have come up with a new series of public service tv spots reportedly different from the stock pitches in which a stage or film star stands in front of a fireplace and makes a direct appeal for funds.

New series of CARE public service films employ big names but in every instance a story line is followed and appeal is either indirect or worked into story line. Group consists of a four-and-a-half-minute dance film featuring Bambi Linn and Rod Alexander; five one-minute spots: Victor Borge at the piano; a day with Clementine Paddleford, food editor of N. Y. Herald Trib; an animation; a refugee story, and a Thanksgiving dinner.

Dance film includes music by Canadian Broadcasting Corp. Symphony Orch conducted by Skitch Henderson; Borge's bit features his particular brand of comedy and the Clementine Paddleford spot has her in the Trib's testing kitchen with Isabel McGovern, another Trib food editor.

OF's 'Robin Hood' Sales

Official Films chalked up sales on "Robin Hood" in another five markets.

Deals were inked by WRGP, Chattanooga; WISC, Madison, Wis.; KMJ, Fresno; WFLA, Tampa, and KVIP, Redding, Calif.

In the sales department, Sherlee Barish has rejoined Official as special sales rep. Barney MacKall, formerly the company's representative in the northwestern area, has been made sales manager for the 11 western states. Both will report to Stan Smith, v.p. in charge of sales.

Bundle of Renewals On ABC Films '26 Men'

During the past two weeks, ABC Films has inked renewals on "26 Men," now in second year production, in 15 markets.

Deal includes: WLW-T, Cincinnati; WSFA, Montgomery; WFBC, Greenville; KREM, Spokane; WKJG, Ft. Wayne; KEYT, Santa Barbara; KFRE, Fresno; WEAR, Pensacola; KVAL, Eugene; KGW, Portland; KOMO, Seattle; WLWD, Dayton; WLWI, Indianapolis; and KFVS, Cape Girardeau.

North of the border, ABC subsid set a second-year deal for "The Life and Legend of Wyatt Earp," on the Canadian Broadcasting Corp. Renewals came from Cockfield, Brown & Co., for Campbell Soup, and McCann-Erickson for Christie, Brown Bisquit.

Price Stumbling Block in Goldwyn Sale of Features

Biggest block to the unloading of the Sam Goldwyn features to tv is the price sought.

For the 50 in the group, which includes some post-'48's, Goldwyn has asked as high as $10,000,000, or $200,000 per pic. Combination of deals bandied about precludes buying the negative rights, with negotiations centering about a licensing arrangement of up to seven years.

Even in these days of a dwindling supply of cinematics and upped prices, a $200,000 nut is considered prohibitive. No syndicator is arguing about the relative quality of the Goldwyn pix, but besides the factor of price, there's a lack of quantity in the Goldwyn backlog. Bulk selling keynotes the feature-to-tv operation with resultant price economies when leaders can be grouped with "B's."

Nevertheless, Goldwyn's new move to dump his library into the tv hopper has created a stir. National Telefilm Associates, which distributed the 20th-Fox product and other cinematics, will begin fresh talks with Goldwyn execs shortly. Metro TV also is weighing the possibility of entering straight tv distribution deal with Goldwyn.

Among the eight post-'48's in the Goldwyn package is Danny Kaye's "Hans Christian Andersen." Many in the Goldwyn package though have been made prior to 1939.

Denker's Religioso Film For Council of Churches

Henry Denker planed to the Coast this week to complete plans for the filming of his script "The Power of the Resurrection," for the National Council of Churches. Denker will co-produce the religious drama with Sam Hirsh and Family Films.

Alex Ferguson, director of film of the Broadcasting and Film Commission of the National Council, accompanied Denker to the coast. Hour-long Easter drama will be done in Eastman color and telecast next Easter Sunday.

Denker will choose a director and cast the 25 speaking roles during his stay on the coast.

$3,000,000 Fresh Billings as WPIX Grinds Celluloid

WPIX, N. Y., one of the most heavily telefilmed stations in the country, is going into the new season with fresh billings of more than $3,000,000. Latter figure puts the Daily News indie 30.2% ahead of October of last year.

As in '57, when the sponsor pattern on the station changed, most of the sponsor coin is riding on participations rather than separate program buys. Of course, that's excepting the Kellogg buy of four shows stripped Monday through Thursday.

Big change this season in programming concept is the grouping of syndicated shows into thematic "Blocknight" programming — one night comedy shows, the next mystery, et al. Sponsors are buying that approach and it may cue moves by other indies across the country to copy WPIX's style. Key to such programming is a wide array of product. Daily News indie has 70 half-hour shows, 20 of them first-runs.

Of the $3,000,000 in fresh billings, about 97% represents national advertisers. Latest advertisers to join the WPIX roster include: Ford, Pontiac, Congoleum, General Foods, Max Factor and Hormel.

Station, which had a click last April with "The Russian Revolution," is prepping another hour-long documentary, "The Private Life of Adolf Hitler." Like the Russian revolution documentary, the Hitler show will be composed mainly of footage from a theatrical release. Other footage sources, too, have been culled for added material. Program is being coproduced by station's film manager Bill Cooper and news director Walter Engels.

"Revolution" documentary, syndicated by the station in most major markets, is being repeated on Nov. 18.

N.Y. Film Producers Expedite Bid For Joint Tape Prod. Facilities

Over 30 New York film producers are attempting to establish joint tape production facilities. Film Producers Assn., which has a reported 36 members, is meeting this week to appoint a committee to develop the plan.

FPA figures it will cost at least $1,000,000 to equip a studio with adequate tape facilities. In broad outline, FPA members will contribute to establishing the plant from which they will rent facilities.

In the past few months, FPA has approached Reeves Sound Studios, but Reeves reportedly rejected the idea of establishing a lavish tape center on the premises because at the time various FPA members were not willing to commit themselves to a fixed volume of tape work. It's understood that one of the FPA associate members, Movielab, came to the group and tried with FPA's cooperation to set up a studio rental setup of its own, but that collaboration also failed.

The committee which is appointed is expected to hold its first meeting next week. Present as observers will be executives of the International Alliance of Theatrical & Stage Employees. The IA, in its FPA contract, gave the organization's members until December, 1959, to experiment in tape and the founding of "competitive rates," so FPA feels the union should be present in any formulative steps the producers' body is taking in tape.

Elliot, Unger & Elliot and Filmways are the only two FPA members which have tape machinery of their own at present. But, as an FPA spokesman said, these companies have not made provisions for largescale tape operation.

This joint step is in line with FPA's recent gripe to Washington that the webs threaten to eliminate the tape competition of the indie producers. Therefore, the FPA members want a facility which they feel will be competitive to anything that CBS, ABC or NBC now have.

Can 'Silents' Be Doctored For TV Sale? Not Considered Practical

Paramount's plan to "doctor" its silent pix for tv distribution was shrugged off as unsound by one vet feature-to-tv distributor.

Whole surge of the video cinematic distribution field is to get fresher pix on the airwaves. Now along comes Paramount resurrecting the silents, aware that the feature pool of pre-'48's is running dry and no post-'48 guild agreement is in sight. Distrib exec, who had handled millions in feature to tv sales, said he could not blame Paramount for the gold gleam in its eye, nor the other majors, if they have similar plans, but it won't work in today's market.

He acknowledged that silents may make for a curio show on tv, similar to Sterling's "Movie Museum," but that's about all.

A brighter tack was taken by one o&o station film buyer. He felt that tv could use the old silent "classics," those starring Rudolph Valentino, Norma Talmadge or Greta Garbo for example. The original "Ben Hur," "Ten Commandments," "Samson and Delilah," and others such as "Big Parade" and "Seventh Heaven" were considered by him as acceptable tv fare.

But getting away from the selective "classics" approach was considered by him of little or no value for telecasting.

Paramount's deal with MCA TV doesn't take in the silents. The company has 1,500 pre-talky pictures and has embarked on an experiment to "doctor" them for tv.

Metro TV also has silents gathering dust in the vaults, but, after some consideration, decided that they weren't economical to market for tv.

Kingsley Designates 7 New Account Execs

Buildup of Independent Television Corp., which acquired Television Programs of America, continues. Prez Walter Kingsley hired seven new account execs and promoted five sales execs to the newly-created post of district manager.

New sales execs include: Scott McKeown, Edward O'Brien, Paul Kempner, Richard Rudolph, Coleman Scott, Larry Stewart and Walter Stovall.

Getting their district manager stripe are Ralph Baron, Lee Cannon, Casper Chouinard, Hugh Simpson and Alton Whitehouse. Baron, Simpson and Whitehouse will be assigned to the eastern division; Cannon, Chouinard to the central division.

SPG Takes 'Moral' Stand in Favor Of Residual Payment

Hollywood, Oct. 14.

Long reluctant to take a stand on the issue, the Screen Producers Guild last week reversed its field and backed the "moral right" of telefilm producers to residual payments. Action came at a meeting of the executive board, which endorsed the report of the SPG's Television Committee, headed by Lou Edelman and repping 50 tv members of the guild.

Since SPG is not a union and has no contractual relationships with the studios, the resolution favoring residuals for telefilm producers was a little more than "an expression of policy," according to Edelman. He said that granting of residuals is still a long way off, but now that it's official policy of the SPG, attempts will be made to sit down with telefilm production companies and come to a meeting of the minds.

Next step for the SPG will be the appointment of a committee by prexy Carey Wilson to work on the problem. Committee will probably be directed to draw up a Code of Practice for telefilm companies similar to the one in existence between the SPG and the major studios covering theatrical production, except that the telefilm code would assert the right of producers to residual payments. Such a code would not be binding, but would merely be an expression of understanding between studios and SPG.

The report endorsed by the board stated that "the television film producer has a moral right to rerun or residual payments at least as strong as the writer, director and actor. The situation involving reruns or residual payments to other creative workers, and not to the producer, is both morally unjust and economically unsound.

"We firmly believe that management cannot and will not remain blind to the fact that the tv producer is entitled to such a future income status since the producer is the key figure, the permanent day-to-day creative force to whom the advertising agencies and their clients, as well as the networks and independent stations, look for the welfare of their shows. The writer, director and actor are generally employed on an intermittent basis."

SPG's reluctance in the past to take a stand on the issue stems largely from the fact that a great part of the membership is not involved in television but function solely in the theatrical production field.

SG UPS STATUS OF PIERRE MARQUIS

Pierre Marquis' star has risen still further at Screen Gems, with the director of sales planning also taking over aegis of advertising and promotion. Advertising and promotion were under the direction until now of Henry White.

Marquis began at Screen Gems two years ago as research chief, but as time progressed he got further and further into helping with the blueprinting of sales strategy, hence the sales planning title.

White began at SG in 1955, as ad-promo director, and later became director of program procurement. Last spring, in ostensibly a temporary measure during the telefilm selling season, White got involved in SG network sales, and promo was tentatively put under Marquis' administration. The appointments this week make the shifts permanent.

White keeps program procurement and, in sales, reports to veep John Mitchell. White was responsible, it is said, for a couple of key network deals by Screen Gems, his first dating back to the signing of "Shirley Temple Storybook" for production.

Metro TV Active At NAB Regional Meets

Since the National Assn. of Broadcasters edict barring exhibits of telefilm companies from national conventions, Metro TV has been attending the regional meets, as suggested by NAB.

Various Metro TV execs taking in the regional meets report attendance by other vidfilm and feature sales execs spotty. But as far as Metro TV is concerned, sales manager Richard Harper finds the regionals very helpful in solidifying station relations. There is little, if any, on-the-spot selling, but good relations lead to sales, Harper adds. Metro TV will have a sales exec at the NAB regional Milwaukee meet, now in session (Wed.).

ENVISION AN ALL-TAPE FUTURE

British Vidfilm—All at Sea

London, Oct. 14.

The first of several new style filmed tv shows will go into production aboard the liner Empress of Britain when it sails from Liverpool for Montreal on Friday (17). The program entitled the "Atlantic Show," is being produced by Hughie Green for G. M. Air Interests, an independent production company in which Green is partners with promotion and ideas man John Hayman.

The program will feature a solo spot on board by Duke Ellington, who'll make his contribution before the ship sails. Others taking part are George Formby, David Whitfield, Jacqueline Delman, Shirley Bassey, Alan Bruce, Jackie Rae, Hughie Green, Libby Morris, the Malcolm Mitchell Trio, Lionel and Joyce Blair, and the Steve Race and Jimmy Nair orchs.

The program, which is described as a spectacular type show which incorporates interest and entertainment, will run for 60 minutes and is likely to go on the air, probably via Associated TeleVision, early in January. Script is by Hughie Green and James Coghill.

If the first show works out, it is planned to produce similar programs on board liners en route to the Argentine and Australia.

H'wood TV Film Industry Settles Down to a $155,000,000-a-Year Biz With But Little Fluctuation Expected

Hollywood, Oct. 14.

Whatever the fluctuating fortunes of the motion picture business, Hollywood's television film industry has now reached a plateau which it can reasonably be expected to maintain over the next few years. Telefilm, it appears, will settle down over the coming years as a $155,000,000-a-year Hollywood industry, with little deviation from that mark expected, unless it's a hike in the figure due to rising production costs.

Stabilization of the telefilm field stems from two basic factors: (1) the networks have now reached the point where their scheduling has shaken down to approximately 55 to 60% film. That's a total of about 60 film shows per year on all three webs. (2) The syndication business has now reached a level of output of 40 new series a year, and it's expected it will maintain that output indefinitely.

Since these are the only two releasing sources for telefilms, apart from ventures like the NTA Film Network, which is limited in terms of programming, the combination of network and syndication availabilities is the controlling factor over Hollywood telefilm output. It's likely, therefore, that the industry's output will be stabilized at about 100 series of 39 episodes each per year. At going costs, these run in the area of $155,000,000.

This figure, of course, doesn't include pilot films, which run up a considerable production bill over the course of a season, or commercials, a considerable industry of its own. Nor does it include the possibility of expansion of such ventures as the NTA Film Network or a possible upbeat in the syndication business, due to a new demand for programming from those station sources whose feature film backlogs are running dry. These, of course, are just additional plusses.

Roach Buying ABC 50% RABCO Share

Hal Roach Studios is in the process of buying out ABC Films' 50% interest in RABCO.

RABCO was set up about five years ago as a co-venture owned jointly by Hal Roach studios and the ABC syndication subsid. It owns "Passport to Danger," 39 episodes; "Code 3," 39 half-hours; and "Racket Squad," 198 episodes. RABCO also owns a number of pilots, including "Forest Ranger," produced by Ben Fox.

Under the deal, Hal Roach Studios would acquire all rights to the RABCO properties, including distribution rights. Deal would give Roach Studios a backlog of film to

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Doris Kenyon Pacted For 'Claudia' Series

Hollywood, Oct. 14.

Doris Kenyon has been signed to play the mother role in Rose Franken's "Claudia," with the pilot of the vidseries due to roll Nov. 17 at McCadden Productions. Richard Kinon will direct.

Anne Francis plays the title role. Producers William Meloney and Armand Deutsch said a week before filming tests will be made for an actor to essay the part of David.

AAP Buy Gives UA $28,000,000 In Pix Contracts

When United Artists completes its takeover of Associated Artists Productions it'll be getting $28,000,000 in feature film contracts, which evidently constitute the principal reason for the buyout.

AAP, which becomes part of UA Associated, company formed to affect the buyout, already grossed a reported $20,000,000 on sale of its Warner features for tv. That sum is slightly less than AAP paid for the entire 760-film library.

Besides the prospect of $28,000,000 in eventual station payoffs, UA still has sales potentials in certain markets, plus the longterm residual value of the flicks.

MORE MCA-TV SALES ON PAR FEATURES

MCA-TV clicked off three additional markets this week, all Paramount pix libreary deals.

Stations lining up for the pix were WTOL-TV, Toledo; WBAL-TV, Baltimore; and WJBK, Detroit. Interesting aspect of the three deals is the competitive situation in each of the markets. WTOL is the new Toledo station. Westinghouse's WJZ in Baltimore has a heavy feature backlog, including the Metro pix. CKLW, in the Detroit-Windsor market, also has a heavy cinematic backlog, including the Metro library.

Latest deals put the Par pix in 21 markets.

Peggy Lee Series

Hollywood, Oct. 14.

A dramatic vidseries starring vocalist Peggy Lee is being planned by indie producer Gene Corman and Miss Lee's personal manager James H. Hines.

Pilot is tentatively scheduled to be filmed at the Kling Studios.

SEE DROPPING OF FILM ENTIRELY

By ART WOODSTONE

To see electronic tape playing a "significant part" in television's future no longer is accepted as an adequate description of the circumstances tape is creating. As time passes, experts feel that tape will entirely eliminate film in the making of video's entertainment programs.

Predictions are that within the next two to five years film will become economically, as well as technically impracticable, except in isolated instances such as perhaps the recording of foreign news stories.

Belief is that network television, because of its technical capacity, will capitulate to tape first, even though the great majority of network programs are presently done on film. However, there are economic reasons being put forth as to why tape will eliminate film in tv program syndication. Feeling is producers won't find it at all sound producing film to compete with their own tape shows in the limited syndicated market.

One company, Guild Films, has jettisoned film and has gone in for tape syndication entirely. California National Productions and Screen Gems intend to wet their feet shortly. But the rest of the syndicators intend, for the time, to wait until more tv stations are equipped to transmit tape programs. However, it is felt it is only a matter of time before tape installations saturate the country, at least saturate the top 100 or so markets, which happen to contribute the very largest share of syndication's largesse.

More Costly Than Film

As was noted by VARIETY in recent weeks, tape presently is more costly than film production. The principal reason is that the machinery involved in transcribing on tape is not being used sufficiently to amortize the great initial expenditures. Even at this relatively early stage in the pursuit of tape, it has become axiomatic that tape will not become a money saver until each tape plant is put to maximum use.

It's not likely syndicators will establish their own tape studios for awhile. But as the remaining technical problems of tape are solved, it is expected that all syndicators will be driven to establishing their plants or joining with others in their establishments, if only by competitive cost factors.

Fact that the syndicated market has a limited sales potential coupled with the high cost of installing adequate tape production facilities is enough to squeeze film out, it is held.

Syndicated market has never been able to support more than 20 to 25 shows a year. Stations don't have the time availabilities necessary to support all the programs made for syndication. And since it is assumed by the experts that producers won't want to delay amortizing the cost of tape machinery, they won't, in a sense,

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Dominick Dunne Exits CBS to Join Manulis

Hollywood, Oct. 14.

Dominick Dunne, former exec assistant to Martin Manulis on "Playhouse 90," is resigning his program post at CBS to join Manulis at 20th as a tv producer. This is the first exec appointment by Manulis since joining studio.

Dunne will function in a supervisory capacity in program development, screening properties, hiring writers, whipping shows into shape. Manulis plans to sign three or four other producers for same status.

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It's Now Gross-Krasne-Sillerman With Ex-TPA Exec as New Prexy In Bid for Dominant Prod.-Dist. Status

Michael M. Sillerman, who resigned as exec v.p. of Television Programs of America following TPA's acquisition by Jack Wrather's Independent Television Corp., has entered into a partnership deal with Jack Gross and Phil Krasne, with the G-K operation becoming known as Gross-Krasne-Sillerman. Sillerman is the new president of the company, with Krasne as chairman and Gross as vice chairman. Actually it becomes a four-way partnership combine, with Wall St. coin also tied in to the operation.

With the addition of Sillerman and the Wall St. interests, the expanded Gross-Krasne-Sillerman setup is thus making a bid for a preeminent status in tv film production and distribution. The move further reflects the stepped-up rivalry for giant status in the biz at a time which finds the smaller companies fading from the picture via the merger or sellout route.

G-K-S goes into the fray with an impressive catalog of entries, including four new series in production; it has such facilities as California Studios in Hollywood; a British production affiliate, Gross-Krasne Ltd., now producing two series; an existing sales organization with six sales offices in six major cities (N. Y., L. A., Chi, Frisco, Atlanta and Dallas); and foreign production facilities including Australia and Africa.

New shows in production are "Glencannon" starring Thomas Mitchell (24 episodes have already been made in London; with a 45-West Coast-market sale to Olympia Brewing Co.); "Flying Doctor," also a London-made series starring Dick Denning; "Trader Horn" (pilot is completed) and still untitled anthology series.

Since the teamup of Gross-Krasne in 1949, they have been riding with "Big Town," "O. Henry Playhouse," "Lone Wolf," "African Patrol" and others.

Sillerman's bigtime status in the tv sales arena goes back to the days when, prior to TPA, he was senior sales exec at Ziv and founder of president of Keystone Broadcasting Network and a veepee of Biow agency.

Britain Hikes Repeat Fees on Vidblurbs

London, Oct. 14.

The main feature of a revised agreement for the employment of performers in filmed tv commercials provides increased fees for repeat transmissions and the reclassification of tv stations for this purpose.

The agreement, signed by the Association of Specialized Film Producers, British Actors' Equity Association and the Institute of Practitioners in Advertising, goes into effect Oct. 31. The new act provides for payments to actors based on the relative size of the viewing audience. The studio minimum fee, however, remains unchanged.

Hackett Blames Recession For OF's 180G Loss

Official Films suffered a net loss of $180,095 for the fiscal year ended June 30, 1958, according to the company's annual report.

Prez Harold L. Hackett, in a letter to stockholders, blamed the loss on the recession which prevailed when the company embarked on its big syndication expansion last fall, handling three series simultaneously. They were "Decoy," "Sword of Freedom" and "The Big Story," the latter skein now taken over by Flamingo Films.

Hackett at the stockholders meeting acknowledged exploratory merger talks have been held with Guild Films. He also stated that Hal Roach Studios, now owned by Scranton Corp., has broached Official Films for a possible acquisition deal. But he declined any forecast as to the outcome of the preliminary talks.

Hackett also reported that the company has taken a "firm hedge against the receding market," cutting costs, reorganizing the sales force and redistributing sales territories. He added that current sales reports indicate that the domestic markets are showing revived and increased activity.

Distribution commission and gross profit from sales for the fiscal year was put at $1,912,384. Write-down of contract rights was listed at $1,148,617, with selling, promotion and general expenses of $1,178,494, resulting in a gross loss of $414,726. Other income and adjustment of federal income tax lessened that loss to $180,095.

The balance sheet put total current assets at $2,662,783 and total current liabilities at $1,601,399.

Stockholders at the annual meet reelected the present board of directors.

HAL ROACH ON PROWL FOR SYNDICATION ARM

Hal Roach Jr., topper of the Roach studios, is busily engaged looking for a syndication arm.

Before returning to the Coast, he held confabs with three smaller syndication firms, Official Films, Guild Films and Flamingo. Talks at this stage were described as exploratory, with no firm commitments taken.

Hal Roach Studios are now owned by the Scranton Corp., which bought the Mutual network and is seeking to diversify further in the entertainment field.

WTOP'S $2,000,000 Stake in Features

Washington, Oct. 14.

WTOP-TV under prexy Johns Hayes has sunk $2,000,000 in pre-'48 films which will keep the station's various "early" and "late" shows going until 1961. And, Hayes told VARIETY, he intends to keep buying to run the series through 1965.

The result of Hayes' extensive purchases has left Washington's other three stations few upper class motion pictures to acquire for their existing film libraries.

"The only risk we're running," said Hayes, "is that the public will change its taste during the next few years and not want to see movies on tv. But we don't expect that to happen, or we wouldn't be making this sizeable investment."

WTOP-TV now has slightly in excess of 1,200 feature films, of

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Swope's TCF-TV Status

Hollywood, Oct. 14.

Herbert Bayard Swope Jr. has signed to function as exec producer at TCF-TV, 20th tv subsid, working as top aide to production chief Martin Manulis.

Coming to 20th as producer from tv two and a half years ago, his producer pact expires end of the month. He has already swung over to the vidfilmery.

OCT. 1948: 900,000 VIEWERS!

Milton Berle is back. His premiere show last Wednesday was viewed by the greatest audience of any new show this season. It was larger than the combined audiences of competing shows on the other two networks.

Berle's return gave dramatic focus to the truly amazing growth of television in one decade. Ten years ago, he starred in the young medium's most popular show, yet his audience Wednesday was *51 times greater!*

Before the largest audience ever to watch him, Mr. Television returned to the medium he helped create and to the network which, with him, introduced television to the American people—The Network of Stars.

NBC TELEVISION NETWORK

SOURCE: NBC Research Department Estimates.

...still

OCT. 1958: 46,000,000 VIEWERS!

Mr. Television!

Valentine's Exit in McCann-Erickson Shakeup of Com'l Sector Linked To Tinker Vs. Clyne Joust for Control

By JACK BERNSTEIN

McCann-Erickson, one of the three top agencies in air media billings, has completely shaken up its television commercial department and reorganized the sector with department head Chris Valentine resigning from the agency in what is regarded as a battle for power between Terry Clyne, v.p. and director and the radio-tv department and John H. Tinker, senior veepee in charge of creative administration. From the results of the changeover in the department it appears as if Tinker won the battle to have all the creative people at the agency under the same roof and the agency's creative sector (art and copy) wrested control of the blurbs away from Clyne's supervision.

Valentine, regarded as "Clyne's boy" was hired away from the Biow Agency by radio-tv director himself to head up the commercial side of the tv sector. He had been in charge of television commercial production and had an estimated two-dozen employees under his wing. Valentine left the agency approximately three weeks ago with McCann-Erickson making no announcement of the reshuffling of the department.

The changeover of the whole commercial tv setup has been cloaked in secrecy and is regarded as a "sore point" at the agency. The battle for power at the agency, insiders say, was brewing for a long time, but the torch wasn't lit until some Buick commercials appeared which Tinker felt were not satisfactory. Executives at the agency state the change was planned back in June and went into effect in July. The move is described as a "desire on the part of McCann-Erickson to bring all creative people at the agency under the same roof and to eliminate the department status of the tv producers."

New Chain of Command

Instead of the one department head, the agency has formed a hierarchy under the account system. The 13 television producers of the agency now report to six associate creative directors. The producers are now under the direction of Robert Dall's Acqua, senior tv producer. Under the new chain of command the six associate creative directors report to Donald Calhoun, v.p. and creative director of the agency. Calhoun in turn is directed by John H. Tinker, senior veepee in charge of creative administration. Working alongside Calhoun is Margo Sherman, creative administrative director and chairman of the creative plans board at the agency.

Until now, McCann-Erickson, like many other agencies when shooting commercials on the Coast, would send an executive from the commercial packager to supervise his own production there. Under the new system, with Tinker in the driver's seat, whenever McCann-Erickson decides to lense in Hollywood, one of Tinker's copywriters will go Coastward to act as supervisor of the shooting. The writer will report directly during the job to Charlie Powers, in charge of the agency's Coast office. Insiders say this is unusual since copywriters never have had much of a say in commercial matters.

SHORTS: The decision of where the billings of the multi-million dollar Maxwell ground-coffee account is to be placed is expected to be decided this week. Agency row has been humming since General Foods dropped Benton & Bowles with top contenders appearing to be Ogilvy, Benson & Mather, William Esty and Kenyon & Eckhardt.

Misleading advertising and falsification in price advertising will be under attack by the Federal Trade Commission which will crack down on advertisers in an intensified enforcement policy.

BBDO has installed the first private teletypewriter system in the advertising field. The agency's headquarters on Madison Ave. are linked with eight of its branch offices by the system. Up-to-the-minute media availabilities, quick changes in newspaper, magazine and television copy, and general administration are handled by the new teletypewriter system.

Weiss & Geller, which instituted a breach of contract suit against Bon Ami for $115,144 for breach of contract for services rendered, expects the case to be settled out of court this week. An executive of the agency stated that "Bon Ami knows they don't have a leg to stand on and want to settle." Meetings between lawyers of both contending parties are planned throughout the week. Bon Ami signed a contract with the agency in February and later repudiated the contract and appointed Cole, Fischer & Rogow to handle the account.

Lestoil, handled by a house agency, Jackson, in Holyoke, is reported to have increased its ad budget from $9,000,000 to $14,000,000 and the firm is laying plans to conquer the midwest.

The Eastern annual conference of the AAAA, the largest yearly meeting of agency people, will be held this year on Oct. 27-28 at the Biltmore in N. Y.

SWITCHES: Everard W. Meade has been appointed veepee of Ogilvy, Benson & Mather for television and radio commercial development. He was formerly v.p. and director of the radio-tv sector of Young & Rubicam.

Frank Sharpe, administrative supervisor of Reach, McClinton, also has been named manager of the tv traffic department. James W. Gale and Sylvan Blake have joined the sector.

Frederick J. Wachter, who comes from the Chicago office of Erwin Wasey, Ruthrauff & Ryan where he was general manager, has been appointed an exec veepee of the agency where he will be general manager of the N. Y. office and the Eastern division of the agency.

Armando M. Sarmento has been named director of McCann-Erickson Corp., international subsidiary of McCann-Erickson, Inc.

Julian P. Brodie, formerly a partner of the Green-Brodie Advertising Agency, and more recently an officer and director of Lewin-Williams & Saylor, is joining Lawrence C. Gumbinner as a veepee.

Stanley Baum, copywriter with Dancer-Fitzgerald-Sample, has been appointed a copy supervisor.

William H. Maynard Jr., formerly a copy chief at Grant Advertising, has joined Ted Bates as a copywriter.

Bill Gargan Jr., formerly with NBC, has joined Kenyon & Eckhardt as a producer in the radio-tv commercial production department.

Charles Ogilbene has joined Jackson Associates as production manager.

LOST & FOUND: Ketchum, MacLeod & Grove has been named to handle Westinghouse Electric Corp.'s defense products group.

Erwin Wasey, Ruthrauff & Ryan has landed the Devoe & Reynolds Co. account worth an estimated $400,000. The account had been handled by J. Walter Thompson for the last nine years.

The Montmartre, new hotel under construction in Miami Beach, has appointed the Getschal Co. as its agency with an estimated $200,000 ad budget.

Chi Agencies

By LES BROWN

Chicago, Oct. 14.

L. Martin Krautter, former veepee and general manager of the Maxon Inc. Chi office, opening Windy City offices for Klau-Van Pietersom-Dunlap, a Milwaukee based agency. Krautter has been named executive veepee of K-VP-D. He left Maxon not long after Hotpoint dropped the agency to consolidate its entire account at Compton.

Roswell W. Metzger, chairman of the executive committee of Erwin Wasey, Ruthrauff & Ryan, has been dubbed head of EWR&R's central division, which of course includes the Chi office.

Hal Phillips and Associates, a West Coast p.r. and advertising consultants firm, has opened an office here to service mainly General Stores Corp. and its affils, among them Stineway. Ford Hopkins and Sargent's Drugs Stores.

Buchen Co. plucked Chicago Sun-Times account from John W. Shaw agency.

Tom L. Lonergan upped to account exec at Russell T. Gray agency.

Gordon Hoff, ex-Leo Burnett, joined John W. Shaw agency as art director.

London Agencies

By BARRY BARNETT

London, Oct. 14.

The comparatively new Cow and Gate's food line, canned creamed rice milk pudding, is the subject of a concentrated advertising campaign being handled by the Clifford Bloxham & Partners agency. A feature of this promotion is the gift offer of six polythene food mags free to anyone who sends in the labels from two cans of the product. The campaign involves 160 four-column or two-column ads in 17 provincial papers in southern and eastern England, as well as frequent seven-second and 15-second spots on tv in the London, Midland and Welsh stations.

The W. S. Crawford agency is handling a big tv campaign for Smith's Potato Crisps which is scheduled to run from this month through next March. Drive will use seven-second spots on all indie tv stations, plus support by space taken in the food, catering and licensed trade journals and ads in northeast England newspapers.

TV demonstration on how the Hoover steam or dry iron can make life easier for the housewife are the subject of a series of filmed adverts made by Television Advertising for the Clifford Bloxham & Partners agency. The series of tv commercial is attuned to the different day-to-day reactions of housewives to their weekly laundering chores. Each spot is linked to a different day of the week. The spots will be of 30, 45 and 60-seconds duration.

John Cunningham (& Walsh) Sings Happier TV Tune

John Cunningham, prexy of Cunningham & Walsh, during the '57-'58 tv season aroused the ire of his fellow agencymen and had them smarting over his remarks about the "low level of television programming" and the fact that he felt tv was getting strangled by the "boredom factor and imitation." Cunningham now states that tv is the most powerful medium put into the hands of advertisers and feels the evils of the tool will cure itself.

"At one time, agencymen with small accounts in the house were afraid that large accounts would monopolize the airwaves tieing up the best time periods so that accounts without millions to spend wouldn't be able to use television at all. The cost of tv has solved this problem and advertisers with huge billings to spend still can't tie up the medium, and on the other hand, small advertisers can buy participations, spots and even specials if their budgets will allow.

"One of the things I sounded off about last year was the imitation of tv programming. Even this problem will cure itself. We had a rash of quiz shows, westerns, and singers last season but you'll notice only the best survived. When you get too much of any one type of programming, it's only natural that weak shows will fall by the wayside."

Cunningham states that tv is important from an advertising viewpoint because if the public is bored then the sets in use will fall off and the ad industry will be losing its mass audiences. If the programming is weak then the accompanying commercials will be downgraded and the medium will lose its power as an advertising tool.

Houston — Frank Stewart has been named manager of KPRC, according to Jack Harris, veepee and general manager. Jack McGrew will continue as head of KPRC-TV and as assistant general manager of the entire operation.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Tony Ford joined Television Artists Corp. as associate member of the firm. He'll concentrate on tv, developing packages and handling writers . . . **Ruth Hagy**, producer and moderator of ABC-TV's "College News Conference," planes to Greece Monday (12) as guest of King Paul and Queen Frederika. Miss Hagy will film and tape record interviews with leaders of the country . . . **Joseph G. Besch** has joined Kiernan & Co., management consultants, as partner and veep . . . **J. Mitchell Jablons**, former account exec at Ted Bates & Co., is new director of professional relations at Jordan, Sieber & Corbett . . . **Julia Meade** of the Ed Sullivan Show and "Playhouse 90" will be guest star of United Appeal's Red Cross campaign in its kickoff rally, Military Park, Newark, Oct. 21 . . . **Edward R. Murrow** will be recipient of Fifth Annual Human Rights Award of Joint Defense Appeal of American Jewish Committee and Anti Defamation League of B'nai B'rith, Wednesday, Oct. 22 at dinner at Waldorf . . . **John Huston** will guest on **Arthur Knight's** "Knight at the Movies" on WNYC Saturday (18) . . . **Galen Drake** has his Westchester home up for sale. He wants to be closer to the CBS studios . . . It's a girl, their third, for the **Ken Regans.** Regan is producer-director of **Jack Sterling's** WCBS Radio ayem show . . . "Strange to Your Ears" and "Symphony of Birds," experiment in sounds by **Jim Fassett** for CBS Radio intermission features of N.Y. Philharmonic, were aired to France this week by Voice of America. **George Vicas** of CBS was commentator.

Sportscaster **Bill Stern** of MBS has left for a European vacation and is slated to return Nov. 3. While he's away his Saturday football broadcasts are being handled by **Frank Leahy** and **John MacLean.** Leahy, with **Don Dunphy**, also will handle Mutual's new five-minute "Sportsfolio" series of weekend sports shows . . . **Dione Lucas** brings her "Gourmet Club" back to WPIX on Sunday (26) . . . **Claude Kirchner**, who emcees WOR-TV's, N.Y., "Terrytoon Circus," has added another two days to his stripping chores. Show is now a seven-day a week affair.

Mrs. David Susskind, wife of the tv producer, makes her first video appearance when she sounds off the subject: "Should a Wife Learn Something About Her Husband's Job?" on the "Fannie Hurst Showcase" over WNEW-TV Wednesday (22) . . . It's another girl, fourth in a row, for the **Jack (WCBS Radio) Sterlings** . . . **Eddy Manson** served as musical director for the new Vicks Cough Drop tv film commercial . . . **Joe Mackey**, former Gotham newspaperman and ABC publicist, has a short story, "The Best Idea I Ever Have, Almost" in "Sleuth," the issue to hit the stands late next month and there's some interest in a possible tv dramatization deal . . . **Frank Zuzulo**, former MBS public relations head, has become manager of the newly-opened Gotham office of Richards Associates, public relations outfit . . . **Mel Ferber**, director of CBS-TV's "Arthur Godfrey Show" to wed tv and legit actress **Betty Lou Robinson** on Dec. 7 . . . Fashion model **Nancy Berg** featured in the current "trial" on CBS-TV's "Verdict is Yours." . . . Winston Churchill's grandchildren will be seen on CBS-TV's "Captain Kangaroo' during week of Oct. 27 in filmed interviews done by **Bob Keeshan** in London last month . . . **Gus Van** gets guest booking on CBS-TV's "Jimmy Dean Show" Oct. 28 . . . **Tom Tully**, co-star of "The Lineup" arrived in town today (15) for brief visit . . . **Macdonald Carey** also in Gotham from Coast for interviews re his appearance on CBS-TV "Pursuit" preem . . . **Florence Small** has resigned from Broadcasting mag to head her own Penthouse Television Associates, public relations and advertising counselling firm . . . **Lisa Kirk** doubles from Plaza's Persian Room to Ed Sullivan Show Oct. 26 . . . **G. W. (Johnny) Johnstone**, NAM's dir. TV/Radio and Film public relations, flies to Chicago today (Wed.) to attend annual Radio/TV News Dirs. Assn. convention. Prior to NAM he was ABC's news dir. . . . **Abbe Lane** to guest Ed Sullivan show Sunday (19) and the next a.m. she departs for Italy to film a feature . . . **S. William Aronson** promoted to administrative assistant to **Edward DeGray**, ABC Radio topper . . . **Bill Ayers** to director (from assistant director) at ABC-TV . . . WOV cancelled all regular musical programming the day following Pope Pius' death, substituting liturgical music instead, and also the Italo-language indie, which has its own studio in Italy, offered free to similar linguistic indies in the U. S. a feed on the program from Castel Gandolfo by Rome correspondent **Lucio Basco** . . . **Art Foley** exclusively assigned to handling press for ABC's "Operation Daybreak" shows . . . **Ole Olson** and **Nejla Ates** guesting on tomorrow's (Thurs.) "Gags to Riches" via WNTA-TV . . . **Chris Schenkel** doing the furlong-by-furlong coverage of the $100,000 Jockey Club Gold Cup race from Belmont Sat. (18), with CBS-TV carrying . . . **Charles Earle** to ABC Press as assistant to mag editor Mari Yanofsky . . . NBC's **David Teitelbaum**, formerly with INS, now a writer with Outlook unit of NBC News . . . **Jack Sumroy**, former assistant director with NBC-TV, promoted to director with WRCA-TV . . . "Today's" news editor **Frank Blair** and reporter **Maury Robinson** in Rome to do special report on death of Pope Pius XII . . . **Charles Van Doren** will interview his father **Mark Van Doren** on NBC-TV's "Today" Tuesday (21) concerning latter's upcoming autobiography . . . **Chet Huntley**, producer **Reuven Frank** and **Jack Sughrue** in Berlin filming story of East German's migration to freedom for kickoff show of NBC Kaleidscope" Nov. 2.

IN HOLLYWOOD . . .

CBS-TV's special projects topper, **Dick Lewine**, tapping the toppers for the big 'uns coming up . . . **Ethel Winant**, casting director for "Playhouse 90," is being groomed as producer for next season. Her new pact specifies such advancement . . . **Bill Dozier** hopped to N.Y. for program meetings with **Hubbell Robinson** . . . **Ted Sherdeman**, who bounded from radio to pictures, is back with the airlings and writing the pilot for Screen Gems' "Astronaut." . . . **Ken Rosen** moved from KNXT to ABC-TV as scripter of the new daytime strip, "Day in Court." The web won't have to call in a technical director on this series as **Selig Seligman**, manager of the ABC station, sat at the counsel table at the Nuremberg war crimes trial . . . Playwrights Co. of N.Y. took an option of **Lou Derman's** humorous tome, "You Can't Mail An Elephant." Object: Broadway production. He's head writer of "December Bride." . . . **W. B. Lewis**, prexy of Kenyon & Eckhardt, passed a few days here with Lincoln-Mercury dealers . . . **Earl Collins**, prez of Republic's tv subsid, hitting up what markets are left unsold on the 203 post '48 features. The pix are now playing in 43 key markets . . . Chrysler commercial for the **Fred Astaire** spec will cost better than $50,000 . . . **Alan Handley** putting together the biggest star lineup ever for the USO Camp Shows to regale GI's around the world at yule time . . . **Groucho Marx** will give westerns and quizzers a bad time on his Oct. 23 show. He'll try a new approach to his quizzer.

IN CHICAGO . . .

"Fran Allison Show," which started this week, gives WGN-TV 40 hours a week of live local programming . . . **Jack Byrne**, tv publicist at the CBS shop for less than six months, left last week to teach at a junior college . . . **Roy Wood**, deejay on WHFC, elected v.p. of National Assn. of Disc Jockeys . . . **Don Ansel** of WNBQ sales staff resigned to join J. Walter Thompson p.r. staff . . . **Betty Farber**, freelancer, now handling publicity for WCFL and coordinating **Bob El-**

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THE WINNING OF THE WEST

The Hartford Story

CBS' decision to drop its UHF o & o operation in Hartford in favor of negotiating an affiliation with Travelers' Insurance WTIC-TV (a VHF) in the same city, could well be a case of Columbia anticipating a similar move by NBC and jumping the gun on its rival. It would have come as much less of a surprise to the industry (and in fact such a move was expected) had NBC negotiated the same deal with the Paul Morency-helmed WTIC-TV by dropping its own UHF'er serving the Greater Connecticut Valley —WNBC-TV in New Britain. The Morency-WTIC tie with NBC goes back almost to the beginning of broadcasting. Morency's radio arm is still an NBC affiliate and will continue as such.

Thus with CBS shedding its U in Hartford, both networks are left with one U, NBC having disposed of its Buffalo U (WBUF) a few months back in affiliating with a Buff V. CBS' other U stake is in Milwaukee, where, says the network, it intends to stand pat with WXIX. In fact, the Columbia station suggests it will "seek another UHF investment" to return to maximum two-stations U ownership, but elsewhere the comment's been raised: "Remind CBS of that statement a year from today."

CBS move is considered quite a break for WTIC-TV, a latecomer in the V sweepstakes which, bereft of any network affiliation, was, from all accounts, finding it rough going. It was expected that eventually Morency would maneuver a network tie.

Big question now is: should NBC decide to drop its New Britain U, where can it turn for a V serving the Hartford area? Network, it appears, is at the break-even point on WNBC-TV, with CBS' o & o at about the same status, but the network suggested that a continuance would have "placed the network at a grave risk of a serious competitive disadvantage for the indefinite future," possibly envisioning NBC beating it to the punch in grabbing off the V affiliation.

There's no question that the CBS action (as with NBC in Buffalo) hurts the whole UHF cause (as well as pinkslipping a flock of employees, variously estimated at about 60). In view of the fact that network practices are under attack from D. C. sleuths, there was some feeling that the webs would move with caution in getting off the U hook, but CBS probably figured "If NBC could do it in Buffalo, why can't we do it in Hartford?"

'Pursuit' Pre-Taping Demonstrates New Era of Network TV Flexibility

Hollywood, Oct. 14.

By the time it hits the air next Wednesday (22), CBS-TV's new "Pursuit" will have three shows "on the reel"—the videotape equivalent of telefilms' "in the can," and the network hopes to maintain at least that large a margin of safety throughout the season. Therein lies one of the first case studies of a pre-taped television series, of which there are bound to be several more this season and in the future.

In all respects but the advance videotaping, "Pursuit" is being done exactly like a live show, according to CBS-TV Coast programming v.p. Bill Dozier. Even the rehearsal schedules are written with the "dress rehearsal" and "on air" annotations, except that the on-the-air cue is dated Sundays at 5:30 p.m., instead of Wednesdays at 5, when the show would ordinarily be done as a live origination on the eastbound feed. Rehearsal schedules and entire production setup is the same as a live entry.

Why tape, then, and why Sunday production? As for the timing, Dozier states Sunday's the best day, insofar as the juggling of crews and facilities at Television City are concerned. It's a slack period, and there's some small savings in studio overhead involved.

Despite these savings, however, the shows can run to slightly higher costs than live programming,

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ABC, 13 Pressagents Deadlocked on Talks In New Pay Demands

Thirteen ABC pressagents based in N. Y. called for rates and working conditions similar to those for NBC's Coast flack shop. NBC now pays its planters on the Coast $140 to start, with the weekly take working up to over $180 a week after five years.

Last week, ABC and the spokesman for the 13 men, newly formed into a National Assn. of Broadcast Employees shop, came to a deadlock on wage talks. However, the network disclosed that new meetings are scheduled for this week.

NBC on the Coast is also repped by NABET. Since NABET controls ABC's technicians and engineers, failure to reach an agreement with the Gotham planters could result in a company-wide strike.

Martin Stone Buys Another AM Station

Radio Westchester Inc. is buying Radio New Rochelle Inc. outlets WNRC-AM and WNRC-FM in New Rochelle, N. Y. Radio Westchester is owned by Martin Stone, radio-tv package producer and co-owner of WVIP, 1,000-watt daytimer in Mt. Kisco, N.Y.

Stone is reportedly paying $225,000 for the New Rochelle outlet and will "network" certain programs over WVIP and WNRC in an effort to combine both upper and lower Westchester for full Westchester coverage.

Application for FCC approval was filed last Friday (10).

High Court Agrees To Tackle B'cast Politico Libel Case

Washington, Oct. 14.

The U.S. Supreme Court, in its first regular business day of the new season, agreed Monday (13) to tackle the question of whether broadcasters are liable for defamatory remarks made by politicos granted equal time.

The equal time case—Farmers Educational and Cooperative Union vs. WDAY—was up on appeal from the North Dakota Supreme Court, which held that stations could not be sued for libelous statements made by a candidate given equal air time.

WDAY, Fargo, N.D., had allowed A. C. Townley, Independent candidate during the 1956 senatorial race, to go on the air with a statement alleging that the Farmers' organization was bent on Communist objectives. WDAY claims its hands were tied because the Federal Communications Act required it to give Townley equal time and barred it from censoring his remarks.

The North Dakota Division of the Farmers Union, in appealing for the review, declared that if the North Dakota Court's decision is allowed to stand "the door will be open to shocking possibilities in future political campaigns."

BURBANK RULES NBC 'LIVE' ROOST

When Steve Allen moves his Sunday night 8 to 9 show to the Coast in '58, it will leave NBC TV with only one live nighttime variety entry originating out of New York—the Perry Como Show.

Only a few years back the N.Y. "live" scorecard read: Milton Berle, Martha Raye, Imogene Coca, Sid Caesar, Hit Parade, "All-Star Revue," and even Martin & Lewis (then a team) would frequently come in to originate many of their shows from NBC studios in N.Y. Those were the days when NBC was lend-leasing, not trying to dispose of theatres.

But as far as NBC is concerned, things have altered drastically. For a while it was generally agreed at the network that "film shows will come out of the Coast; N.Y. will still be headquarters for variety shows." But that, too, has changed. True, quiz-panel shows along with some daytime entries and the fringe "Tonight" show carry a "Manhattan originating" tagline, but otherwise the big live noise will emanate from Burbank.

CBS-TV has managed to achieve more of a balanced east-west program schedule, with such bigleague variety entries as Ed Sullivan, the Garry Moore Show, Arthur Godfrey, Hit Parade and Jackie Gleason berthed east of the Hudson (as well as the N.Y.-filmed Phil Silvers Show).

There's even been a diminution of N.Y.-originating NBC specials in contrast to the days when Max Liebman and "Producers Showcase" were keeping things alive at the web's Brooklyn color studios. There will still be some Gothamberthed specials, such as Hallmark Hall of the Fame, but the Burbank ascendancy even in this area becomes more and more pronounced.

For some time now NBC has been trying to shed itself of some of its theatre facilities commitments; has been dickering to dispose of the no-longer-needed Century Theatre to the Shuberts.

NBC-WBC Station Swap To Invite High Court's 'Schizophrenia' Ruling

Washington, Oct. 14.

A prime case of governmental "schizophrenia" will be undergoing U.S. Supreme Court analysis soon.

Simply stated, the question is whether Federal Communications Commission approval of a broadcasting transaction shuts the door on anti-trust proceedings by the Justice Department.

After lengthy hearings, FCC sanctioned a trade of radio-tv stations between NBC and Westinghouse Broadcasting Co. NBC acquired Westinghouse's Philadelphia radio and tv outlets in exchange for its own facilities in Cleveland and $3,000,000.

But after the FCC decision, rendered late in 1955, the Justice Department saw an anti-trust violation involved. NBC claims Justice had a right to take part in the FCC proceedings and, failing to do so, had no business to step in after the final verdict. It was an innocent victim, says NBC, of "governmental schizophrenia."

Justice contends, however, that although FCC has a right to turn down applications because of an anti-trust angle, its approval of a transaction is not any determination that none is present and certainly doesn't forestall Government litigation challenging such a deal.

The Supreme Court has agreed to pass on the case.

BROWN, GLADSTONE TO ROME

WOR Radio, N. Y., has sent news director George Brown and vet newscaster Henry Gladstone to Rome for on-the-spot coverage of the coming Papal elections.

Poser for Today: Can Desilu Bring In Winner & Not Get Provocative?

Hollywood, Oct. 14.

Can an hourlong telefilm series register the kind of dramatic impression that live shows like "Playhouse 90" have achieved without the use of "provocative" themes? That's the avowed goal of the ambitious 47-show slate of the hourlong "Desilu Playhouse" series, which preemed this week on CBS-TV.

Desilu is attempting to incorporate the key virtues of live production into its telefilms, yet is determined to stand off from such "hot" topics as adultery, alcoholism, politics, religion, excessive violence, integration. Reason is not a matter of sponsor or network control, but the refusal of the studio to place the personal stamp of Desi Arnaz and Lucille Ball on this type of programming. They feel they've been identified with "family entertainment" over the years, and don't want to move into the non-family and non-entertainment areas implicit in controversial themes.

In all other respects, according to Bert Granet, exec producer of the series, Desilu is attempting to embrace the major virtues of live dramatic programming. From the top, that means writers such as Rod Serling, Paul Monash, Adrian Spies, Ludi Clare and Ernest Kinoy, who've worked primarily in the live medium and have been reluctant, for the most part, to approach telefilms. And on the premise that the script can attract stars, show's managed to line up such non-telefilm personalities as Susan Strasberg, Pier Angeli, Eli Wallach, Aldo Ray and Earl Holliman.

In an attempt to match the spontaneity of live dramatics, Arnaz and Granet have called for longer-playing scenes, where the interplay and conflicts between the leading characters is sustained over a longer period than is usual with telefilm. This in turn is backed by longer rehearsal periods, four or five days instead of the customary single-day rehearsal.

In shooting techniques too, emphasis will be on the "individual, not the background," according to Granet, to avoid the pitfalls of previous hour filmed series. Desilu is even experimenting with wide-angle lenses and other lighting effects to create the illusion of depth that electronic cameras impart, in contrast to the flatness inherent in the film technique.

But in the long run, it goes back to the script, Granet states, and while refusing to detail the figures, he points out that "Desilu" has established a ceiling on script prices that matches that of "Playhouse 90." Latter has gone up to $10,000 on occasion. The properties, writers and stars already lined up include "My Father the Fool," another Adrian Spies script dealing with the Puerto Ricans

(Continued on page 46)

Kermit Bloomgarden Pacted For NBC Specs

Broadway producer Kermit Bloomgarden has been signed by NBC-TV to produce a pair of specs, one this season and the second next semester.

Productions will be packaged by Ziegler, Hellman & Ross. Jerome Hellman of the N.Y. office of that agency set the deal. Properties have not yet been selected.

TvB Gets a New 'Format,' Based On Tailor-Made Pitch

Function of Television Bureau of Advertising has changed since the departure of Ollie Treyz as its boss. In nearly two years under the aegis of Norman (Pete) Cash, the bureau has virtually eliminated the "mass" pitches which gave Treyz and Cellomatic presentations their initial fame.

These days, TvB is going in almost exclusively for tailor-made pitches, and with this alternation much of the industry-wide attention once focused on the org has disappeared. But, as one TvB exec stated the other day, the shift in attack is due largely to change in television advertising since Treyz's days.

He pointed out that there are very few non-tv sponsors left in national advertising. Hence, TvB is concentrating on the individualized approach, with an eye to building or merely holding the billings of current tv advertisers. (Bureau recently completed an analysis for Buick, which, when added to analyses done by McCann-Erickson for the automotive account, caused a shift of coin from newspapers to television.)

Further concentration is in the area of local retail sales. The TvB spokesman said that the outfit has prepared a number of tailor-made pitches for local accounts.

He added that TvB is producing three times the work it was a year ago.

There also have been structural changes at TvB. Three key execs left the company in the last month, each for a different reason. Halsey Barrett, national sales chief, didn't see eye to eye with TvB's board of directors. Bill Colvin left as head of station relations for a promotional post with WBZ-TV, Boston. Gordon Hellman, director of sales promotion, left with the express intention of going into biz for himself.

Joining the company were Pete Krug and John Sheehan. TvB says that in making individualized pitches men were needed who knew the intracacies of tv as well as the men they were to approach. In this vein, it was pointed out that Krug was former radio-tv boss for Calkins & Holden and Sheehan performed similarly for Cunningham & Walsh.

CBS Pubservice Films Sold to A-R in Britain

Associated Rediffusion in England has made a deal with CBS Film Sales for six hours of public service film programming. Delivery of the six hours from CBS Films will be effected during the last quarter of '58.

Domestically, the CBS subsid is continuing actively in the pub-affairs field, with new segments of "20th Century" and "Conquest" slated for syndication following their network run. First "20th Century" episode "The Red Sell" will be fed to the market-to-market route shortly after CBS-TV airing.

Chayefsky Walks Out On Psychiatric Series In Hassle Over Control

Hollywood, Oct. 14.

Paddy Chayefsky's contemplated vidpix series about the American Psychiatric Assn. is kaput, the result of a fight over creative control.

Chayefsky, here for casting of his Columbia film, "Middle of the Night," revealed that there was a good deal of interest in the series both by CBS-TV and ABC-TV, particularly the latter.

But, says the writer: "We couldn't agree on who would control the show. The network wanted control. Once they got such control, it would be so dehydrated it wouldn't be worth doing. They would try to make the subject matter more palatable, and it can't be done that way; it can only be done as art."

Plan was to have it as a monthly hour or 90-minute filmed series.

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ARB JULY '58	ARB JULY '58	PULSE JULY '58	ARB JULY '58	PULSE JULY '58

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29.7	26.8	22.1	34.8	31.7
ARB JULY '58	PULSE JULY '58	PULSE JULY '58	ARB JUNE '58	ARB JUNE '58

ZIV Television

Daytime TV Gets Competitive Spurt As ABC's 'Operation Daybreak' Bows

By ART WOODSTONE

Premiere of "Operation Daybreak" was a major achievement for television. ABC-TV entered the field of daytime video on Monday (13) with product equal, and sometimes superior, to the veteran vidcasts by NBC and CBS. There is room to quarrel with one of the six shows launched, but seldom has there been achieved the simplicity and precision of these new cross-the-boarders.

The six programs, in order of appearance between 11 a.m. and 3:30 p.m., are: "Day In Court," "Peter Lind Hayes Show," "Mother's Day," "Liberace Show," "Chance for Romance" and "Beat the Clock." Five of them function under a master plan, which is based apparently on the reasoning that nothing enduring is achieved by gimmicks and nothing worthwhile by getting maudlin.

Whether "Day In Court" can lick Arthur Godfrey or "Price Is Right" or Peter Lind Hayes can out-attract "Top Dollar," "Tic Tac Dough" and "Love of Life" is less important than the fact that ABC is in daytime to stay, and with material of such quality that it must, in some of its segments, eventually achieve audience triumphs. An unlikely prospect is that all the shows will drop rating bombs, and if that is to be the case, daytime program veep Jerry Chester and his second-in-command Armand Grant, in just another instance of their disciplined professionalism, made painstakingly sure that they got a batch of frontmen who not only have a grasp of entertainment values but who can sell merchandise. Hayes,

DAY IN COURT
With Edgar Allan Jones Jr., Hank Sims, others
Producer: Gene Banks
Director: Larry Robertson
Writers: Bob Arbogast, Bruce Lansbury, Ken Rosen
30 Mins., Mon.-thru-Fri., 11 a.m.
Participating
ABC-TV, from Hollywood

Dick Van Dyke, Liberace in tandem with Steve Dunne and Bud Collyer made their spiels as effective as any ever seen.

In the course of three-and-a-half hours, there naturally were some mistakes. Take, for instance, the kickoff "Day In Court," containing brief "dramatic recreations" of civil and criminal actions. This KABC-TV stanza began with a reformed drunk going on a toot once again because he thought his frau had run out on him. By the time he'd give his rendition to the judge and his wife showed up in court to plead for him, it almost certainly appeared as though Chester & Co. were about to fling themselves headlong into yards of chintz. But the show quickly found its footing with a series of brief cases which were interesting and frequently humorous. The humor may have been crude but it wasn't forced. Casting was good and the cases clear, as in the hearing of a man who ran a spade through a neighbor's waterpipe as he looked for his wristwatch in the mud, in the cases of an underage stripper run in for indecent exposure and the three surly football fans who got into a fistfight over a wayward pigskin. Edgar Allan Jones Jr., enacting the judge, flavored the half-hour with the authority and compassion of a man who might actually have spent years on the bench. Of course, if this show fails to catch on there'll have to be a change, since it's the only one of six which doesn't lend itself to the reserve power of a personal pitchman.

When Peter Lind Hayes began the next show with an uncommendably long drunk routine, a viewer's mind immediately halted and thought back to what the skeptics were predicting before the show,

PETER LIND HAYES SHOW
With Mary Healy, Don Cherry, Four Voices, John Bubbles, Bert Farber orch, Betty Ann Grove, Roland Winters, Pat Boone, guest
Producer: Frank Musiello
Director: Robert Bleyer
Writers: George Hope, Charles Slocum, Chuck Horner
60 Mins., Mon.-thru-Fri., 11:30 a.m.
Participating
ABC-TV, from New York

that as nice and intelligent a guy as Hayes is he couldn't hold down his own tv show for long. Yet seconds later, the variety program got into the groove. The succession of adlib comments by him and others of the cast flowed agreeably. The music was good, and there was an atmosphere ultimately created that the homescreener was participating in this fascinating fun. It was the repetition of an intra-trade situation that cropped up when Jack Paar started "Tonight" on NBC-TV. Lotsa folks said he wouldn't make it either. He has, and it's not too surprising that the Hayes' daytimer has many of the more engaging qualities of Paar's late-night stanza.

Mary Healy, Don Cherry and Anita Bryant, the Four Voices, John Bubbles, Roland Winters are charming people. Careful selection of Hayes' support is another sign of the master plan; they possessed the same air of "cleanness," simple and unassuming talent as the supporting casts on the programs which followed. That goes for the amateur panelists of "Mother's Day," the guests on "Chance for Romance" and, in some measure, for "Beat the Clock" contestants, as well as for the pros with Liberace.

"Mother's Day," emceed by Dick Van Dyke, is one of the few give-

MOTHER'S DAY
With Dick Van Dyke, Dotty Mack, others
Producer: Carl Jampel
Director: Alex Leftwich
Writer: Elroy Schwartz
30 Mins., Mon.-thru-Fri., 12:30 p.m.
Participating
ABC-TV, from New York

aways in memory to provide something decently instructive. Attractive women on the panel, egged on by the clean-cut Van Dyke, had to work for their prizes. Questions weren't hard, but it was fairly clear that the woman best informed in domestic matters would come off the winner. They had to figure out such things as how many slices of ham they could cut to make a half pound, or what was lower in calories, half a broiled chicken or six-ounces of lean beef? The participants were sedate yet appealing and so was the whole format. Free plugs were kept to a minimum.

As for Liberace at 1 p.m., he too seemed to be under the control of some outside force. He began by talking a couple of octaves lower than he is famous for. There's

LIBERACE SHOW
With Dick Roman, Marilynn Lovell, Steve Dunne, Gordon Robinson orch
Producer: Gil Rodin
Director: Joe Landis
Writers: Tom Waldman, Sol Stein
30 Mins., Mon.-thru-Fri., 1 p.m.
Participating
ABC-TV, from Hollywood

something nice about the man. He still has the bushy hair, the candelabra and same piano technique, but he has dropped the shining waistcoat for a business suit and he has a straightforwardness which was probably always there but never before noticed by this quarter. The music, even without the aid of brother George, is smooth. Aides Dick Roman and Marilyn Lovell, like it says above, are simple and unassuming.

"Chance for Romance" is a dubious entry. It is a "program which will extend a chance for sincere friendship (ergo, romance) to ma-

CHANCE FOR ROMANCE
With John Cameron Swayze, others
Producers: Irving Mansfield, Peter Arnell
Director: Clay Yurdin
30 Mins., Mon.-thru-Fri., 2 p.m.
Participating
ABC-TV, from New York

ture unmarried men and women." A panel of three psychologists were led into an explanation of what personal characteristics make for sincere friendship. There must have been others, besides this reviewer, who were mystified as to what this had to do with the three perfect specimens picked by the panel to date a young widow. Even though John Cameron Swayze, a newscaster by reputation and experience, was stuffy and unsure in this hotbed of romance, show did kinda pick up steam when the men were paraded before the gal. The participants were alert, likeable people whom some lonely person at home might also like to know and date.

There aren't going to be too many urbane and attractive people around, as on the first stanza, who will want to expose their emotions in a glass-walled living room. If

77 SUNSET STRIP
(Girl on the Run)
With Efrem Zimbalist Jr., Erin O'Brien, Shepperd Strudwick, Edward Byrnes, Barton MacLane, Ray Teal
Producer: Roy Huggins (for Warner Bros.)
Director: Richard Bare
Writer: Marion Hargrove
90 Minss.; Fri. 9:30 p.m.
AMERICAN CHICLE CO., CARTER PRODUCTS, WHITEHALL LABS, HAROLD F. RITCHIE INC.
ABC-TV (film)
(Ted Bates, Kenyon & Eckhardt)

For those who like to spread the rumor that "B" pictures are dead, the 90-minute opening gun on "77 Sunset Strip" is a timely reminder that not only are studios still turning out the Bs, but—in this instance—Warner Bros. made it and television's got it. "Girl on the Run" set the tone on ABC-TV last week (10) for the "Sunset Strip" series which hereafter will span only an hour, still revolving around tv's newest sleuth, Efrem Zimbalist Jr.

Zimbalist is something of an innovation among tv detectives. Here's a private eye with a smooth approach who looks and sounds as if he'd recently graduated from Harvard. He's a slightly superior type that figures things out before he acts, a glib talker who nevertheless doesn't mind getting into a good scrap.

If Warner Bros., which turns out the "Sunset" series, means to release "Girl on the Run" to theatres it didn't do itself much of a favor via this tv exposure. Series opener, produced by Roy Huggins and directed leisurely by Richard Bare, had its moments, though on the whole it tended to drag. Best thing about it was Erin O'Brien, an attractive and pretty a girl as ever graced a tv screen. She also exhibited considerable acting talent in a part that, admittedly, wasn't very demanding.

Story, scripted by Marion Hargrove, had private eye Zimbalist trying to establish the identity of Miss O'Brien, a nightclub singer hiding out from a hired assassin. It turned out in the long run that the man who hired Zimbalist was the master criminal, being also the District Attorney. Finale: Zimbalist and Miss O'Brien head for the altar.

Sandwiched in between the dialog were a couple of tense scenes and some imaginative ideas, like having radio-equipped trucks tracking Miss O'Brien's car and sorting out the killer who's following her. Edward Byrnes played the young murderer with considerable skill and conviction; Shepperd Strudwick was the crooked D.A., Ray Teal played the police lieutenant and Barton MacLane appeared in a smaller part as the head of the tracking outfiit.

Considering the lightweight material that went into this mystery-thriller, it seemed a shame to take up a full 90 minutes with it. The story could easily have been told in an hour, and possibly even better so since it would have had to be tightened up. There's no question that Zimbalist creates a rather intriguing personality along offbeat lines and that could be the clue to a successful series.

Photography on the opener was surprisingly uneven, with the camera lingering on some shots and details that had absolutely no bearing on the storyline. "Girl on the Run" barely kept viewers on their toes. Maybe the shorter versions will do the trick. *Hift.*

the guests get seamy, as they often do in a "friendship club," the show will become even further embarrassing, and neither the dignity of three psychologists nor the prestige of a love-predicting Univac are going to stop it from pandering to lowly tastes.

Lastly, it was "Beat the Clock" time. Probably because it's been around so long, it was more recalcitrant than the others in sticking to the niceties Chester and Grant meant to impart. Or perhaps these executions figured this veteran didn't need any help and could go

BEAT THE CLOCK
With Clayton (Bud) Collyer, others
Producers: Jean Hollander, Collyer
Director: Ira Skutch
Writers: Bob Howard, Frank Wayne
30 Mins., Mon.-thru-Fri., 3 p.m.
Participating
ABC-TV, from New York

it pretty much alone, although that seems doubtful since this audience participationer had more tightness and zip than is usual for it. What was wrong was the jaded lavishness of the free plugs. But the show seems to fit the general pattern ("Romance" apart, naturally) of unhokeyed tv that prevailed Monday.

HALLMARK HALL OF FAME
(Johnny Belinda)
With Julie Harris, Christopher Plummer, Victor Jory, Rip Torn, Betty Lou Holland, Joanna Ross, Beulah Garrick, Catherine Proctor, Boris Marshalov, Henry Sharp, John Cecil Holm, Rocco Buffano, Gregory Morton
Exec Producer: Mildred Freed Alberg
Producer - Director: George Schaefer
Writer: Theodore Apstein (based on Elmer Harris' play)
90 Mins.; Mon. (13), 9:30 p.m.
HALLMARK CARDS
NBC-TV, from N. Y. (color)
(Feote, Cone & Belding)

A solid production in all departments of a well-known work got the new Hallmark series off to a strong start on NBC-TV Monday night (13). Elmer Harris' play, "Johnny Belinda," as adapted by Theodore Apstein, is fundamentally a sentimental tear-jerker, but this expertly handled tv treatment was both persuasive and moving.

Julie Harris and Christopher Plummer, who scored together on Hallmark's "Little Moon of Alban" offering last March, underpinned this drama with their performances, Miss Harris as the deaf-mute girl and Plummer as the doctor who is her teacher. All of the inherent poignancy involved in a deaf-mute's struggle for knowledge and expression was exploited to the hilt in the interplay between the two stars. Victor Jory also contributed a rugged and sympathetic portrait as the girl's father.

The melodramatic context of the story, in which the town villain first rapes the deaf-mute, then kills her father and finally attempts to clutch the baby from its mother, doesn't permit much subtlety of characterization in the supporting cast. Rip Torn was a competent heavy assisted in his villainy by Betty Lou Holland, as his wife, and Beulah Garrick and Catherine Proctor, as a couple of conventional town gossips. The little island off the coast of Maine, where this play is localled, seemed to have an unusual concentration of provincial heels.

The performances were part of a perfectly fluid live production. Director George Schaefer moved the story flawlessly through numerous set changes and, in general, gave the play the smoothness of a filmed production, but without the "canned" quality. The fact that the shotgun blast which killed the heavy was somewhat of a dud was just one of those things. *Herm.*

SCIENCE CALLING
(They Speak For Themselves)
With John K. M. McCaffery, host; guests
Coproducers: Al Perlmutter, Bud Cherry
Director: Jay Miller
30 Mins., Sun., 12 Noon
WRCA-TV, N.Y. (tape)

With science currently getting top billing over the humanities in classrooms and with lunar rocketry fragmenting iambic pentameter, NBC skillfully orbitted in with a "Science Calling" series, a concentrated six-week drive to whip up greater interest among high school students in various branches of science. The 13 NBC-owned stations (radio & tv), facing up to their responsibilities, are cooperating with local school heads in this worthwhile endeavor. This series, in a measure, is designed as a companion piece to the recently launched "Continental Classroom," the course in modern physics NBC-TV is transmitting during the early hours for college credit.

NBC's flagship stations, WRCA-TV and WRCA Radio preemed their contributions on Sunday (12) with engrossing introductions. The video outlet's series is titled "They Speak for Themselves" and is presented in conjunction with the Thomas Alva Edison Foundation. Initial program with George Schwartz, Forest Hill H.S. teacher, as one of three host scientists (John K. M. McCaffery is the overall crisp emcee) presented two ideal high school science students in demonstrations of their fascinating experiments. Karen Frank and Ray Feerick were the student attractions, the former showing the visible effects of tranquillizer drugs on rodents, while the latter revealed what he was doing with protozoa collected from Bronx ponds. These clean-cut, articulate youngsters undoubtedly made a handsome impression on viewers and, without question, convinced the younger set that science was far from stuffy. Program closed with Dr. Fred Phillips of the Sloan-Kettering Institute, McCaffery and the two students in a powwow. "They Speak for Themselves" was exhilirating to watch because it offered excellent examples of inquisitive youth seeking the deeper answers to man's physical problems. *Rans.*

SMALL WORLD
With Edward R. Murrow, Prime Minister Nehru, Aldoux Huxley, Thomas E. Dewey
Producers: Murrow, Fred W. Friendly
30 Mins., Sun., 6 p.m.
RENAULT, OLIN MATHIESON
CBS-TV (film)
(Needham, Louis & Brorby; D'Arcy)

"Small World," the new Ed Murrow-Fred Friendly half-hour package, is fascinating television. As CBS-TV's new Sunday at 6 entry, it's a global variant on "Person to Person," "See It Now," "Wide Wide World" and, stripped to its fundamentals, nothing more than a four-way intercontinental spontaneous conversation (with Murrow anchored in N.Y.) as the tv cameras are simultaneously trained on the principals. Thus it's nothing precisely new in tv's electronic progression, but as was evident on last Sunday's (12) premiere stanza, when India's Prime Minister Jawaharlal Nehru, British novelist Aldoux Huxley and ex-Gov. Thomas E. Dewey matched knowledge and beliefs, it's the participants themselves and what they have to say that gives "Small World" a conversation lustre all its own.

One can imagine in future installments A Tallulah Bankhead in a give-&-take with Chancellor Adeauer or a Sean O'Casey having a go with Casey Stengel (for it's in this juxtapositional area where "Small World" will frequently roam). Not that there was anything wrong with the "casting" of the initial program, for Nehru (from his residence in New Delhi); Huxley (from Turin, Italy) and Dewey (from Portland, Me.) brought off their conversation piece—with no time out for frivolities or small talk—as though face-to-face, so expert was the synchronization in filming and sound recording.

As benefitting such a triumvurate, the subject matter was on a high, statesmanship level. Diversity was introduced by the contrast in the three personalities—Huxley the objective intellecutal never quite personally involved; Nehru as a leader who lives what he preaches, clear in his ideals, able and realistic in his compromises for the desired ultimate; Dewey as the shrewd politician positive in his analysis of the positions and moves of the opposite ideology and powers.

Naturally the main issues under discussion were nuclear weapons and their control, and the Formosa situation, which led inevitably to a discussion on totalitariamism vs. freedom. Nehru, as demonstrated so frequently in the past, was a vibrant, gifted and persuasive speaker; so much so that he dominated the 30 minutes. In contrast there was a suggestion of smugness in ex-Gov. Dewey's espousal of the cause of the U.S. and capitalism, even though he was always clear and able in his few queries and answers. Huxley in his quiet English demeanor unfortunately did not have a great deal to contribute.

"Small World" is literate electronic entertainment at peak performance. *Rose.*

ALL-STAR GOLF
With Dick Danehe, commentator
Producer-Director: Sidney C. Goltz
60 Mins.; Sat., 5 p.m.
MILLER BREWING, REYNOLDS METAL
ABC-TV (film)
(Mathisson; Buchanan)

This series, returning for its second year, is an excellent show for sports fans. Each stanza presents, on film, a 18-hole match between top pros who are competing for a $2,000 prize, chance to continue playing and some handsome bonuses for holes-in-one and eagles. It could be considered a "21" with golf clubs, with all of the fascination of man-to-man competition for the jackpot prize.

On this season's opener, there was a good match in Miami Beach between Billy Casper, a Californian pro who won consistently on this show last year, and Peter Thomson, four-time British Open champ. The latter won by three strokes with a four-under-par score.

The action in the match is shown in tightly edited form. The play on some of the holes is shown in full, while on others it is only presented diagrammatically. Diagrams are liberally used to good effect throughout to show the layout of each hole and the position of the ball with respect to the pin. The camerawork is competently straightforward with no attempt to inject an artificial excitement.

The stroke-by-stroke spiel by Dick Danehe is helpful in describing the distance of each shot and the lay of the ball. Danehe whispers into the mike, as if not to disturb the players, and in general, tends to create the illusion that the viewer is seeing a live, rather than a canned match. *Herm.*

HOW TO MARRY A MILLIONAIRE
With Barbara Eden, Lori Nelson, Merry Anders, others
Producer: Nat Perrin
Director: Danny Dare
Writer: Charles R. Marion
30 Mins.
AMERICAN TOBACCO
NTA Film Network
(SSC&B)

This zany outline, written first for the stage by Zoe Aikins, Dale Eunson and Katherine Albert and then adapted to motion pictures by Nunnally Johnson, is foolproof light entertainment. Adapted for television by Charles R. Marion, "How To Marry a Millionaire" was the most successful launching NTA Film Network had all week.

Three attractive females, trying to hold down a lavish apartment they can hardly afford in a badly disguised hunt for three Daddy Warbucks-type, are the heroines of this half-hour. Some of the lines were sophisticated but most of the way they were just corny. Still, plotting took a back seat to the sight of these cockeyed lechers slithering to an assignation with the next rube.

Outstanding in the first half-hour was Barbara Eden. She is not only extremely curvaceous, she showed much thespianic knowhow in enacting the dimwitted, dim-sighted Loco Jones. Lori Nelson and Merry Anders were able as her conniving partners. Robert Rockwell and Steve Dunne were the victims who finally got wise and went home.

Good cast, frivolous story and the niftily paced direction conspired to hold the audience and who can say that "How To Marry a Millionaire" won't become as popular with men as Friday night boxing. Women shouldn't mind it either. *Art.*

HIGH ADVENTURE WITH LOWELL THOMAS
(Alaska, The Last Frontier)
Exec Producer: Lowell Thomas Sr.
Producer: Lowell Thomas Jr.
Director: Jean Philippe Carson
Writers: Lowell Thomas Jr., Prosper Buranelli
60 Mins., Wed. (8), 8 p.m.
DELCO-REMY
CBS-TV (color film)
(D. P. Brother)

Used to be that Lowell Thomas always spoiled a splendid travelog with too many personal intrusions into the picture. But that's all changed now. These days it's his son, Lowell Jr., who does the intruding, upstaging the landscapes and wildlife.

No question about it, Thomas sure knows how to get fascinating footage and colorful data when he goes out on a camera expedition. The films he has made for television are a credit to the medium, being at once educational and entertaining. But just as the viewer finds himself carried away in vicarious video travel, up pops Thomas or Thomas Jr. on the picture screen to remind us that it is they, not we, who are having the adventure.

The first installment of this season's irregular series was a timely opus on Alaska, pegged on the question, "Is it a land of opportunity for young Americans?" The answer of course turns out to be yes, but not emphatically, as Thomas intelligently points out that the opportunity is only for the hardy who can endure the discomforts and can work like true pioneers.

Over the span of an hour, the theme is lost sight of on several occasions while the camera digresses to shots of Lowell Jr. and his family spinning around in their plane or having a picnic. The younger Thomas, by the way, ought to be spared any dialog because he recites it poorly.

Except for the unnecessary, and even obnoxious, personal touch — and for the diffuseness resulting from a whirlwind itinerary, which never settled long at any single part of the new state—there was much in the film to reward the patient set-watcher: the birth of an iceberg, a walrus hunt, the salmon falls—these were particularly pleasant. Thomas' narration, which per usual was done in excellent voice, was dotted with such enlightening marginalia as that our 49th state is second only to Africa for big game and that the Arctic was named for the bears that inhabit it, after the constellation Arcturus.

Not only did the show answer the topic question in the affirmative, it must certainly have whet the dormant pioneer spirit of many Americans and in this way performed a real service to the new state.

Mike Murphy's photography was first class.

Delco-Remy got its money's worth, but in the future how about more high adventure and less Lowell Thomas? *Les.*

BAT MASTERSON
With Gene Barry, Robert Middleton, Jean Willes, Elisha Cook, Adele Mara, King Donovan, Shorty Keenan, others
Producers: Frank Pittman, Andy White
Director: Walter Doniger
30 Mins., Wed.; 9:30 p.m.
NATIONAL DAIRY PRODUCTS
NBC-TV (film)
(J. Walter Thompson, N. W. Ayer)

National Dairy Products is backing up its new Milton Berle "Kraft Music Hall" entry, with a new western opus, "Bat Masterson." The two shows provide an hour of diversified entertainment that should appeal to a large segment of viewers who like their comedians funny and their western heroes brave.

Masterson on its own is a good western. It comes off well because of Gene Barry's quiet portrayal of the dandified Masterson who is equally adept with cane and short-barrelled Colt, and the scripting of producers Pittman and White which didn't try for the extraordinary but played it straight for believable results.

Preem (8), "Dounble Showdown," had Masterson arriving in a small town in answer to a saloon-keeping friend's request for help. Seems that the rival boniface (Robert Middleton) is trying to corner the saloon business and wants Masterson's friend out. Rest of the story deals with Masterson's attempts to aid his friend and finally culminates in one hand of showdown poker with the loser leaving town.

Standout feature of show is the use of a double ending. After the poker hand is won by Masterson and the heavy leaves town, Barry came on to explain that while Masterson was a real life character available biographical information differs about the result of the poker hand so another version is presented. This time Masterson engages in a shoot out with the heavy and two of his accomplices. Gimmick is interesting and different (and that's something for a western nowadays) and puts the whole story on a more factual basis.

Robert Middleton as the heavy "Big Keel" turned in his usual polished performance and Jean Willes as Masterson's ex lady friend was competent. Other supporting roles were handled well.

Director Walter Doniger managed to keep the proceedings rolling nicely with straight forward camera work that was in tune with the nature of the story. Technical credits were generally good, although there seems to be a striking similiarity between the background music in some of the recent Ziv entries (this is one) and "Sea Hunt," filmery's No. 1 syndicated series.

Following its network exposure, Masterson is a good bet for the syndicated trail where, judging by today's standards, it should have a good life expectancy.

Commercials for Kraft and Sealtest divisions of National Dairies featured the usual hands preparing various dishes that are especially effective for the food products involved. *Syd.*

MAN WITH A CAMERA
With Charles Bronson, Tom Laughlin, Ruta Lee, Leonard Bell, Theodore Marcuse, Walter Barnes, John C. Becher, Art Lewis, Don Kennedy
Exec Producer: Warren Lewis
Producer: A. E. Houghton Jr.
Director: Gerald Mayer
Writer: William Fay
30 Mins.; Fri., 9 p.m.
GENERAL ELECTRIC
ABC-TV, from N.Y. (film)
(Grey)

Written around a news photographer, "Man With a Camera" may seem a natural for General Electric's Photo Lamp Dept. to sponsor but the story's somewhat out of focus. Initial episode, a tale of derring-do entitled "Second Avenue Assassin" and authored by William Fay, had Charles Bronson virtually cast as Superman.

For in holding down the title role, Bronson not only took on the gloves with middleweight contender Tom Laughlin in an impromptu match but later collared a ring of toughs who were attempting to force Laughlin to throw his upcoming bout with the champ. Even an average viewer would have to stretch his imagination on this one, particularly when Laughlin is depicted as a "camera-shy" pug. Whoever heard of a boxer averse to publicity?

Performances in this potboiler out of the Warren Lewis-Don W. Sharpe production stable do little to make the far-fetched proceedings credible, Bronson, who resembles the late John Garfield, plays the lead with lotsa slap and dash. However, his animation is defeated by the pedestrian script. Portraying stereotyped roles are Laughlin as the contender, Ruta Lee as the latter's loyal girl friend and Theodore Marcuse as a crooked fight promoter. Direction of Gerald Mayer is routine as is the work of supporting players headed by Leonard Bell as Laughlin's manager. *Gilb.*

YOUR HIT PARADE
With Dorothy Collins, Johnny Desmond, Barbara Cook, Eddie Hodges, Harry Sosnik orch
Producer: Perry Lafferty
Director: Norman Jewison
Writers: John Aylesworth, Buddy Arnold
Musical Director: Harry Sosnik
Choreographer: Peter Gennaro
30 Mins., Fri., 7:30 p.m.
AMERICAN TOBACCO
CBS-TV, from New York
(BBDO)

CBS-TV's altered version of "Your Hit Parade" has replaced bookkeeping with entertainment. For the past couple of years on NBC-TV, the series was fighting a losing battle in trying to make a program and/or sense of the rock 'n' roll tunes that usually dominated the top seven positions in a survey of bestsellers. Even a "new faces" format didn't help the cause because it seemed that the show was doomed as long as it stuck to the system of a numerical countdown and an individual showcasing of each "top" song started back in 1935 on radio.

In the moveover from 30 Rockefeller Center to 485 Madison Ave., the format was overhauled with an eye and ear to the needs and demands of tv. The top tuners are still there but are now held down to the opening and closing segments and presented in such a way that only the top three tunes (in the closing segment) get the importance and emphasis previously given to seven. That's as it should be because the teenage disk buyers prefer their fave platters done by the original etchers and the adults wouldn't know the Elegants from the Olympics even if they heard 'em.

By minimizing the rock 'n' roll load, show now has time for the musical pleasantries that in recent years came only with the "Hit Parade Extra." There's now time for a recap of oldies in a segment billed as the "All Time Hit Parade" and time for a portion devoted to bestselling albums to make it a well-rounded musical variety show.

Bulk of the vocal assignment are in the hands of show's regulars Dorothy Collins and Johnny Desmond. Miss Collins is an old "Hit Parade" hand with a new coif. She knows her way around the pop areas and can handle the rhythm and ballads with assurance and style. And Desmond displayed the same aptitude in his first affair with the "Hit Parade" proceedings. Harry Sosnik batons expertly throughout.

They opened the show with a brisk rundown of three of tunes from the top 12 and closed soloing separately on the top two. In between there was a pleasasnt hark-back to 1935 with Desmond handling "It's Easy To Remember," Miss Collins' warbling "Soon" and both in tandem on "Isle of Capri" and "Lullabye of Broadway."

The section devoted to bestselling albums also opens up an avenue for substantial musical fodder. For the preem, the original cast package of "Music Man" came into the spotlight and Barbara Cook gave a warm interpretation of "Till There Was You" and Eddie Hodges whipped out an enjoyable "76 Trombones" although it's Robert Preston's number in the tuner.

Show also is made visually appealing through some fresh choreographic staging by Peter Gennaro and producer Perry Lafferty and director Norman Jewison have wisely kept the action within the limits of a tv homescreen by not going overboard with massive sets and crowded chorus lines.

One point the show hasn't quite licked satisfactorily is the showcasing of the top tunes that aren't performed. On the preem the tune's title and position in the survey were flashed on the screen accompanied by some introductory rhyming patter. They tried to get through it quickly but it stuck out like a warped record.

In the past the American Tobacco Co. (for Lucky Strike and now Hit Parade cigs) conducted its own survey of disk, jukebox and sheet music sales to get its top tunes. Its agency often got a lot of squawks from music bizites fighting for a plug on the show. The tunes are now selected from a survey by The Billboard so the Tin Pan Alley boys can now shift their beefs if they feel they've been done wrong in the listings. *Gros.*

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CIMARRON CITY
With George Montgomery, Fred Mac Murray, Audrey Totter, John Smith, others
Executive Producer: Rachard Lewis
Producer: Felix Jackson
Writer: Gene L. Coon
Director: Jules Bricken
60 Mins., Sat., 9:30 p.m.
RCA
NBC-TV (color film)
(Kenyon & Eckhart)

"Cimarron City" is a deluxe adult western that rode into a Saturday night ambush of fast-drawing hotshots, "Gunsmoke" and "Have Gun, Will Travel," and will have to put up quite an exhibition of fancy shooting to survive it. Sponsor reluctance to duel the big boys is dramatized by the fact that "Cimarron" nearly went on unsold until NBC's parent, RCA, came through at the wire with a short term buy.

Danger doesn't figure to be any slighter this Saturday (18) when the new show gets delayed half an hour to accommodate the Jerry Lewis spec. It will then miss a shooting war with "Have Gun" but instead will meet "Gunsmoke" head on.

Too bad it has such formidable competition, because "Cimarron City" is a darned good show, as western go. It is made of finer cloth than most of video's cowboy shows, although the thematic thread is stock: the peace-loving hero is on constant call to clean up corruption and the disruption of law and order in the unsettled old West.

The series' protagonist, for a change, is not a man but a growing town in Oklahoma territory after the pioneering. George Montgomery, as Matt Rockford, is Cimarron City's top citizen, the son of its founder, a quiet living rancher who several times has turned down an offer to become CC's first mayor. In the inaugurer (11) gueststar Fred MacMurray gets a hero's reception by the townspeople as a newcomer who has helped to exterminate some bandits. Having won the town's confidence, MacMurray opens a bank, quickly makes a name for himself and gets elected mayor, bringing in his own sheriff and deputies.

Immediately the town becomes a honky tonk, and MacMurray's power grows as he forecloses on mortgages his bank has made. Everyone who stands in his way gets knocked off by the sheriff's boys until the big showdown scene in a saloon, when Montgomery and the townsfolk shoot it out with MacMurray and his boys and kill them all. The town is cleaned up, and now Montgomery accepts the mayorship.

Regulars in the series include Audrey Totter, as a widow who runs a rooming house, and John Smith, as a moody but righteous youth. Both turned in classy performances in the initialer in secondary roles. MacMurray was convincing as the half-sympathetic gambler from St. Louis who moved in on the new town, and Montgomery brings certain civilized qualities to the role of the western here.

Guest star policy may help to pierce the "Gunsmoke" barrier, although it will raise the show's already high nut. Dan Duryea, Dorothy Malone, June Lockhart and Gary Merrill are on tap for future episodes. Previews of upcoming shows, by the way, are a good idea here.

RCA's commercials were excellent, especially those selling color, and they were more handsomely produced than most variety shows are. *Les.*

ZORRO
With Guy Williams, Gene Sheldon, Henry Calvin, George Lewis, Jolene Brand, Eduard Franz, Carlos Romero, others
Exec Producer: Walt Disney
Producer: William H. Anderson
Director: William Witney
Writer: Lowell F. Hawley
30 Mins.; Thurs., 8 p.m.
SEVEN-UP, AC SPARKPLUGS
ABC-TV (film)
(J.W.T.; D. P. Brother)

Seven-Up and AC Sparkplugs are riding a swashbuckling winner into its second year, and there's good reason to suppose, with the way "Zorro" caught on last year, that the mask-and-cape heroics will grow on the fancy of the juve trade now that the series is established. Spanish western hasn't a single feature that is really unique, but it's so well done that it is standout among the garden variety costume actioners. To coin a phrase, if it's Disney it's got to be good.

Opening chapter (9) of the new season lays the foundation of an intrigue that will take several episodes to be resolved, but unlike the old cliffhangers a smaller adventure is completely contained in each installment while the greater story is advanced. Design is to foster repeat business on Thursday evenings in case the devoted viewer might be tempted just once to try the competition.

In his mufti guise as Don Diego de la Vega, Zorro rides into Monterey, Calif., to transact a business deal and learns that previous investors, like himself, have been easy pickin's for bandits. It seems that someone has been tipping off the bandits in advance, and Zorro is forced to suspect his father's old friend, Verdugo. Well, Verdugo has a lovely daughter who doesn't like Zorro's, that is Diego's, intimations about her padre, and these are the seeds of the major story.

In the initialer's subplot, Zorro's deaf-mute manservant gets kidnapped for ransom, and this is when Don Diego dons his mask and cape for the rescue. It's all standard adventure stuff, told many times before and easy to predict, but it moves swiftly, and Disney has made it pleasant to watch.

Guy Williams, in the title role, has the same dashing good looks and derring-do he had last year, and Gene Sheldon, renegade pantomimic of the nitery circuit, deals some comedy business as the mute manservant. Rest of the cast is fine, including Jolene Brand, a dark beauty who will be the love interest throughout the current serial. *Les.*

MILTON BERLE
(Kraft Music Hall)
With the Dunhills, Bob Hope, Jerry Wald, Tony Roberts, others
Producer: Hal Kanter
Directors: Selwyn Touber, Kanter
Writers: Kanter, Hal Goodman, Larry Klein, Milt Josefsberg
Music Director: Billy May
30 Mins., Wed., 9 p.m.
KRAFT
NBC-TV, from H'wood (color)
(J. Walter Thompson)

Milton Berle, who was king of them all through the years of tv's growth, has joined the ranks of returning comedians this season (Jackie Gleason, Ed Wynn, et al). Since tv is sadly lacking in new faces and new humors, perhaps it's understandable that the medium would welcome back one of its greats, though it must be admitted at the outset that to reembrace Berle means accepting the Berle of old. True much of the old brashness is gone; if there's such a thing as a conservative Berle, such was evident on the preem of his half-hour "Kraft Music Hall" on NBC-TV last Wed. night (8).

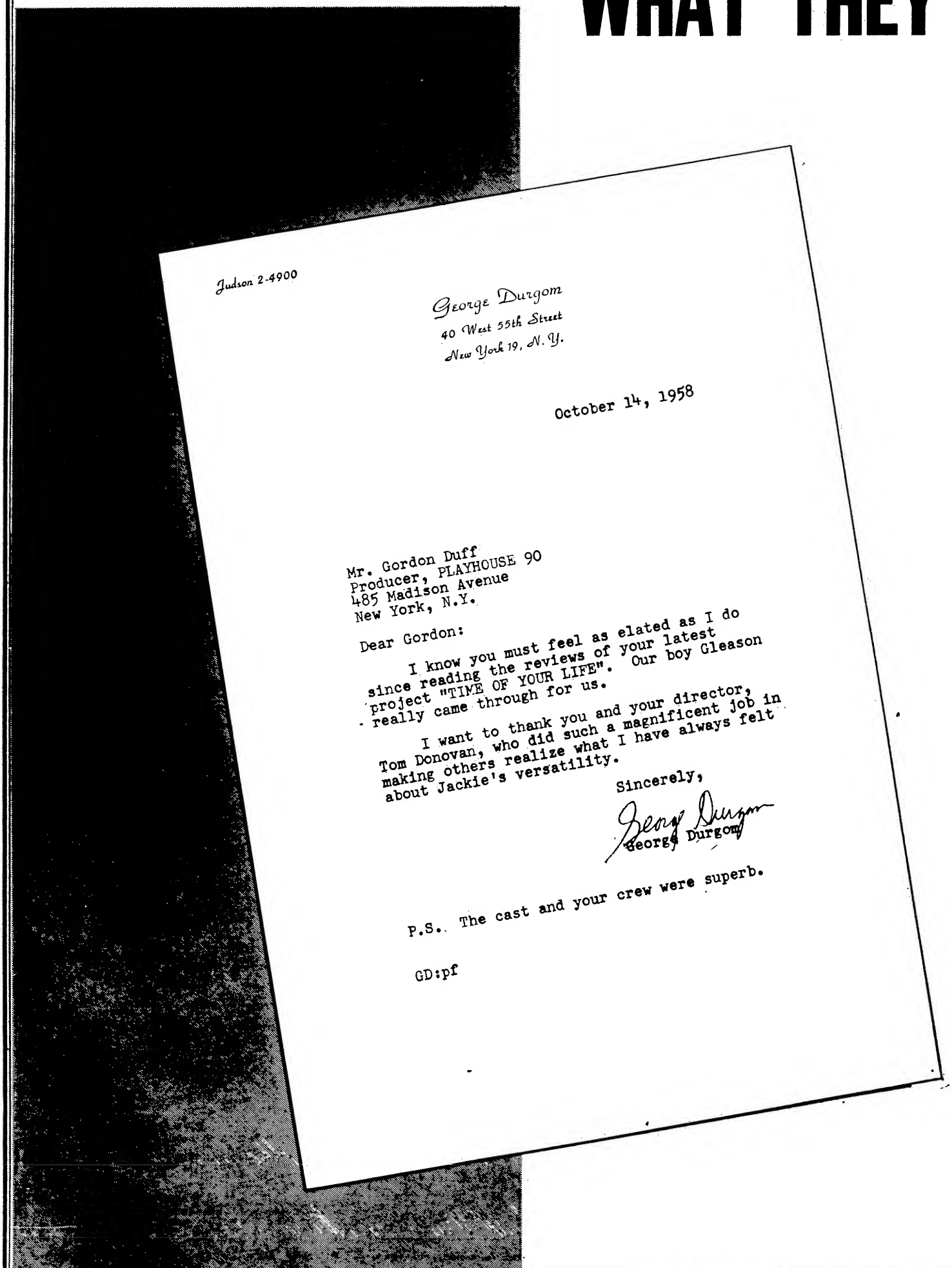
But equally as evident was the fact that this was the old familiar Berle, with the same standup routine for the topical one-liners; the continued reliance on vaudeo "standards" (last week it was the Dunhills, who also go way back to "early Berle" and early "Toast of the Town"; next week harmonica player Stan Fisher, who got his tv feet wet long back as a Berle stooge.)

There's a gesture of genuflecting toward the "new" with Berle dedicating himself to untapped talent (last week he brought on vocalist Tony Roberts for a not particularly distinctive rendition of "You Make Me Feel So Young") and the show itself is set within a more intimate framework utilizing a small on-camera studio audience of celebs. Also there was a brief and somewhat pointless takeoff on the Soviet Moiseyev dancers, but here was an attempt to move in a "different" direction.

The material as a whole was poor, all the more surprising in the face of some formidable production credits, including Hal Kanter as producer and chief of a quartet of pro writers. As repayment of a brief Bob Hope intro (in dellivering to Berle the keys of "Kraft Music Hall" after being shuttered, 12 years, when Bing Crosby terminated a 17-year radio tenancy), Berle rang in a Buick commercial. His intro of ringsider Jerry Wald inevitably invited a plug for his 20th-Fox "Mardi Gras" feature in "return" for a Gary Crosby guest shot next week; and since Berle and "Bat Masterson" are divvying up the Wed. 9 to 10 hour for Kraft and Sealtest (both National Dairies) it occasioned a walkon of Gene Barry, who plays Masterson. Thus nothing's changed in the plug department.

Like Gleason, Berle as a weekly entry still perpetuating the tricks of old, could find it rough going over the season's span. It's a tough grind, week in week out, for the stock-in-trade standup comics. It's the old old story of "reformatting" for a new era. Danny Thomas is one of the few who made the transition (switching into situation comedy) in hurdling the changing times—and Thomas is hotter today than he ever was. A once-a-month or occasional Berle, like Hope, would be something else again. But that weekly exposure (garbed in the comicalities of yesterday's tv) could be murder. *Rose.*

WHAT THEY



Judson 2-4900

George Durgom
40 West 55th Street
New York 19, N. Y.

October 14, 1958

Mr. Gordon Duff
Producer, PLAYHOUSE 90
485 Madison Avenue
New York, N.Y.

Dear Gordon:

I know you must feel as elated as I do since reading the reviews of your latest project "TIME OF YOUR LIFE". Our boy Gleason really came through for us.

I want to thank you and your director, Tom Donovan, who did such a magnificent job in making others realize what I have always felt about Jackie's versatility.

Sincerely,

George Durgom

George Durgom

P.S. The cast and your crew were superb.

GD:pf

SAID ABOUT my boy GLEASON:

JOHN CROSBY, New York Herald Tribune

"I saw 3 Joes in 'TIME OF YOUR LIFE' — Eddie Dowling — Franchot Tone — Gleason — Gleason is more warmly human of the three. Gleason has simply created an elaborately well-heeled drunk. I am not quite sure this is what Saroyan had in mind but the character Gleason presents is pleasantly and evenly more palatable of the three."

JACK GOULD, New York Times

"Jackie Gleason, in quite possibly his most winning appearance on TV, gave a surprisingly touching and compassionate performance — his underplaying certainly carried the show."

BEN GROSS, New York Daily News

"He gave an affectionate moving performance, worthy of anyone's respect — Jackie dominated the play — Gleason displayed a gentle restraint, a delicacy and a golden whimsy that gave birth to a memorable character."

HARRIET VAN HORN, New York World-Telegram & Sun

"Jackie Gleason gave an intelligent, wryly humorous performance."

SID BAKAL, New York Herald Tribune

"A positive character to rate applause for an interesting performance— Gleason at his best."

LEO MISHKIN, The Morning Telegraph

"—And here once again Jackie Gleason brought to television a figure of engaging compassion and charm, in a performance of integrity, spirit and immense talent and skill—there's no getting away from the fact that the guy is a first rate, sensitive and more than ordinarily fascinating actor—"

RADIO-TV DAILY

"—to Jackie Gleason: We can't think of enough adjectives to express our praise for your superb performance in 'Time of Your Life' on 'Playhouse 90' Thursday night. We are indebted to great talents such as yours who continue to make outstanding performance contributions to our medium of television. Let's have more of Jackie in the dramatic."

DAILY VARIETY

"Jackie Gleason . . . as the difficult-to-enact central figure of Joe . . . managed to penetrate to the very roots of the character he was portraying . . . his characterization took on added stature."

Personal Management: **GEORGE "BULLETS" DURGOM,** 40 West 55 St., New York 19, N. Y. JU 2-4900

SWISS FAMILY ROBINSON
With Walter Pidgeon, Laraine Day, Dennis Kohler, Dennis Hopper, Patty Duke
Exec Producer: David Susskind
Producer: Alex March
Director: William A. Graham
Writers: M. L. Davenport, Johann Wyss
60 Mins.; Sun. (12), 6:30 p.m.
REXALL DRUG
NBC-TV, from N.Y.
(BBDO)

Ingenious sets and expert use of taped clips proved insufficient to keep "Swiss Family Robinson" from foundering in its hour excursion on NBC-TV Sunday (12) evening.

At fault was the teleplay by M. L. Davenport, based on the oldtime book fave by Johann Wyss. The Davenport teleplay gave Walter Pidgeon, as head of the marooned family, too much to cope with. That the play did have some captivating moments can be credited more to Pidgeon's thespian talents than the script.

Laraine Day, as his wife, blossomed in one scene, when she went native on the occasion of her husband's birthday. But up to that point, she hardly created a credible character, one who had her drawing room habitat drawn from under her in a shipwreck. Verbally, she protested against the change, but she projected little feeling. As the children, Dennis Kohler and Patty Duke came off best. Dennis Hopper, as the third child, portraying a young man, also failed to light that inward glow in the portrayed personality, without which lines become a mere reading.

Theme remained interesting; the tale of a cililized family of another century who become shipwrecked on a tropical island and how they learn to fend for themselves. Pidgeon, when he was not fed rhetorical lines, came closest to capturing the heart of the drama. It was really he who sustained the outing.

The sets designed by art director Duane McKinney added a reality to the proceedings. With the use of taped clips, the jungle environment came alive, with the exception of only one scene, that if Miss Day and her daughter at their fire rescue post. That scene appeared an artificiality. McKinney was the man on the sets of the memorable "Night to Remember" tv excursion.

Director William Graham did a good job in switching from scene to scene. He could have covered some of the flaws in the script by quickening the pace. *Horo.*

PAUL WINCHELL SHOW
With Bil and Cora Baird Marionettes, others
Producer-Director: Don Appel
Writers: Jay Jones, Bud Burtson, Howard Beck
30 Mins.; Sun., 5 p.m.
HARTZ MT. PRODUCTS, GENERAL MILLS
ABC-TV, from New York
(Geo. H. Hartman; D-F-S)

Ventriloquist Paul Winchell, back as a Sunday afternoon entry on the ABC-TV net, continues to registers amiably with a show that's geared primarily for the juve set. The ease with which he handles the proceedings and the slickness with which he manipulates his dummies, Jerry Mahoney and Knucklehead Smith, are definite plus factors.

The opener last Sunday (12) had its corny moments, but the show's overall friendly flavor is likely to please family audiences. Winchell's exchanges with the two dummies follow a familiar pattern, particularly in the cracks delivered by the brash Mahoney.

Giving the getaway program an added lift was the appearance of the Bil & Cora Baird Marionettes. The fanciful puppets were showcased with charm and a rock 'n' roll number in which two danced exceptionally well. Also guesting on the show and contributing some humorous antics was the canine act, Goudschmidt's Dogs.

The commercials for the Hartz Mountain Products pet foods and General Mills' Cocoa Puffs were routine. *Jess.*

MAN WITHOUT A GUN
With Rex Reason, Mort Mills, Richard Jaeckel, others
Producers: Alan Armer, Mel Epstein
Director: Douglas Heyes
Writer: Robert Leslie Bellem
30 Mins.
GREAT ATLANTIC & PACIFIC TEA, PERMA STARCH, VICK CHEMICAL
NTA Film Network
(Paris & Peart, Gordon Best, Morse International, BBDO)

The hero of "Man Without a Gun" doesn't need one. Muscles bulge against his clean white shirt and ham-hock fists advertise his fearsome virility, and he can supply violence when necessary. Yet it is to the credit of Robert Leslie Bellem, author of the first half-

(Continued on page 52)

LEAVE IT TO THE GIRLS
With Nancy Connors, moderator; Walter Kiernan; panelists Peggy Cass, Mary Sinclair, Vivian Farrar; Bob Brown, announcer
Producer: Martha Rountree
30 Mins.; Tues., 8:30 p.m.
WNTA-TV, Newark

"Leave it to the Girls," the show that blazed the trail for all beauty-with-brains panels, is off and running on WNTA-TV's Tuesday night's lineup. And, allowing for opening night jitters, it shapes as a promising entry to the new season.

Format remains pretty much the same as in the days of Maggi McNellis, Arlene Francis, Dorothy Kilgallen, et al. But the faces are new, and it is in the latter department that Martha Rountree faces her greatest challenge in bringing her brainchild back into the big-time.

Miss Rountree has come up with a potential block buster in her moderator, Nancy Connors. Articulate and eye filling, Miss Connors brings class and authority to her femme roles. Well known for her behind-the-scenes skill as Nancy Hanschman, CBS news and public affairs producer in Washington, gal is a refreshing newcomer to the tv screen. There were a few fluffs on show's preem, but, with the assist of guest Walter Kiernan, Miss Connors recovered nicely and even managed to turn at least one boner into an advantagee.

Tapping Kiernan as initial guest was another canny choice. A vet of many q & a shows, including "Girls," Kiernan helped bail out the novices on the panel, and paced show from his opening gag.

Miss Rountree and associate producer Tony Faillace wisely plan to experiment with various combos of girls before settling on a permanent—or even rotating—panel. They get A for effort on their initial try, and at least one starter rates regular status. Peggy Cass, the Agnes Gooch of Broadway's and Hollywood's "Auntie Mame," and a regular on the Jack Paar show, brought a quick Irish wit, original and fast retorts, and a down-to-earth personality to the show. The other three girls supplied the required glamor and generally managed to keep the conversational ball rolling. Helen Downey, youngest panelist (21), has a special sparkle which, given time and practice, could become effective.

For those who like their corn sparked by pretty femmes, by the cultured charm of Nancy Connors, and by the know-how and bon mot of such male guests as Walter Kiernan, this distaff skull session should have appeal.

NTA is syndicating this on videotape. Despite some formidable competition in its time slot ("To Tell the Truth," for one), this has a better than even chance for making the grade. *Flor.*

THIS IS ALICE
With Patty Ann Gerrity, Tommy Farrell, Phyllis Coates, Stephen Wootton, others; Charles Coburn, guest
Producer-Director: Sidney Salkow
Writers: Si Rose, Seaman Jacobs
30 Mins.
GREAT ATLANTIC & PACIFIC TEA, PERMA STARCH, VICK CHEMICAL, WHITE KING SOAP
NTA Film Network
(Paris & Peart, Gordon Best, Morse International, BBDO, Erwin Wasey, R&R)

Of the three half-hour programs being supplied to the 115 stations of the NTA Film Network, "This Is Alice" is the poorest. Using a child as the focal point in a situation comedy is tricky business and star Patty Ann Gerrity wasn't up to delivering the first rate performance needed to salvage the faulty script by Si Rose and Seaman Jacobs. ("Alice," "Man Without a Gun" and "How to Marry a Millionaire" were viewed Tuesday (7) on WNTA-TV, Newark.)

NTA and Sidney Salkow, the producer and director of this program, conceived of a stanza deriving its humor from the sugar-coated machinations of a bright and winningly aggressive little girl. As insurance—and perhaps to make it clear that NTA was not stooping to a program of syndicated calibre—they decided to inject a different guest star each episode to act as Miss Gerrity's foil. Though Miss Gerrity is pretty and has a crude childish energy, she was not up to remaining the legitimate center of attraction, and since the script didn't allow the more professional actors of the cast to carry on diversionary tactics, the flimsy story fell apart early.

Charles Coburn, guesting as a runaway millionaire who is mistaken for a tramp by Alice and her family, was not relaxed in his role. Tommy Farrell, as Alice's bumbling but understanding father, suggested a fair degree of comedic but the Rose-Jacobs script didn't give him sufficient opportunity to capitalize on his elastic mugg and skill in delivery. Phyllis Coates was attractive as the mother of the irritating social prodigy.

Perhaps as time goes on in this series, Miss Gerrity will be taught restraint, although the feat requires the aid of the writers. In particular, if she can be shown how to control her overactive body and subdue her precious lisp, and more room is given the other players to show their stuff, the program (with the help of w.k. guest stars) might yet get a reasonable share of the audience. *Art.*

Foreign TV Reviews

ARMS AND THE MAN
With Stanley Baker, Alan MacNaughton, Susan Maryett, Geoffrey Keen, Joanna Dunham, Ian Wallace, Ina de la Haye, Carl Duering
Writer: George Bernard Shaw
Producer: Alan Bromly
85 Mins., Sun., 8:45 p.m.
BBC-TV, from London

Of all the George Bernard Shaw plays, few have probably dated quite as badly as "Arms and the Man" and that was very much reflected in the BBC-TV presentation. The play was staged under license of the Public Trustee and Alan Bromly's production tried hard, but not always successfully, to make it a stimulating and controversial entry. It was not the sort of piece to hurt the opposition channel in the battle for ratings.

There was, inevitably, something worth listening to in the original dialog and Shaw was always a master at creating a piquant situation. In "Arms and the Man" the piquancy derived from the chance meeting between Captain Bluntschli, the "chocolate cream soldier," compelled to hide out in a girl's bedroom after his army had been routed in battle. And he just happened to choose the boudoir of Raina Petkoff, whose fiance (Major Sergius Saranoff) had led the victorious charge.

Apart from its outmoded style, the production also suffered from indifferent casting, although the individual players were good enough in themselves. Stanley Baker, a Rank contract star, rarely appeared to be at ease as the gallant major; nor was there much conviction in his wooing of a domestic. Alan MacNaughton was more believable as Bluntschli and Susan Maryott provided a quota of charm as the girl. Ian Wallace had limited opportunities as her father, and Ina de la Haye disappointed as her mother. Geoffrey Keen and Joanna Dunham, as contrasting servants, rounded off the cast. *Myro.*

RIVERSIDE ONE
With Margaret Lockwood, Trevor Howard, Kay Thompson, Sari Barahas, Jimmy Logan, Marilly Gray, The Royal Choral Society, Eric Robinson orch
Producer: Francis Essex
50 Mins., Wed., 7:30 p.m.
BBC-TV, from London

"Riverside One" appears to be BBC-TV's reply to Granada-TV's "Chelsea At Nine" series. Its basic formula of mixing both serious and light entertainment bears some resemblance to the commercial web's offering, but that's as far as the comparison goes. One of the major faults which contributed to the program's lack of success on its first airing, was that it badly needed an audience. This was clearly illustrated during a nine-minute comedy mime sketch where the silence became overpowering.

Francis Essex, one of BBC-TV's top producers, who handled this program, showed flashes of his ability from time to time, but they were too rare, and a lack of tempo and general shapelessness was the result.

The central character of the show, which will be aired fortnightly, is Margaret Lockwood. She emcees the program and the continuity of the offering rests largely upon her shoulders. On her first stint, Miss Lockwood endeavored to establish an air of informality, but in the process became too gabby. She made the mistake of overdoing the introductions and her buildups were often naive and difficult to substantiate.

The mixture of talent, which

(Continued on page 52)

Tele Follow-Up Comment

Desilu Playhouse

Desi Arnaz is in with the first of his 60-minute filmed dramas in the "Desilu Playhouse" series for Westinghouse with a good production of "Bernadette." Adapted by Ludi Claire (who also transferred the impressive "Bridge of San Luis Rey" to tv last season) from the Margaret Gray Blanton biog, "The Miracle of Bernadette," it suffers severely by comparison with the feature film of some years ago starring Jennifer Jones in the title role.

In Monday's (13) treatment over CBS-TV, the hour was reduced to hardly more than a fat synopsis from the point of the view of the important transition sequences. Everything moved much too fast, inveighing against getting at least one viewer wrapped up in Bernadette's vision of the Virgin Mary and in the curative waters of the grotto at Lourdes. Worst of all, Westinghouse compounded the injury vs. time by dividing the play into four—count 'em—four acts to sell its Laundromat.

Considering the dedicated treatment by directors Ralph Alswang and Claudio Guzman to Quinn Martin's production, and especially the radiant portrayal of the 14-year-old Bernadette by Pier Angeli, Westinghouse erred in the decision to throw in an extra stanza for its peddling stint. This is the "hard sell" that clearly runs counter to this moving Catholic play, and particularly in a week when Pope Pius XII is being mourned; not to mention that this year is the centennial of Bernadette's Vision.

Miss Angeli, in her tv debut, brings a beautiful simplicity to the role, enhanced by first-rate lensing that illumines her as she looks into the never-seen face of the Virgin Mary. There is splendid support by Marian Seldes, Bruce Gordon, Jacques Aubuchon, Abraham Sofaer, James O'Rear and Ron Soble in the principal parts. Miss Claire, in addition to adapting, had a small role as the wife of the mayor. *Trau.*

Playhouse 90

There's an inspiring, if sometimes deceptive, charm about "The Time of Your Life" that "Playhouse 90" was more than equal to in the televersion on CBS last week (9). And crackerjack players led by Jackie Gleason made it a hep and happy night for the William Saroyan Pulitzer Prizewinner. A taped job, it could have passed for "live" in anybody's livingroom, possibly excepting the few brief flashes outside the Frisco-located ginmill where the quality had less fidelity (maybe it was simulated fog on the S.F. waterfront). A. J. Russell's adaptation was painstaking in its adherence to the original stage play, Gordon Duff came through with an excellent production, and Tom Donovan's direction was ditto and even masterly in the subtle details, the movement and pace, and in the development of characterization. Robert Markell's saloon setting was perfection itself.

But most of all this seemed to be an acting romp, not only for Gleason but for the entire cast, inclusive of the bit players, behind some of the best and most homely philosophical lines Saroyan has delivered in his career as an offbeat, super-clever dramatist.

Gleason, who's shown in the past that when he's away from his straight comedy groove he can be a lulu of a thesper (pipe that timing of his which he didn't learn from The Method!), was a loveable and loving Joe, free spending inebriate with that heart of gold; Betsy Palmer was touching as the bogus burlesque stripper Kitty Duval who's real work is as a prostie; Dick York was sensitive as Tom, protege of Joe; Jack Klugman's kindly bartender was a gem, reflecting his ever growing stature as an intelligent performer; Bobby Van had a few bright moments as young Harry, the hammy but wonderful vaude hoofer; and James Barton's weather-beaten, braggart Kit Carson was, at times, in his characteristic mumbo-jumbo enhanced by downing three or four steins of beer (reminiscent of Sam Mann's trick glass with its easy-does-it froth, according to expertise from VARIETY's Lester Jacob). Add also Dina Merrill's long wistful exchange with Gleason and Bert Freed's vicious policeman.

In the other roles, Ray McHugh stood out as the "Irish" tenor newsboy with the Greek lineage, Steve Franken with a vigorous, enthusiastic bit in the jackpotting pinball sequence; Carlos Montalban as a gloomy Arab; Billy M. Greene as a lush and Terry Carter as Wesley. Even the succession of commercials peculiar to "Playhouse 90" couldn't hurt this tragicomical mood piece. (P.S.: the music was composed and conducted by Jackie Gleason.) *Trau.*

Camera Three

John McGiffert, who scripted CBS-TV's "Camera Three" during the 1956-57 period, returned Sunday (12) as new producer of the experimental sustainer. It was an affectionate 25-minute curtsy to James Thurber, gifted satirist, who has been described "as a mixture of laughing gas and deadly nightshade."

Program was titled "Thanks to Thurber" and with the loving assistance of Elliott Nugent as narrator, Bil and Cora Baird puppets and Hiram Sherman and Paula Trueman, the Sunday valentine to Thurber proved fresh and beguiling. Richard Lukin's direction also was in fine taste.

Nugent, friend of Thurber since their Ohio State college days, read passages from various Thurber tomes. His most effective bit came during the presentation of "The Last Flower," Thurber's eloquent parable of how earth man was wiped out during World War XIII leaving nothing but one man, one woman and one flower. With the assistance of the Baird puppets, the program also offered "The Critic and the Wren," an unusually fine analysis of flattery. Miss Trueman and Sherman had themselves a romp in "The Macbeth Murder Mystery," still another of Thurber's delightful sketches.

Nugent recalled there is no plaque on the house in Columbus where Thurber was born. Once, Thurber's mother walked past the house with an old lady from Fostoria, O., who was hard of hearing and Mrs. Thurber said proudly: "My son was born in that house." The old lady replied: "Why, on the Tuesday morning train, unless my sister is worse."

Maybe, they'll place a tablet on the house, now that "Camera Three" threw such an endearing bouquet at Thurber's feet. *Rans.*

U.S. Steel Hour

This was a 60-minute bore the Theatre Guild handed Barbara Bel Geddes and Jackie Cooper, two highly capable individuals in the theatre. "Mid-Summer" was a Broadway vehicle by Vina Delmar converted into a tv offering by Arthur Heineman but certainly not worth the effort on CBS-TV (8). Plot concerned itself with a young school teacher of talent who gave up his profession for the highly precarious career of vaude entertaining.

Action took place in a seedy theatrical hotel with virtually all performers portraying stock characters, the one saving grace being the light and airy performance turned in by Marilyn Segal as the daughter of the young teacher who preferred greasepaint to blackboard chalk. The youngster was particularly striking in the scene where she did the Matthew Arnold readings and answered the minister's questions regarding God, but unfortunately other characterizations were hollow and failed utterly to materialize in this dusty tribute to the call of show biz.

TV version of Miss Delmar's play was directed by her offspring, Grey Delmar. This was his first big directorial assignment but unfortunately it didn't come off.

U.S. Steel's institutional pitch on the woman's angle among its workers was effective. This was public relations selling that made good sense. *Rans.*

WAMP SWAMPED IN SERIES SHUTOUT

Pittsburgh, Oct. 14.

The radio account of the fifth game of the World Series between the Yanks and the Braves from Yankee Stadium was blacked out in this area last week when an earth-moving machine cut the WAMP-AM-FM cables from its transmitter to the studio. The station was swamped with calls and the switchboard took an awful beating until service was restored.

The break took place in the middle of the game, and telephone company repairmen had the circuit back in operation three innings later. The accident also interrupted the series broadcast on six other outlets being fed by WAMP, the NBC-o&o station here.

Nielsen's Top 10 in Britain

(Week Ending Sept. 28)

Wagon Train	(GRANADA)	74%
Twenty One	(GRANADA	
Women In Love	(AR)	
The Army Game	(GRANADA)	72%
Take Your Pick	(AR)	70%
Keep It In The Family	(ATV)	69%
Great Movies of Our Time— "One of Our Aircraft is Missing"	(ABCTV)	
Great Movies of Our Time—"Dark Passage"	(ATV)	67%
Shadow Squad—Thurs.	(GRANADA)	
Jack Hylton's Thurs. Show	(AR)	
Television Playhouse.."Honor Bright"	(ATV)	64%

British TV, Both Com'l and BBC, Goes On a Bigtime Science Kick

London, Oct. 14.

The serious and informative side of British television is being cultivated by both BBC-TV and commercial tv. In an age in which the population lives side by side with scientific achievement and science regularly makes newspaper headlines, the webs are playing their parts in keeping the viewer informed by explaining, teaching and demonstrating.

The BBC, for example, has screened complete and delicate operations in a series it ran a while back entitled "Your Life In Their Hands," and is now running a weekly 30-minute program, "Eye On Research," which shows how and why research into all manner of subjects is done.

Commercial tv, too, is making considerable contributions in this field with several programs, one of which, "New Horizon," has, by its considerable following, made Dr. J. Bronowski into one of commercial tv's most talked about and popular personalities.

A new fortnightly BBC-TV series, "Science Is News," will make its bow on Thursday (16). During the program's 30 minutes it will set out to bring to the viewer the latest scientific developments in physics, medicine and industry. On the same evening another program series entitled "You Take Over," will make its initial appearance. This show will deal with different occupations as seen through the eyes of the worker. The first will show an air traffic controller's job with the camera as his eyes.

Nature study is another sphere in which the BBC has devoted quite a lot of attention. In several past series it has set out to show animal life in different parts of the globe, and at the moment BBC staffer David Attenborough, brother of actor Richard Attenborough, is on a jaunt complete with camera crew, to film a new series in the "Travellers Tales" skein. In the field of hard data, the state web is also represented with a program entitled "Facts and Figures," which is aired irregularly but seldom misses the chance at least once a month to present, via graphs and charts, information on a varied assortment of topics.

During its normal run of programming each week, the BBC presents a smattering of science in several other offerings, such as "Panorama," which recently spotlighted the rocket to the moon attempts. Its five days a week 45-minute magazine offering, "Tonight," is also often a vehicle for scientific investigation and reporting.

Over on the other channel scientific activity is given plenty of air time. Dr. Bronowski's weekly 30-minute program, originating from Associated-Rediffusion, sets out to explain some of the wonders of science and living. This program has probably done more to bring science to the masses than any other offering despite its 10:15 p.m. slot. In his current series Dr. Bronowski is setting out to suggest new ways of understanding the world in which we live.

Another show which demonstrates the effectiveness of certain branches of science is Associated TeleVision's "I Hear: I See," which made its first appearance some months back as an experiment and has now returned to the schedules in a regular slot because of the interest it created. This program has a panel of experts deciding the physical appearance, age and occupation by listening to the voice of a concealed person.

In a 5 p.m. slot is Granada-TV's Canadian import, "The Living Sea," in which Dr. Ian McTaggart Cowan explores the ocean bed, while A-R's weekly "People In Trouble" has recently been spotlighting afflictions such as stuttering, and poliomyelitis and their cures and treatment. On Sunday afternoons ATV is airing "It Can Happen Tomorrow," which sets out to forecast the progress of science within the next 20 years.

The BBC has long fostered the policy of presenting science to the peoples under many and various guises and also as outright scientific programs. One of the former which dealt with archaeology entitled "Animal, Vegetable and Mineral," became a top rating BBC offering, which demonstrated that there was a large percentage of the viewing public who wanted to know how things worked, what they were and how they came about. Commercial tv has chipped in with its contributions in this field and is also doing notable work and at the same time pulling in the audiences. It, too, is presenting the facts in many ways. One example is the popularity of the long running "Emergency—Ward 10" series which deals with life in a British hospital and combines romance with medical science.

HOWARD COLEMAN SHIFTS TO LANSING

Chicago, Oct. 14.

Howard Coleman, former WMAQ program manager who got caught in the NBC cutbacks locally, joins WJIM-WJIM-TV in Lansing, Mich., on Nov. 1 as administrative assistant to general manager Harold Gross. Gross is prez of Gross Telecasting Corp., whose only properties to date are the Lansing stations.

WJIM-TV is a CBS-TV basic affiliate which also carries some NBC and ABC programming. The radio outlet is an NBC affil.

For nearly two months, after his departure from WMAQ, Coleman had been working on a special short-term project at the J. Walter Thompson agency here.

Kortner, Claman Added As 'Pursuit' Producers

Hollywood, Oct. 14.

CBS-TV has added two more producers to the hourlong Wednesday night "Pursuit" stanza, with Peter Kortner and Julian Claman joining Alfred Russell and Eva Wolas as rotating producers under exec producer Norman Felton.

Russell is doing the first four and Miss Wolas the following quartet, but the rotating pattern has not been set beyond that, nor have the number each will do.

Ed Bunker Upped

Edmund C. Bunker is the new veep and general sales manager of CBS Network Sales, reporting to Thomas H. Dawson, veep in charge of network sales. Bunker was previously veep and director of affiliate relations.

Carl S. Ward, national manager of affiliate relations, succeeds Bunker.

WJAR-TV's Commie Series

Providence, Oct. 14.

A history-making tv presentation is underway by WJAR-TV of a series of telecasts, filmed and live of "The Philosophy of Communism" starting Oct. 20 under the direction of Father John F. Reid, O. P., asst. prof. of philosophy in the School of Adult Education of Providence College. Series will continue through Nov. 23 and, for the first time, is an accredited college course.

Father Reid will deliver the lecture and will present interviews, some on film, with such varied personalities as Boris Krylov, Minister of Cultural Affairs of the Russian Embassy; Marion B. Folsom, former Secretary of Health, Education and Welfare; Josip de Franceski of the Jugo-Slavian Embassy and chairman John C. Doerfer of the FCC, among others.

Other Webs Rally To CBS Cause As Reds Shut Bureau

Aftermath of "Playhouse 90's" production of "The Plot to Kill Stalin" on CBS-TV was the Soviet Government's order to CBS to expulsion of correspondent Paul Niven.

In the past, such behaviour on the part of foreign governments toward American broadcasters usually brought forth little if no sympathy from rival webs. In this instance, there were unanimous blasts from opposition networks to the USSR's action in blacking out CBS News' coverage in Moscow.

The CBS news bureau was opened in Moscow in 1955 by Daniel Schorr. Schorr was unable to return some months ago, when the Russians refused him a reentry permit. After "The Plot to Kill Stalin" was presented in which Khrushchev was shown preventing a USSR official from giving medical aid to Stalin near death, the Foreign Ministry's Press Dept. ordered the shutdown of the CBS office. Moscow made no specific complaint against Niven but recalled his accreditation.

Sig Mickelson, veep of CBS Inc. and general manager of CBS News, protested the expelling of Niven and said the USSR had again violated the principles of mutual understanding. "The injury to CBS News is less than the injury to the American Public because this action destroys one more channel in the flow of first-hand information from the USSR," he said.

William R. McAndrew, veep of NBC News, also urged the State Dept. to protest the Soviet's closing of the CBS News Bureau. Chet Huntley, NBC-TV commentator, took the Soviet government to task. "To punish a tv news dept.

(Continued on page 53)

Top Talent Lined Up For 'Celebrity Parade'

Eighth annual "Celebrity Parade for Cerebral Palsy," slated for the weekend beginning at 11 p. m. Saturday (18) on WOR-TV, N. Y., has corralled a wide array of show biz talent.

Roster includes: Morey Amsterdam, Ed Begley, Martin Block, Connee Boswell, Bennet Cerf, Alan Dale, Georgia Gibbs, Burl Ives, Eva Gabor, Candy Jones, Jan Murry, Arnold Stang, Dorothy Sarnoff, Jack Paar, Joe E. Lewis, Mike Wallace and Lowell Thomas. Tony Cabot and his orchestra will supply the music.

Nabisco's 'Uncle Al'

Nabisco inked for a third sponsorship of a new daytime Saturday telecast by ABC-TV. "Uncle Al," a kid stanza fed by WCPO, Cincinnati, premieres in the web's 11-to-noon slot on the 18th, with Nabisco beginning its bankrolling as of Nov. 1.

A daytime Saturday deal to air Soupy Sales, a comedian who works out of WXYZ, ABC's Detroit owned & operated station, fell through just prior to the Nabisco deal on "Uncle Al." Sales was set for the noon-to-1 anchorage, but ABC gave no reason for squelching the deal.

'Absentee Landlords' Hit by Chi Mayor as Live Program Sluff Becomes a Political Football

By LES BROWN

Chicago, Oct. 14.

The fuse is afire on the charges the Chicago AFTRA chapter hurled at the networks a week ago for their alleged discriminatory practices at the Windy City's three o&o stations. Just when the local trade made up its mind that the local outpost of the American Federation of Television and Radio Artists had sent the FCC a dud, they found out that it was an old fashioned time-bomb loaded with high explosives.

For, after all, this is an election year, and the politicos of this state and municipality have proven most willing to carry the ammunition all the way, if it doesn't get there by itself. For them it's a natural, a clear cut issue as the AFTRA complaint depicts it: outside interests, namely the networks in New York, are on the make for Chicago's money—it being the nation's second largest market; and, in milking their own stations for the gold, are robbing the town of a broadcast culture of its own.

So today, the preservation of live local programming is Topic One in the toddlin' town trade—anything to keep the Federals from the door.

The developments, in a week, have been headspinning:

ITEM: Following Illinois Senator Paul Douglas' irascible telegram to Gen. David Sarnoff last week, demanding expression of the midwest point of view on the airwaves, Congressman Sidney R. Yates got into the act with a pointed wire to the FCC requesting public hearings on the question of WNBQ's license renewal. Yates accused the station of failing to fulfill its obligation of community service and asked for an opportunity to testify.

(WNBQ and NBC come in for the lion's share of the harassment because of a recent mopup of live programs at the o&o, following a shakeup of command.)

'Absentee Landlords'

ITEM: Richard J. Daley, Mayor of Chicago, surprised a Broadcast Advertising Club gathering last Tuesday by digressing from one of his standard sugary peptalks about the glories of the Windy City to slam the "absentee landlords" of the Chicago stations. After praising Chi's radio and tv contributions of the past, Daley snapped the local trade panjandrums to awakedness with the remark, "It is the responsibility of the radio and tv industry to give opportunity to the technicians and to give voice and expression to the talent, culture and dreams of these Americans, without whose support and purchases in the local community the networks would fade from the American scene like vaudeville and the nickelodeon."

Daley said he too had wired the chairman of the FCC to investigate the facts re the elimination of local programming. Daley's speech was broadcast on WCFL and rebroadcast this past weekend on WGN.

ITEM: All the noise, especially that made by the local press, has set the stations to boasting about their live programming, reflected in the boilerplate released by the press departments. WBKB, for one, added three nightly weathercasts this week and formally apologized to the press for bringing up a meteorologist from Dallas to do the programs. "If we could have found a Chicagoan to interpret weather on radar," the station chieftain said, "we'd have used him."

ITEM: Lloyd Yoder, new veepee in charge of the NBC o&o's, finally broke his silence after taking three weeks of abuse for his purge of live programs on WNBQ. Said Yoder: "The changes were made with only one thought in mind: to offer programs of more appeal to more members of the Chicago viewing audience. I have come to Chicago with the firm intention of making the city my home. There will be no 'absentee' management at WNBQ." Yoder reiterated his early explanation that the sloughed programs had virtually no audience compared with competing shows, indicating that they were not of great interest to Chicago audiences.

ITEM: News analyst Clifton Utley, who won this year's Peabody Award and whose five minute strip got dumped on WNBQ to make room for more Jack Paar, eloquently supported the management viewpoint on his swan song last week. Said he: "If other types of programs command bigger audiences than this, as they unquestionably do, then it is extremely difficult to insist that the proprietor of a tv station be content with less than the maximum audience he can command. For on that depends his income."

ITEM: Utley, over the weekend, got a new berth on WNBQ, his nightly stint expanded to 10 minutes. He replaces newscaster Len O'Connor, who remains on staff and for whom, the station indicated, it would try to pry open a new slot. Probably this will be in Clint Youle's adjacent period. Youle's six-figure contract expires early in 1959 and is a cinch not to be renewed. Incidentally, WNBQ promised to find a new spot for Utley when his old stanza was booted, so it was not bowing to recent public protest in reinstating him at night.

Remains to be seen now what the o&o stations will be doing to head the FCC off at the pass and to quell the uprising of politician outrage. Or maybe they are waiting for the fire to get hotter.

Like political platforms before elections, the early promises of a station seeking a license sometimes comes back to haunt them. F'rinstance, it's recalled in many circles how elaborately WBBM-TV, the CBS station, appealed for its right to Channel 2 back in 1953. Jack Van Volkenburg, then prez of the Columbia network, assured the FCC of "as many as 12 hours of week of network programs in Chicago."

H. Leslie Atlass, veepee in charge of the station, said that if WBBM-TV had a license and good studio facilities it would maintain a stock company of 30 or 40 actors all working on the beltline of originations for CBS-TV.

Around three years ago, WBBM-TV created and moved into the best studio facilities in town. Last year it lost the last of its network shows. Never did get up to 12 hours a week.

B'cast Engineers Union Again Slapped Down In CBS Lighting Dispute

Washington, Oct. 14.

The Radio and Television Broadcast Engineers Union has again been slapped down in its dispute with CBS over operation of lights for remote television pickups.

The National Labor Relations Board ordered the union to stop inducing CBS employes to strike because of the web's assignment of the lighting work to members of the Theatrical Stage Employes local.

The jurisdictional wrangle arose out of the scheduled telecasting of the Antionette Perry Awards at the Waldorf Astoria in New York April, 1957. CBS gave the lighting assignments to the stage hands, and the technicians thereupon refused to do the show.

The NLRB later that year found that CBS was not obliged under its contracts to give either the stage hands or the technicians exclusive rights to perform the remote lighting dutiees. Furthermore, by inducing the Perry Award walkout, the Broadcast Engineers had violated Taft-Hartley's prohibition of jurisdictional strikes, the Board held.

The Engineers denied any unfair labor practices and contended it had been unable to develop its case fully at the NLRB hearings. As a result, the NLRB General Counsel issued a new complaint alleging that the Engineers local had refused to comply with the Board's findings.

"The CBS Television Network commands 6% larger average nighttime audiences than last year; 27% larger than the second network; 29% larger than the third*... reaches the largest audiences 5 out of 7 nights a week*... broadcasts 6 of the top 10 nighttime programs*... delivered 7 of the 10 biggest audiences for new** program premieres..."

*Trendex, Oct. 1-7
**Trendex, Sept. 6-Oct. 7

(Multi-City Arbitron in general agrees with Trendex, but credits the CBS Television Network with bigger audiences, bigger leads over other networks, and 7 of the top 10)

You can draw any number of conclusions from the earliest reports on the new season, and each of them would make a delightful success story about the CBS Television Network.

You could say the audiences for the Network's programs are larger this year because the total television audience has grown.

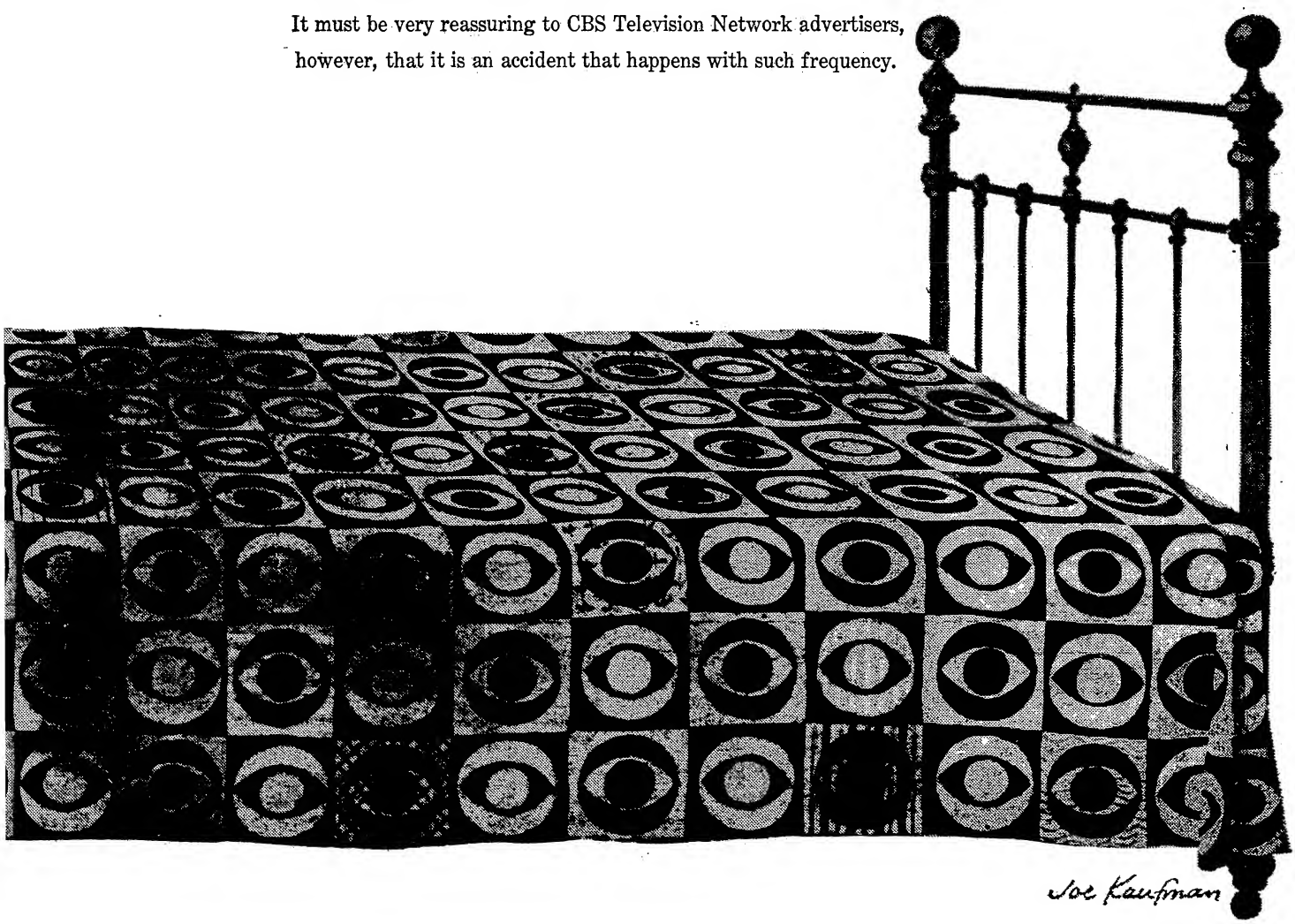
You could say the reports are the result of sound program planning coupled with an unprecedented drive to make the audience aware of the Network's program schedule.

You could say the Network is merely reaping the rewards of a long-established reputation for creative program leadership and that the audience tunes first to its programs out of sheer habit.

You could also say it is far too early in an intensely competitive season to spot a decisive trend in network leadership.

Or you can call it all a happy accident.

It must be very reassuring to CBS Television Network advertisers, however, that it is an accident that happens with such frequency.



VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

PHILADELPHIA

Stations: WCAU, WFIL, WRCV, WVUE. TV Homes: 1,198,900. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Miss America Pageant (Sat. 10:00-12:00 Midnight)	WCAU	38.0
2.	Tales of Wells Fargo (Mon. 8:30-9)	WRCV	25.9
3.	Alfred Hitchcock (Sun. 9:30-10:00)	WCAU	25.5
3.	I've Got A Secret (Wed. 9:30-10:00)	WCAU	25.5
4.	I Love Lucy (Mon. 9:00-9:30)	WCAU	24.9
5.	G. E. Theatre (Sun. 9:00-9:30)	WCAU	24.5
6.	Steve Allen (Sun. 8:00-9:00)	WRCV	23.2
6.	What's My Line (Sun. 10:30-11:00)	WCAU	23.2
7.	Undercurrent (Fri. 10:00-10:30)	WCAU	22.9
8.	Playhouse 90 (Thurs. 9:30-11:00)	WCAU	22.8

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 6:00-7:00)	WFIL	20.2
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WFIL	18.5
3.	*American Bandstand (M-F 2:30-5)	WFIL	18.4
4.	†News-Facenda (M-F 11:00-11:15)	WCAU	12.7
5.	*Price Is Right (M-F 11-11:30 a.m.)	WRCV	12.2
6.	*Search Tomorrow (M-F 12:30-12:45)	WCAU	11.6
7.	*Guiding Light (M-F 12:45-1:00)	WCAU	11.5
7.	†News-Leonard (M-F 11:00-11:15)	WRCV	11.5
8.	†World's Best Movies (M-F 10:45-Signoff)	WFIL	11.4
9.	*Concentration (M-F 11:30-12 Noon)	WRCV	10.6

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Popeye (Mon.-Sat. 6:00)	WFIL	AAP	19.5	67
2.	Honeymooners (Tues. 7:00)	WRCV	CBS	14.5	45
2.	Mike Hammer (Tues. 10:30)	WCAU	MCA	14.5	32
3.	Popeye (Sat. 7:00)	WFIL	AAP	12.9	40
4.	Highway Patrol (Tues. 10:30)	WRCV	Ziv	12.5	28
4.	Star Performance (Sat. 7:00)	WCAU	Official	12.5	38
5.	Silent Service (Sun. 6:30)	WFIL	CNP	12.2	35
5.	Whirlybirds (Wed. 7:00)	WCAU	CBS	12.2	41
6.	Frontier Doctor (Thurs. 7:00)	WCAU	HTS	11.9	35
6.	Harbor Command (Fri. 7:00)	WCAU	Ziv	11.9	41
7.	Death Valley Days (Mon. 7:00)	WRCV	U. S. Borax	11.5	36
7.	Gray Ghost (Mon. 7:00)	WCAU	CBS	11.5	36
8.	State Trooper (Thurs. 7:00)	WRCV	MCA	11.2	33
9.	Jungle Jim (Sun. 11:30 a.m.)	WCAU	Screen Gems	10.9	46
10.	Mr. District Attorney (Fri. 7:30)	WCAU	Ziv	10.5	33
11.	Sky King (Sat. 6:00)	WCAU	Nabisco	10.2	34
12.	Official Detective (Sat. 6:30)	WCAU	NTA	9.9	38
13.	Boots & Saddles (Wed. 10:30)	WRCV	CNP	9.2	22
13.	Ellery Queen (Tues. 10:00)	WFIL	TPA	9.2	18
14.	Annie Oakley (Sat. 5:30)	WCAU	CBS	8.9	33

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Sky King	WCAU	10.2
TV Newsreel	WFIL	8.7
News-John Daly	WFIL	9.0
Highway Patrol	WRCV	12.5
Star Performance	WCAU	12.5
Mike Hammer	WCAU	14.5
Popeye	WFIL	12.9
Baseball	WRCV	17.0
Outlook	WRCV	10.7
Falcon	WRCV	8.5
State Trooper	WRCV	11.2
TV Newsreel	WFIL	8.7
News-John Daly	WFIL	9.0
Gray Ghost	WCAU	11.5
Death Valley Days	WRCV	11.5
Frontier Doctor	WCAU	11.9
Bertie-Bunyip	WRCV	8.9
Rin Tin Tin	WFIL	14.2
Popeye	WFIL	12.5
Farmer Al Falfa	WFIL	9.9
Boxing	WFIL	15.4
Bid 'n' Buy	WCAU	15.9
Cartoons	WFIL	8.7
News & Wea.	WFIL	7.0

WASHINGTON

Stations: WMAL, WRC, WTOP, WTTG. TV Homes: 511,000. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Miss America Pageant (Sat. 10:00-12:00 Midnight)	WTOP	33.0
2.	G. E. Theatre (Sun. 9:00-9:30)	WTOP	27.9
3.	Alfred Hitchcock (Sun. 9:30-10:00)	WTOP	26.5
3.	Tales of Wells Fargo (Mon. 8:30-9)	WRC	26.5
4.	Restless Gun (Mon. 8:00-8:30)	WRC	26.2
4.	Have Gun Will Travel (Sat. 9:30-10)	WTOP	26.2
5.	Twenty One (Mon. 9:00-9:30)	WRC	25.5
6.	What's My Line (Sun. 10:30-11:00)	WTOP	24.5
7.	Wyatt Earp (Tues. 8:30-9:00)	WMAL	23.2
8.	Alcoa Theatre (Mon. 9:30-10:00)	WRC	22.2
8.	Real McCoys (Thurs. 8:30-9:00)	WMAL	22.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†11 O'Clock Report (M-F 11-11:15)	WTOP	10.6
2.	†Milt Grant (M-F 5:00-6:15)	WTTG	10.5
3.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WMAL	10.4
4.	*Guiding Light (M-F 12:45-1:00)	WTOP	10.3
5.	*Search Tomorrow (M-F 12:30-12:45)	WTOP	10.2
6.	*Love of Life (M-F 12:00-12:30)	WTOP	9.8
6.	*Price Is Right (M-F 11-11:30 a.m.)	WRC	9.8
7.	*Who Do You Trust (M-F 3:30-4:00)	WMAL	9.7
8.	†News, Wea. (W-F 11:00-11:15)	WTTG	9.3
8.	†Ranger Hal (M-F 8:00-9:45 a.m.)	WTOP	9.3

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Mon. 7:00)	WRC	U. S. Borax	16.5	48
2.	Sheriff of Cochise (Thurs. 7:00)	WRC	NTA	13.5	37
3.	Highway Patrol (Sat. 7:00)	WTOP	Ziv	12.9	42
4.	26 Men (Sun. 6:30)	WMAL	ABC	12.5	45
5.	Jungle Jim (Sun. 4:00)	WMAL	Screen Gems	11.5	34
5.	Sea Hunt (Fri. 10:30)	WMAL	Ziv	11.5	24
5.	Silent Service (Sun. 7:00)	WMAL	CNP	11.5	30
6.	Mike Hammer (Tues. 10:30)	WRC	MCA	11.2	36
7.	Big Story (Tues. 9:30)	WTTG	Official	10.9	22
8.	Honeymooners (Tues. 7:00)	WRC	CBS	9.5	30
8.	Reader's Digest (Tues. 8:00)	WTTG	Telestar	9.5	20
8.	Science Fiction Theatre (Sun. 6:00)	WMAL	Ziv	9.5	39
8.	Topper (Wed. 9:30)	WMAL	Telestar	9.5	17
8.	White Hunter (Thurs. 7:00)	WTTG	Telestar	9.5	26
9.	Annie Oakley (Fri. 7:00)	WTOP	CBS	9.2	28
9.	Sherlock Holmes (Mon. 7:30)	WTTG	Guild	9.2	22
9.	Sherlock Holmes (Fri. 7:00)	WTTG	Guild	9.2	28
10.	Mr. District Attorney (Tues. 10:00)	WTTG	Ziv	9.0	23
11.	Gangbusters (Tues. 7:00)	WTTG	RKO	8.9	28
11.	Martin Kane (Wed. 10:30)	WRC	Ziv	8.9	21
11.	San Francisco Beat (Wed. 7:00)	WTTG	CBS	8.9	33

O. S. S.	WTTG	7.5
White Hunter	WTTG	9.5
Grand Ole Opry	WTTG	8.2
Inner Sanctum	WTTG	5.9
Baseball	WTTG	9.9
Boxing	WRC	15.0
Post Fight Beat	WRC	13.3
Lassie	WTOP	14.5
Wrestling	WMAL	7.5
Bob Cummings	WRC	17.2
Gangbusters	WTTG	8.9
Sugarfoot	WMAL	18.5
Meet The Press	WRC	5.9
Kraft Mystery Theatre	WRC	18.5
Sheriff of Cochise	WRC	13.5
Sherlock Holmes	WTTG	9.2
Haggis Baggis	WRC	17.5
Annie Oakley	WTOP	9.2
Californians	WRC	14.5
Honeymooners	WRC	9.5
Circle Theatre	WTOP	17.2
7:00 Final	WMAL	6.7
News-John Daly	WMAL	6.4

MILWAUKEE

Stations: WISN, WITI, WTMJ, WXIX. TV Homes: 298,000. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Father Knows Best (Wed. 7:30-8:00)	WTMJ	30.0
2.	Bob Cummings (Tues. 8:30-9:00)	WTMJ	29.5
2.	Restless Gun (Mon. 7:00-7:30)	WTMJ	29.5
3.	Tales of Wells Fargo (Mon. 7:30-8)	WTMJ	28.9
4.	Chevy Show (Sun. 8:00-9:00)	WTMJ	28.8
5.	Steve Allen (Sun. 7:00-8:00)	WTMJ	28.3
6.	Thin Man (Fri. 8:30-9:00)	WTMJ	27.0
7.	Californians (Tues. 9:00-9:30)	WTMJ	25.2
7.	Maverick (Sun. 6:30-7:30)	WISN	25.2
7.	M. Squad (Fri. 8:00-8:30)	WTMJ	25.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†Wea., News (M-F 10:00-10:15)	WTMJ	16.8
2.	*NBC News (M-F 6:15-6:30)	WTMJ	11.8
3.	†News, Wea. (M-F 6:00-6:15)	WTMJ	11.7
4.	*Mickey Mouse Club (M-F 5:30-6:00)	WISN	10.8
5.	†Amos 'n' Andy (M-F 6:00-6:30)	WXIX	10.0
6.	†Gretchen Colnik (T, Th 4:00-4:15)	WISN	9.8
6.	*Price Is Right (M-F 10-10:30 a.m.)	WTMJ	9.8
7.	†Deadline 12 (M-F 10:00-10:15)	WISN	9.6
8.	†Uncle Hugo (M-F 4:00-5:00)	WISN	8.9
9.	†Big Movie (M-F 10:15 Signoff)	WISN	8.6
9.	*Concentration (M-F 10:30-11:30 a.m.)	WXIX	8.6

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	State Trooper (Tues. 9:30)	WTMJ	MCA	25.5	55
2.	Whirlybirds (Sun. 9:30)	WTMJ	CBS	24.0	40
3.	Boots and Saddles (Thurs. 8:00)	WTMJ	CNP	23.2	43
4.	Harbor Command (Thurs. 9:30)	WTMJ	Ziv	19.5	38
5.	Douglas Fairbanks (Wed. 9:30)	WTMJ	ABC	14.7	28
6.	Code 3 (Wed. 9:30)	WITI	ABC	11.7	23
7.	Kingdom of the Sea (Mon. 9:30)	WISN	Guild	11.3	22
8.	Sheriff of Cochise (Fri. 9:30)	WISN	NTA	11.2	25
8.	Star Performance (Sat. 8:00)	WXIX	Official	11.2	21
9.	Badge 714 (Wed. 9:00)	WITI	CNP	10.5	19
9.	Scotland Yard (Fri. 9:00)	WISN	ABC	10.5	20
10.	African Patrol (Tues. 10:15)	WTMJ	Gross-Krasne	10.4	37
11.	Amos 'n' Andy (Mon.-Fri. 6:00)	WXIX	CBS	10.0	30
12.	Frontier (Mon. 8:00)	WITI	CNP	9.9	18
13.	Reader's Digest (Mon. 10:15)	WISN	Telestar	9.7	29
14.	Dr. Hudson (Tues. 9:00)	WITI	MCA	9.5	19
14.	Last of the Mohicans (Sun. 5:30)	WTMJ	TPA	9.5	26
14.	Star Performance (Tues. 9:30)	WXIX	Official	9.5	20
15.	Annie Oakley (Sun. 6:00)	WTMJ	CBS	9.2	27
16.	Soldiers of Fortune (Sun. 5:30)	WITI	MCA	9.0	25

Star Performance	WXIX	9.5
What's My Line	WXIX	19.2
Andy Williams	WISN	14.5
Playhouse 90	WXIX	15.5
Boxing	WISN	13.2
Douglas Fairbanks	WTMJ	14.7
Suspicion	WTMJ	21.5
Boxing	WTMJ	20.0
Industry on Parade	WTMJ	17.3
Lawrence Welk	WISN	20.2
It Could Be You	WTMJ	20.9
Boxing	WTMJ	24.5
Big Movie	WISN	6.2
Late Show	WXIX	6.2
News, Wea.	WTMJ	11.7
NBC News	WTMJ	11.8
I Love Lucy	WXIX	18.5
Big Movie	WISN	9.2
Californians	WTMJ	25.2
Air Power	WXIX	9.5
State Trooper	WTMJ	25.5
Lassie	WXIX	13.5
Last of the Mohicans	WTMJ	9.5
Air Power	WXIX	9.5

PROVIDENCE

Stations: WJAR, WPRO. TV Homes: 198,500. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Miss America Pageant (Sat. 10:00-12 Midnight)	WPRO	41.2
2.	Tales of Wells Fargo (Mon. 8:30-9)	WJAR	36.3
3.	Alfred Hitchcock (Sun. 9:30-10:00)	WPRO	35.3
3.	Destiny (Fri. 8:30-9:00)	WPRO	35.3
4.	Ed Sullivan (Sun. 8:00-9:00)	WPRO	34.8
5.	Restless Gun (Mon. 8:00-8:30)	WJAR	34.3
6.	Playhouse 90 (Thurs. 9:30-11:00)	WPRO	32.3
7.	G. E. Theatre (Sun. 9:00-9:30)	WPRO	31.3
8.	Perry Mason (Sat. 7:30-8:30)	WPRO	30.6
9.	I've Got A Secret (Wed. 9:30-10:00)	WPRO	30.0

TOP TEN MULTI-WEEKLY SHOWS

1.	†Esso Reporter (M-F 11:00-11:15)	WJAR	20.2
2.	†Salty Brines Shack (M-F 6:00-6:30)	WPRO	19.6
3.	*CBS News (M-F 6:45-7:00)	WPRO	15.1
4.	†News, Wea. (M-F 11:00-11:15)	WPRO	14.9
5.	†News, Sports, Wea. (M-F 6:30-6:45)	WPRO	14.8
6.	*Mickey Mouse Club (M-F 5:30-6:00)	WPRO	13.9
7.	†Big Show (T-F 11:15 Signoff)	WJAR	10.5
8.	*Jack Paar Show (M-F 11:15-Signoff)	WPRO	10.1
9.	*Search Tomorrow (M-F 12:30-12:45)	WPRO	9.8
10.	*Guiding Light (M-F 12:45-1:00)	WPRO	9.7

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Mon. 7:00)	WJAR	U. S. Borax	24.5	68
2.	Honeymooners (Thurs. 7:00)	WPRO	CBS	19.8	55
3.	Harbor Command (Sat. 7:00)	WPRO	Ziv	19.3	51
4.	Dr. Hudson's Secret Jour. (Tues. 7)	WPRO	MCA	18.8	51
5.	Highway Patrol (Tues. 10:30)	WJAR	Ziv	18.3	54
5.	Union Pacific (Tues. 7:00)	WJAR	CNP	18.3	49
6.	Sword of Freedom (Wed. 7:00)	WPRO	Official	17.8	51
7.	Silent Service (Wed. 7:00)	WJAR	CNP	17.3	49
8.	Star Performance (Tues. 10:30)	WPRO	Official	15.3	46
9.	Annie Oakley (Fri. 6:30)	WJAR	CBS	14.8	51
10.	Twenty Six Men (Sun. 7:00)	WJAR	ABC	12.8	35
11.	Popeye (Sat. 8:00 a.m.)	WPRO	AAP	10.0	71
12.	Topper (Mon.-Fri. 9:15 a.m.)	WPRO	Telestar	8.0	74
13.	Kingdom of the Sea (Sat. 5:30)	WPRO	Guild	7.8	52
14.	Mr. District Attorney (M-F 1:00)	WPRO	Ziv	6.9	50
15.	American Legend (Sun. 1:00)	WPRO	Official	6.8	69

Political	WPRO	9.5
Looking at Iceland	WPRO	13.5
Disneyland	WJAR	16.3
Tombstone Territory	WJAR	18.8
Union Pacific	WJAR	18.3
Star Performance	WPRO	15.3
Dr. Hudson	WPRO	18.8
Silent Service	WJAR	17.3
Sword of Freedom	WPRO	17.8
Highway Patrol	WJAR	18.3
News, Sports, Wea.	WPRO	14.0
CBS News	WPRO	14.5
Lassie	WPRO	24.0
Hippity Hop	WJAR	5.3
World Around Us	WJAR	2.2
Hippity Hop	WJAR	3.4
Get Set Go	WJAR	7.3
Jay Kroll Show	WJAR	6.8
Animal Hunter	WJAR	3.0

(Continued on page 44)

McINTIRE PACKS A MIGHTY WALLOP IN "THE NAKED CITY"!

"John McIntire will be as big as Jack Webb... James Franciscus will be as big as Ben Alexander!"
Knickerbocker News, Albany

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VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

(Continued from page 42)

BOSTON

Stations: WBZ, WHDH, WNAC. TV Homes: 878,100. Survey Dates: 4 Weeks Ending September 14, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WNAC	37.5
2.	Best of Groucho (Thurs. 8:00-8:30)	WBZ	31.2
2.	Playhouse 90 (Thurs. 9:30-11:00)	WNAC	31.2
3.	Father Knows Best (Wed. 8:30-9:00)	WBZ	30.9
4.	I've Got A Secret (Wed. 9:30-10:00)	WNAC	30.5
5.	Wagon Train (Wed. 7:30-8:30)	WBZ	29.8
6.	Alfred Hitchcock (Sun. 9:30-10:00)	WNAC	29.5
7.	Restless Gun (Mon. 8:00-8:30)	WBZ	29.2
7.	Tales of Wells Fargo (Mon. 8:30-9)	WBZ	29.2
8.	Bob Crosby (Sat. 8:00-9:00)	WBZ	28.8

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News, Wea. (M-F 6:45-7:00)	WBZ	18.9
2.	†Boston Movietime (M-F 5:15-6:45)	WBZ	18.6
3.	†News, Wea. (M-F 11:00-11:15)	WBZ	16.7
4.	†Amos 'n' Andy (M-F 5:00-5:30)	WNAC	13.7
5.	*Search Tomorrow (M-F 12:30-12:45)	WNAC	13.0
6.	*Guiding Light (M-F 12:45-1:00)	WNAC	12.8
7.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WHDH	12.6
7.	†Late News (M-F 11:00-11:15)	WNAC	12.6
8.	†Record Shop Hop (M-F 4:45-5:15)	WBZ	12.5
9.	*Mickey Mouse Club (M-F 5:30-6:00)	WNAC	12.3

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Honeymooners (Sat. 10:30)	WNAC	CBS	26.2	52
2.	Whirlybirds (Tues. 7:00)	WBZ	CBS	25.5	63
3.	Highway Patrol (Sat. 7:00)	WBZ	Ziv	24.4	57
4.	Frontier Doctor (Thurs. 7:00)	WBZ	HTS	22.5	55
5.	Official Detective (Mon. 7:00)	WBZ	NTA	20.5	53
5.	Silent Service (Fri. 7:00)	WBZ	CNP	20.5	49
6.	Harbor Command (Sun. 7:00)	WNAC	Ziv	19.9	43
7.	State Trooper (Sun. 10:30)	WNAC	MCA	19.2	45
7.	26 Men (Sun. 7:00)	WBZ	ABC	19.2	42
8.	Sheriff of Cochise (Sun. 6:30)	WNAC	NTA	18.2	49
9.	Annie Oakley (Sun. 5:00)	WNAC	CBS	17.9	48
10.	Frontier (Fri. 10:30)	WNAC	CNP	17.5	37
10.	Our Miss Brooks (Fri. 7:30)	WNAC	CBS	17.5	39
11.	Abbott & Costello (Sun. 4:30)	WNAC	Sterling	16.5	40
11.	San Francisco Beat (Wed. 7:30)	WNAC	CBS	16.5	30
11.	Tugboat Annie (Wed. 7:00)	WBZ	TPA	16.5	43
12.	Studio 57 (Mon. 10:30)	WBZ	MCA	15.0	36
13.	Badge 714 (Fri. 7:00)	WNAC	CNP	15.5	37
13.	Martin Kane (Sun. 5:30)	WNAC	Ziv	15.5	40
14.	Federal Men (Wed. 10:30)	WBZ	MCA	14.5	30
14.	Men of Annapolis (Sun. 6:00)	WNAC	Ziv	14.5	43

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Hollywood's Best	WBZ	16.5
Finast on Main St.	WNAC	9.0
Patti Page	WNAC	9.7
Lassie	WNAC	15.5
Shades and Sizes	WNAC	9.7
Patti Page	WNAC	10.3
Dr. Hudson	WNAC	11.5
Badge 714	WNAC	15.5
26 Men	WBZ	19.2
Hollywood's Best	WBZ	14.5
Harbor Command	WNAC	19.9
Movie	WBZ	13.5
Baseball Corner	WHDH	11.5
Boxing	WBZ	17.7
Big Game	WBZ	14.5
Sports Corner	WHDH	15.0
Hook, Line & Sinker	WHDH	13.3
Wagon Train	WBZ	29.2
Joseph Mulhern	WNAC	14.7
Patti Page	WNAC	15.0
Sea Hunt	WHDH	14.2
Silent Service	WBZ	20.5
Movie	WBZ	12.5
Circle Theatre	WNAC	17.5
Movie	WBZ	12.5

SAN FRANCISCO

Stations: KGO, KPIX, KRON, KTVU. TV Homes: 817,700. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Boxing (Fri. 7:00-7:45)	KRON	33.1
2.	Miss America Pageant (Sat. 9-11:00)	KPIX	32.2
3.	Post Fight Beat (Fri. 7:45-8:00)	KRON	29.3
4.	Playhouse of Stars (Fri. 8:30-9:00)	KPIX	23.2
5.	Phil Silvers (Fri. 8:00-8:30)	KPIX	22.9
5.	Tales of Wells Fargo (Mon. 8:30-9)	KRON	22.9
6.	Ed Sullivan (Sun. 8:00-9:00)	KPIX	22.5
6.	Have Gun Will Travel (Sat. 8:30-9)	KPIX	22.5
6.	Restless Gun (Mon. 8:00-8:30)	KRON	22.5
7.	Steve Allen (Sun. 8:00-9:00)	KRON	21.5
7.	Thin Man (Fri. 9:30-10:00)	KRON	21.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†Shell News (M-F 6:00-6:15)	KRON	12.4
2.	*NBC News (M-F 6:15-6:30)	KRON	12.3
3.	†Big Movie (M-F 10:30-11:30)	KPIX	11.2
4	*CBS News (M-F (6:15-6:30)	KPIX	10.9
5.	†Channel 5 News (M-F 6:00-6:15)	KPIX	10.7
6.	†Popeye (M-F 5:15-6:00)	KTVU	10.4
7.	†Channel 2 Presents (M-F 8:30-10)	KTVU	9.2
8.	†Susie (M-F 6:30-7:00)	KTVU	9.0
9.	†Amos 'n' Andy (M-F 6:00-6:30)	KTVU	8.8
10.	*Price Is Right (M-F 10-10:30 a.m.)	KRON	8.7

1.	Sea Hunt (Tues. 7:00)	KRON	Ziv	16.5	38
2.	Honeymooners (Thurs. 7:00)	KRON	CBS	16.2	36
3.	Highway Patrol (Tues. 6:30)	KRON	Ziv	15.9	38
4.	Big Story (Mon. 7:30)	KRON	Official	15.5	30
4.	Science Fiction Th'tre (Thurs. 6:30)	KRON	Ziv	15.5	43
5.	Decoy (Tues. 9:30)	KPIX	Official	14.5	29
5.	Sheriff of Cochise (Wed. 7:00)	KRON	NTA	14.5	28
6.	Harbor Command (Wed. 6:30)	KRON	Ziv	13.5	40
6.	Kingdom of The Sea (Mon. 7:00)	KRON	Guild	13.5	33
6.	Silent Service (Sat. 7:00)	KRON	CNP	13.5	32
7.	Men of Annapolis (Mon. 6:30)	KRON	Ziv	12.9	34
8.	Mike Hammer (Sun. 7:00)	KRON	MCA	12.5	27
9.	Charlie Chan (Thurs. 7:30)	KTVU	TPA	11.9	22
9.	Dial 999 (Tues. 7:30)	KRON	Ziv	11.9	24
9.	Gray Ghost (Fri. 6:30)	KRON	CBS	11.9	31
10.	Mike Hammer (Wed. 10:30)	KRON	MCA	11.5	38
10.	26 Men (Thurs. 7:00)	KTVU	ABC	11.5	26
11.	Studio 57 (Tues. 10:30)	KRON	MCA	10.9	35
12.	City Detective (Sun. 10:30)	KRON	MCA	10.5	26
13.	Popeye (M-F 5:15)	KRON	AAP	10.4	43

Mr. Adams & Eve	KPIX	13.9	
26 Men	KTVU	11.5	
Name That Tune	KPIX	11.5	
Masquerade Party	KPIX	18.9	
Susie	KTVU	10.5	
Bob Cummings	KRON	18.2	
Boxing	KGO	18.5	
I Search For Adventure	KPIX	9.5	
Burns 'n' Allen	KPIX	15.5	
Perry Mason	KPIX	15.9	
Robin Hood	KPIX	12.2	
Lassie	KPIX	13.9	
Tic Tac Dough	KRON	17.5	
Sugarfoot	KGO	21.5	
Intrigue Theatre	KPIX	12.5	
Big Movie	KPIX	11.7	
Honeymooners	KRON	16.2	
Big Movie	KPIX	9.7	
MGM Presents	KGO	17.2	
Early Show	KPIX	5.8	

BUFFALO

Stations: WBEN, WBUF, WGR. TV Homes: 363,500. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Miss America P'g't (Sat. 10-12 mid.)	WBEN	40.2
2.	Wyatt Earp (Tues. 8:30-9:00)	WGR	33.2
3.	I've Got A Secret (Wed. 9:30-10:00)	WBEN	31.5
4.	Alfred Hitchcock (Sun. 9:30-10:00)	WBEN	31.2
5.	Perry Mason (Sat. 7:30-8:30)	WBEN	31.0
6.	Playhouse 90 (Thurs. 9:30-11:00)	WBEN	29.5
7.	Real McCoys (Thurs. 8:30-9:00)	WGR	29.2
7.	Sugarfoot (Tues. 7:30-8:30)	WGR	29.2
8.	Have Gun Will Travel (Sat. 9:30-10)	WBEN	28.9
9.	Zorro (Thurs. 8:00-8:30)	WGR	28.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†Esso Reporter (M,T,Th 11-11:15)	WBEN	21.7
2.	†11 o'clock News (W,F 11:00-11:15)	WBEN	18.2
3.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WGR	17.1
4	*Mickey Mouse Club (M-F 5:30-6:00)	WGR	16.2
5.	†Wea., Sports Rev. (M-F 11:15-11:30)	WBEN	15.2
6.	†News-Poth (M-F 11:00-11:15)	WGR	15.1
7.	*Who Do You Trust (M-F 3:30-4:00)	WGR	14.6
8.	†Popeye's Pl'yho'se (M-F 9-9:30 a.m.)	WBEN	13.1
9.	*Guiding Light (M-F 12:45-1:00)	WBEN	12.9
10.	*Search Tomorrow (M-F 12:30-12-45)	WBEN	12.6

1.	Mike Hammer (Fri. 8:30)	WGR	MCA	22.5	44
2.	Sheriff of Cochise (Fri. 7:00)	WGR	NTA	21.5	61
3.	Target (Mon. 9:30)	WBEN	Ziv	19.9	38
4.	Gray Ghost (Wed. 7:00)	WGR	CBS	19.5	53
5.	Decoy (Tues. 10:30)	WBEN	Official	19.4	40
6.	Highway Patrol (Tues. 10:30)	WGR	Ziv	19.2	39
7.	My Little Margie (Fri. 8:00)	WGR	Official	17.5	36
7.	Whistler (Mon. 10:30)	WGR	CBS	17.5	36
8.	Sea Hunt (Wed. 9:30)	WGR	Ziv	17.2	29
9.	Annie Oakley (Tues. 7:00)	WBEN	CBS	16.9	49
10.	Popeye (Sat. 8:30 a.m.)	WBEN	AAP	16.5	100
11.	Laurel & Hardy (Sun. 4:30)	WGR	Governor	16:4	57
12.	Paris Precinct (Tues. 10:00)	WGR	Guild	15.5	30
13.	Martin Kane (Thurs. 10:30)	WGR	Ziv	14.5	27
13.	Mr. District Attorney (Fri. 9:00)	WGR	Ziv	14.5	28
13.	Science Fiction Theatre (Sun. 4:00)	WGR	Ziv	14.5	65
14.	Honeymooners (Sun. 10:30)	WGR	CBS	14.2	29
14.	Unexpected (Thurs. 10:00)	WGR	Ziv	14.2	25
15.	Captain David Grief (Sun. 6:00)	WGR	Guild	13.9	55
16.	Corlis Archer (Mon. 7:00)	WGR	Ziv	13.5	42
16.	Death Valley Days (Mon. 7:00)	WBEN	U.S. Borax	13.5	42
16.	I Search For Adventure (Sun. 6:30)	WGR	Bagnall	13.5	48

Destiny	WBEN	17.5	
Last of The Mohicans	WBEN	8.2	
Featurama	WGR	21.5	
26 Men	WBEN	12.5	
Highway Patrol	WGR	19.2	
Decoy	WBEN	19.4	
Trackdown	WBEN	21.5	
Music U.S.A.	WBEN	17.2	
I've Got A Secret	WBEN	31.5	
State Trooper	WGR	12.9	
No Competition			
International Regatta	WBEN	12.5	
Bid 'n' Buy	WBEN	22.5	
Playhouse 90	WBEN	29.0	
Phil Silvers	WBEN	25.2	
Soccer	WBEN	3.9	
Tennis Championship	WBUF	3.9	
What's My Line	WBEN	24.9	
Playhouse 90	WBEN	29.9	
School Year '58	WBEN	6.5	
Death Valley Days	WBEN	13.5	
Corliss Archer	WGR	13.5	
Air Power	WBEN	10.5	

BIRMINGHAM

Stations: WABT, WBRC. TV Homes: 153,200. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Miss America Pageant (Sat. 9-11:00)	WBRC	48.6
2.	Have Gun Will Travel (Sat. 8:30-9)	WBRC	41.3
3.	Undercurrent (Fri. 9:00-9:30)	WBRC	36.3
4.	I've Got A Secret (Wed. 8:30-9:00)	WBRC	35.8
5.	Alfred Hitchcock (Sun. 8:30 9:00)	WBRC	35.5
6.	Oh! Susanna (Sat. 8:00-8:30)	WBRC	35.3
7.	Destiny (Fri. 7:30-8:00)	WBRC	34.3
8.	Ed Sullivan (Sun. 7:00-8:00)	WBRC	33.5
9.	G.E. Theatre (Sun. 8:00-8:30)	WBRC	32.8
9.	Millionaire (Wed. 8:00-8:30)	WBRC	32.8
9.	Playhouse of Stars (Fri. 8:30-9:00)	WBRC	32.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†Amos 'n' Andy (M-F 5:00-5:30)	WBRC	17.7
2.	*NBC News (M-F 6:15-6:30)	WABT	15.6
3.	†Great Movies (Th,F 10:30-Signoff)	WABT	14.9
4.	†News, Sports, Wea. (M-F 6:00-6:15)	WABT	14.8
5.	†Alabama Newsreel (M-F 5:30-5:45)	WBRC	14.4
6.	*CBS News (M-F 5:45-6:00)	WBRC	14.3
6.	†Circle 6 Ranch (M-F (4:00-5:00)	WBRC	14.3
7.	*Guiding Light (M-F 11:45 a.m.-12 Noon)	WBRC	12.8
8.	*Search For Tomorrow (M-F 11:30-11:45 a.m.)	WBRC	12.6
9.	*Mickey Mouse Club (M-F 5:30-6:00)	WABT	12.3

1.	26 Men (Fri. 9:30)	WBRC	ABC	32.8	67
2.	Whirlybirds (Tues. 8:00)	WBRC	CBS	28.8	64
3.	Boots & Saddles (Thurs. 9:30)	WBRC	CNP	28.3	62
4.	Silent Service (Fri. 10:00)	WBRC	CNP	27.8	62
5.	Target (Thurs. 9:00)	WBRC	Ziv	27.3	57
6.	Harbor Command (Thurs. 8:30)	WBRC	Ziv	25.3	47
7.	Sheriff of Cochise (Thurs. 10:00)	WBRC	NTA	24.8	59
8.	Decoy (Wed. 9:30)	WABT	Official	22.8	47
8.	My Favorite Story (Fri. 6:30)	WBRC	Ziv	22.8	55
9.	Gray Ghost (Wed. 10:00)	WBRC	CBS	22.3	59
9.	S. Donovan, Marshall (Mon. 6:00)	WBRC	CNP	22.3	60
10.	Amos 'n' Andy (Wed. 6:00)	WBRC	CBS	21.8	58
11.	Dial 999 (Tues. 10:00)	WBRC	Ziv	21.3	51
11.	Official Detective (Tues 9:30)	WBRC	NTA	21.3	44
12.	Last of The Mohicans (Tues. 10:00)	WABT	TPA	20.3	49
13.	China Smith (Fri. 10:30)	WBRC	NTA	20.0	55
13.	Our Miss Brooks (Wed. 6:30)	WBRC	CBS	20.0	43
14.	Unexpected (Sun. 2:00)	WBRC	Ziv	19.8	57
15.	Death Valley Days (Tues 6:00)	WBRC	U.S. Borax	18.8	61
15.	Inner Sanctum (Tues 10:30)	WBRC	CNP	18.8	58

Thin Man	WABT	16.3	
Colgate Theatre	WABT	16.3	
Music Bingo	WABT	17.3	
M Squad	WABT	17.3	
Price Is Right	WABT	21.3	
Buckskin	WABT	28.3	
Damon Runyon Theatre	WABT	17.3	
Circle Theatre	WBRC	25.3	
Circus Boy	WABT	18.8	
Andy Williams	WABT	15.5	
News, Sports, Wea	WABT	14.5	
NBC News	WABT	15.0	
News, Sports, Wea.	WABT	15.5	
NBC News	WABT	16.0	
Last of The Mohicans	WABT	20.3	
Wyatt Earp	WABT	27.3	
Dial 999	WBRC	21.3	
World's Great Movies	WABT	16.3	
Wagon Train	WABT	26.8	
Lawrence Welk	WABT	14.8	
News, Sports, Wea.	WABT	11.5	
NBC News	WABT	12.5	
Tracer	WABT	13.5	

THE OCTOBER TRENDEX SCOREBOARD*

All Sponsored Evening Programs, 7:30-10:30 P.M.

	1958	1957	% of change
ABC	**17.2**	12.7	**+35%**
NBC	16.8	18.8	-11%
CBS	20.7	19.2	+8%

ABC TELEVISION

* Source: Trendex, October 1-7, 1958 vs. October 1-7, 1957.

Murrow Appeals to Big Business

Continued from page 23

afternoons," he said "But during the daily peak of viewing hours, tv in the main insulates us from the realities of the world in which we live. If this state of affairs continues, we may alter an advertising slogan to read: 'Look Now, Pay Later.' For surely we shall pay for using this most powerful instrument of communication to insulate the citizenry from the hard and demanding realities which must be faced if we are to survive. I mean the word—survive-literally."

Controversial subjects, presented fairly and calmly, should not be feared, Murrow said, citing such aired discussions as Egypt and Israel, cigaret smoking and lung cancer, radio-active fallout as features that proved satisfactory to both sides. Timidity in these and other areas, is not warranted by the evidence, he declared.

Murrow also looked at the alleged war of the newspaper critics against tv and radio. "It is a fact that the newspapers and magazines are the only instruments of mass communication which remain free from sustained and regular critical comment," he said. "If the network spokesmen are so anguished about what appears in print, let them come forth and engage in a little sustained and regular comment regarding newspapers and magazines. It is an ancient and sad fact that most people in network tv and radio have an exaggerataed regard for what appears in print. And there have been cases where executives have refused to make even private comment on a program for which they were responsible, until they had read the reviews in print. This is hardly an exhibition of confidence."

Murrow pooh-poohed the argument advanced by some broadcasters that the industry is young and therefore not as experienced as older media. Yielding to Washington or other political pressure creates precedent and tradition, he said. He also lamented the lack of detailed news shows. "In this kind of complex and confusing world you can't tell very much about the *why* of the news in broadcasts where only three minutes is available for news," he said. "The only man who could do that was Elmer Davis, and his kind aren't about any more. If radio news is to be regarded as a commodity, only acceptable when saleable, and only when packaged to fit the advertising appropriation of a sponsor, then I don't care what you call it—I say it isn't news."

He also recalled the time when the fear of a reduction in biz did not result in a cutback in bodies in the news and public affairs department at a time when network profits had just reached an alltime high. "We would agree, I think, that whether on a station or a network, the stapling machine is a poor substitute for a news room typewriter," he said.

He took to task the networks that did not come to CBS' defense when the White House criticized the former's interview with Nikita Khrushchev and also cited the industry for protesting John Foster Dulles' banning of American journalists from Communist China. Furthermore, he criticized both CBS and NBC for carrying delayed broadcasts of a Presidential address dealing with the possibility of war between the U.S., the USSR and Communist China.

Closer inspection and punitive action by the FCC upon broadcast licensees who have welched on their promises as to what they will do in terms of program content might be a remedy, he said. "The money making machine somehow blunts their memories," he added. "But in the view of many this would come perilously close to supervision of program content by a Federal agency."

Murrow said he wasn't advocating that tv turn into a 27-inch wailing wall "where longhairs constantly moan about the state of our culture and our defense." But he did hope that it would reflect occasionally on "the hard, unyielding realities of the world in which we live. I would like to see it done inside the existing framework and I would like to see the doing of it redound to the credit of those who finance and program it. Measure the results by Nielsen, Trendex or Silex—it doesn't matter, the main thing is to try."

Responsibility, according to Murrow, "rests on big business, and on big television, and it rests on top."

RABCO

Continued from page 27

work with if it sets up its own distribution organization. Library of three properties also could be used by Roach as a bargaining point in the acquisition of a syndication operation.

Roach Studios, since its acquisition by Scranton Corp., has been shopping around for a syndication arm. Scranton Corp. is a subsidiary of F. L. Jacobs, which is listed on the N. Y. Stock Exchange. Scranton recently bought the Mutual network.

Roach recently put in an unsuccessful bid to buy Flamingo Telefilm Sales. Parties could not agree on price.

Desilu

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in New York, with Wallach starred; Monash's "Debut," with Miss Strasberg; Serling's "Time Element," with William Bendix; a James Edwards-John McGreever original, "The Silent Thunder," dealing with an Indian story and starring John Drew Barrymore and Holliman; and of course, the seasonal opener, Ludi Clare's adaptation of "Bernadette," with Miss Angeli. Also on the slate is Walter Newman's adaptation of Kay Boyle's "The Crazy Hunter," and a Lucille Ball solo starrer, a comedy titled "Pardon My Gloves," scripted by the regular "Lucy" writers, Madelyn Martin and Bob Carroll, and starring Aldo Ray and Bill Lundigan.

On the musical side, Johnny Green will produce a Christmas Show, for which he's dickering Van Cliburn, the Los Angeles Symphony and the Roger Wagner Chorale, and will handle two or three other musicals later on. Studio is finding it difficult to come up with good musical properties, and has held off finalizing any of those it's been considering to date. As for producers other than Green, Desilu has brought in Don Sharpe & Warren Lewis for a few, Monash, Jerry Stagg and Quinn Martin.

WTOP

Continued from page 27

which about 550 have not yet been shown here. Although the library is the biggest locally for feature films, a few other stations elsewhere which have attempted to corner the movie market have more. WCBS-TV in New York, for instance, reportedly has about 2,200.

The WTOP-TV plan under Hayes and tv v.p. George F. Hartford calls for running no picture more than six times in four and one-half years. Also, no movie will be shown more than three times on the same show; that is, "Late," "Late, Late," etc.

Latest WTOP-TV purchases were 360 Paramount and 120 MGM feature films during August. Earlier the station had bought from MGM, 20th-Fox, Warner Bros., United Artists and Columbia, plus a package from Screen Gems.

Inside Stuff—Radio-TV

Charges by Charles Calame, business manager of 1212, International Brotherhood of Electrical Workers, were denied by Paul G. Hale, in a letter sent by the latter to the local's periodic news bulletin. The bulletin last month printed a letter from Calame, alleging that Hale was guilty of dereliction as a union member during a CBS strike.

It was Hale who headed a committee that recently investigated Calame and others in the 1212 administration. This "evaluation committee" drew up a report which lambasted the administration, and afterwards Calame wrote the letter implying that Hale was anti-administration because his "uncle" was once biz manager for IATSE, now a rival to IBEW in tv. He also said Hale had a cousin expelled from 1212 for "treason."

Hale has released a copy of his own letter to the news bulletin denying the charges. It is intended for the next bulletin to be issued. In it, Hale denied that he had either an uncle in IA or a cousin expelled from IBEW for treason. He said Calame "had to go back 20 years to find a foundation for his attack," and that the biz manager was "creating a fictitious relationship."

Hale "categorically" denied a charge by Calame of dereliction regarding the strike last April.

NBC-TV tends to minimize the financial applications of the recent overseas deal it made with American Federation of Television & Radio Artists insofar as it presently concerns tape. Union achieved a contract addition whereby its members can earn up to 45% of initial acting fees via the foreign sale of tape or kinescope of programs produced live in the U. S.

It was pointed out that tape can ultimately become the source of lucre abroad that AFTRA expects it to be, but for now none of the European or Far Eastern countries can transmit tape made in the U.S. In England, it was pointed out, the tape cycle differs from ours, plus that there is still the difference in homescreen lineage, which in someway affects the electronic transmission of tape.

This being the case, the networks are restricted in the sale of their programs to kinescope recordings.

Gotham's mayor, Robert F. Wagner, is setting aside Sunday, Oct. 26 as Omnibus Day in New York City. Hizonner will kudo Bob Saudek, the producer on Tuesday, Oct. 21, in the usual City Hall ceremony for helping to raise programming standards.

Seventh season of "Omnibus" starts Sunday (26) with Boston barrister Joseph N. Welch as top attraction in a fullscale inspection of capital punishment.

The Veterans Hospital Radio Guild, a non-profit organization which trains hospitalized veterans to produce their own shows for broadcast over hospital networks, has changed its name to the Veterans Hospital Radio & Television Guild. Membership of the VHRTG comprises actors, writers, producers, musicians and technicians who tour the various veterans' centers. Alex Kramer, ASCAP board member, is prexy.

As part of its expansion program, TWW, the commercial tv station which serves South Wales and the West of England, has appointed Mark Lawton as head of production. Before joining TWW, Lawton was a features director with Granada-TV and a producer-director with TV Advertising.

Everybody's familiar with tv warmups but Garry Moore is reversing the procedure. In turf lingo, he's cooling his "hots."

When his CBS-TV show is over at 11 p.m., the comic pulls up a tall stool and sounds off for 15 minutes with those of his studio audience who don't have to catch a train. Then there's a q&a period.

CBS-TV has released approximately 2,000 prints of 23 different programs to the Armed Forces TV service for rebroadcast thus far this year. Web made an average of 11 prints per episode available for viewing by overseas troops. More than 1,000 prints were released from N.Y. and more than 750 from Hollywood. Practically all top network shows are included in the distribution by web's Film Services Dept.

From the Production Centres

Continued from page 30

son's show at the Pump Room . . . **Isaac Falk**, ex-CBS TV Film Sales, signed on with Barry-Grafman office as p.r. assistant . . . NBC's "National Farm and Home Hour," which originates in Chi, clocks its 30th anni this month . . . **Jim Conway** has replaced **John Coughlin** as host of "In the Bag" on WBBM-TV . . . **Singers Diane Maxwell** and **Anita Bryant** each set for weeklong guestshots on "Breakfast Club" as possible replacements for **Carol Richards**, who is leaving the show . . . **Kathleen Mitchell**, formerly of WGN-TV program dept., joined Fenton McHugh Productions in Evanston as administrative assistant . . . WMAQ cancelled its entire nighttime lineup last Wednesday (15), after the announcement of Pope Pius XII's death, and played liturgical music until signoff . . . Since Lyric Opera's opening night last Friday (10) was a formal dress affair, WBBM had all directors working on the broadcast fitted for tuxes at Gingiss Bros.

IN LONDON . . .

Actress-comedienne **Thora Hird** has been inked to appear in Granada-TV's "The Army Game" . . . Barry Sisters topped the bill of Associated-TeleVision's "Sunday Night At The London Palladium" show (12) . . . An Associated-Rediffusion program about poliomyelitis in the series "People In Trouble," which showed a young ex-soldier who is completely paralyzed and without funds with which to get himself an invalid carriage, resulted in a flood of donations from viewers. Cash total so far amounts to over $600 . . . Chancellor of the Exchequer Heathcoat Amory will be grilled in BBC-TV's "Press Conference" (22) . . . A-R begins a new fortnightly program on Friday (17) about books entitled "Book Shop," in which authors of new books are interviewed and parts of their new works are dramatized.

IN BOSTON . . .

Hub's four tv stations, WHDH-TV, WNAC-TV, WBZ-TV, WGBH-TV, preempted all regular programming Monday (13) from 7:30 to 8 p.m. to present special United Fund telecast originating from historic Boston Common, "Light Up the Sky," **Jack Chase**, WBZ-TV; **Gus Saunders**, WNAC-TV; **Bob Clayton**, WHDH-TV, coemceed with WEEI's **Ed Myers** giving color for radio stations . . . **Warren Wallace**, writer of several CBS-TV "Camera Three" scripts, named special lecturer in audio-visual communications at Boston College . . . WNAC-TV and Westinghouse co-hosted press party for Desilu "Bernadette" at Sheraton Plaza Hotel Thursday (9) with **Phyl Doherty**, WNAC-TV pub-ad chief, in charge . . . **Morgan Baker**, dir. "Housewives Protective League" programs on WEEI, making p. a.'s in S. S. Pierce stores

IN SAN FRANCISCO . . .

Wallace Braseal left KOBY to become commercial manager for KPEN-FM, Atherton . . . New KGO-AM salesmen are **Jack W. Stahle**, ex-KOFY, San Mateo, ex-KLAC-TV and ex-KABC, Los Angeles, and **David Lasley**, ex-Dumont-TV, ex-CBS-TV, ex-ABC . ... KCBS recorded best week of 1958 in the final week of September, according to the 50,000-watt o-and-o's new general manager **Maurie Webster** . . . Myrtle, nine-year-old dog owned by KTVU's **Lu Hurley**, seriously ill. Myrtle has had about as much tv exposure as any Frisco area personality . . . **Danny Thomas** in Frisco, puffing his CBS-TV show . . . Ex-deejay **Les Malloy**, who's taken handsome capital gains on suburban San Mateo and Pittsburgh radio stations, reported buying into Frisco's KSAY . . . KRON-TV planning three special heart shows in conjunction with American Heart Association's late-October Frisco convention . . . KPIX shuttered its late film last Saturday (11) for antenna repairs.

IN PHILADELPHIA . . .

Joe Tinney, veepee of the WCAU stations announcing his retirement . . . **Mike Wallace** and **Tex McCrary** at the Bellevue Stratford Hotel (16) for the Golden Slipper Square Club's dinner to its new president, Food Fair's **Arthur Rosenberg** . . . **Sam Elber**, former WPEN production head takes over as program director and general manager of WGBS, Storer outlet in Miami Beach . . . WFIL newscaster **John Raleigh** on way back from Formosa . . . Phila. Eagles' football coach **Buck Shaw** featured in a series of 12 five-minute pre-Eagles games commentaries on WCAU . . . **Sam Serota**, with WIP for over 17 years, joins WPEN as public service director . . . **Dick Clark** of WFIL-TV's "Bandstand" donated seven trophies for Fire Prevention Week . . . Under new CBS management, WCAU-TV's "News with **John Facenda**" gets refurbished and retagged "Seven O'clock Report" . . . **Howard Jones'** "Happy the Clown" on WFIL-TV is now videotaped.

IN DETROIT . . .

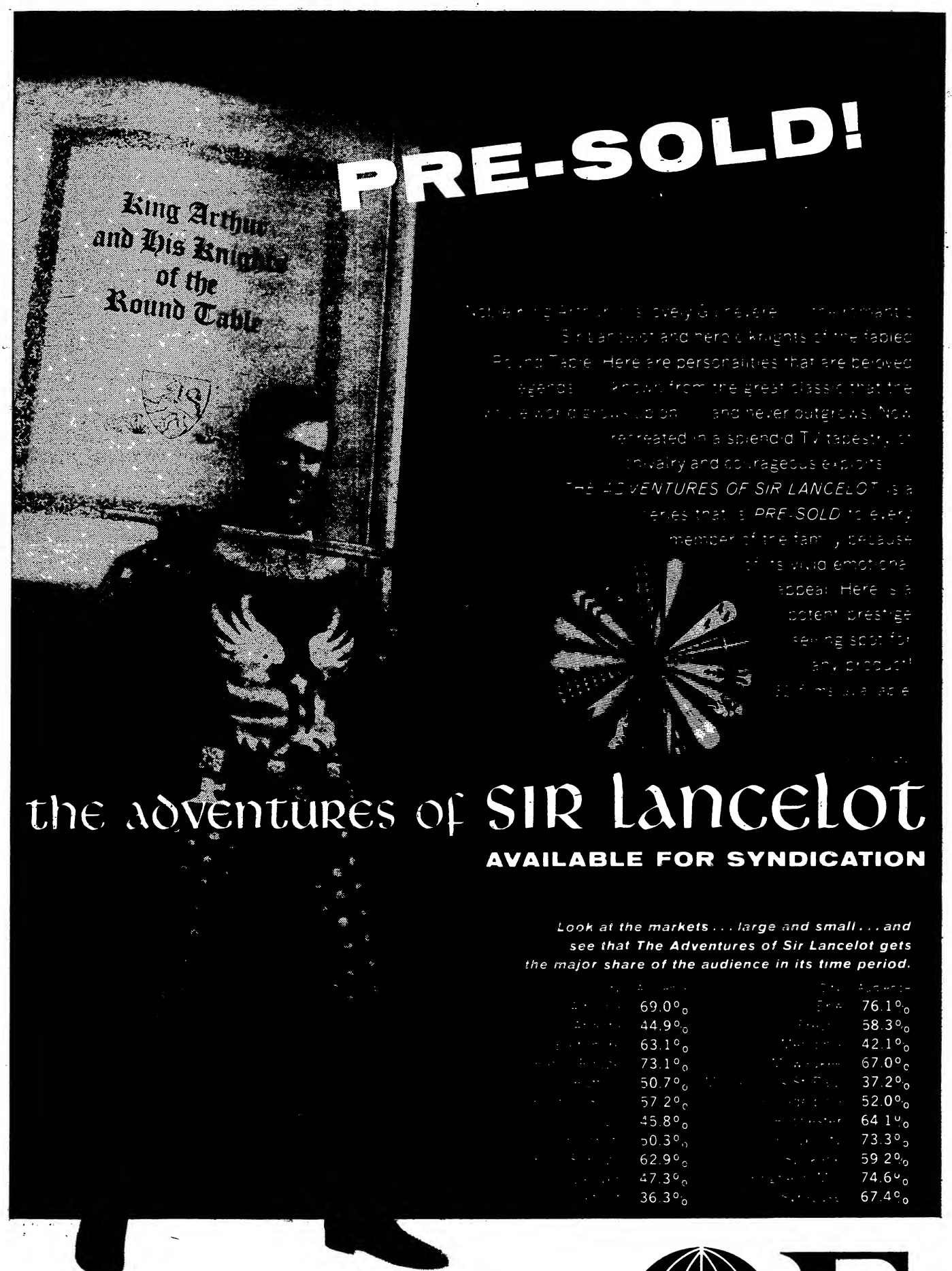
WWJ-TV's film "The Lonely Ones," reporting on the care and treatment of the state's mentally ill, received two awards in the annual Michigan Associated Press Broadcasters news competition . . . "ETV Digest," featuring the best programs on WTVS, Detroit's educational station, is now being presented cross-the-board in the 1:30 p.m. time slot of WWJ-TV. Show runs the gamut from Shakespeare to shorthand, from psychology to philosophy and from music to preparation for marriage . . . WWJ has circulated to agencies and biz reps a brochure "Radio Vision" which highlights station's advertising-merchandising service at two shopping centers in the form of studios with merchandise display areas from which disk jockeys broadcast daily . . . "Dr. Hudson's Secret Journal" has been renewed for 39 weeks by Rambler Dealers of Greater Detroit on WWJ-TV.

IN MINNEAPOLIS . . .

With three Hollywood beauties on the receiving line, KMGM-TV tossed a studio press party to help publicize the "How to Marry a Millionaire" syndicated series that it's now televising . . . WCCO-TV launched its own locally produced "Spectaculars" series with Old Log summer theatre's presentation of London hit farce, "All for Mary," previously offered at strawhatter, but not seen on Broadway . . . **John Russell** and **John McKay**, star and cast member, respectively, of "Lawman" syndicated series, in from Hollywood to visit sponsor, General Mills . . . Former U. of Minnesota coach, **Bernie Bierman**, one of the gridiron game's alltime great tutors, again a member of the WCCO Radio "team" broadcasting all Minnesota football games.

IN PITTSBURGH . . .

Cliff Daniel, manager of WCAE, badly cracked up in an auto accident and is in the Pittsburgh Hospital . . . New "Dear Friend" strip on WEEP is being done by **Gloria Hickton**, wife of John Hickton, who spins platters on same station under name of Jimmy Walker . . . **Tom Slater Jr.**, son of veep of Fuller Smith & Ross agency, has enrolled in the Carnegie Tech Drama School . . . **Ruby Whalen**, KDKA radio record librarian, celebrated her 17th anni at the station . . . **Harold Scott** shifted from Johnstown, Pa., to WCAE staff. He's the kid brother of Ray Scott, vet sportscaster and head of KDKA-TV sports department. Ray also got his start here on WCAE . . . **Tim Tormey**, record distributor, is producing and publicizing Deejay **Jay Michael's** weekly Saturday afternoon teentime dance program on WTAE . . . **Margy French**, secretary in WIIC continuity department, engaged to Dick Nardina, now in the Army.



PRE-SOLD!

Noble King Arthur is lovely Guinevere [illegible] the romantic Sir Lancelot and heroic knights of the fabled Round Table. Here are personalities that are beloved legends [illegible] known from the great classic that the [illegible] world grows up on [illegible] and never outgrows. Now recreated in a splendid TV tapestry of chivalry and courageous exploits.

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Look at the markets . . . large and small . . . and see that The Adventures of Sir Lancelot gets the major share of the audience in its time period.

[illegible]	69.0%	[illegible]	76.1%
[illegible]	44.9%	[illegible]	58.3%
[illegible]	63.1%	[illegible]	42.1%
[illegible]	73.1%	[illegible]	67.0%
[illegible]	50.7%	[illegible]	37.2%
[illegible]	57.2%	[illegible]	52.0%
[illegible]	45.8%	[illegible]	64.1%
[illegible]	50.3%	[illegible]	73.3%
[illegible]	62.9%	[illegible]	59.2%
[illegible]	47.3%	[illegible]	74.6%
[illegible]	36.3%	[illegible]	67.4%

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VARIETY-PULSE FEATURE CHART

Variety's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this Variety chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

PHILADELPHIA

Stations: WCAU, WFIL, WRCV, WVUE. TV Homes: 1,198,900. Survey Dates: September 2-9, 1958.

TOP 10 FEATURE FILMS	RUN	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS
1. "THE HUMAN COMEDY"—Mickey Rooney, Frank Morgan, Van Johnson; MGM; 1943; MGM-TV	Repeat	World's Best Movies Tues. Sept. 2 10:45 p.m.-S.O. WFIL	12.0	13.0	10.3	35	Mike Hammer	WCAU	14.3
							News—Facenda	WCAU	12.7
							Jack Paar Show	WRCV	8.6
1. "SOMEWHERE I'LL FIND YOU"—Clark Gable, Lana Turner, Robert Sterling; MGM; 1942; MGM-TV	1st Run	World's Best Movies Mon. Sept. 8 10:45 p.m.-S.O. WFIL	12.0	13.3	9.7	34	Music U.S.A.	WCAU	17.3
							News—Leonard	WRCV	14.3
							Jack Paar Show	WRCV	11.0
2. "LADY OF THE TROPICS"—Robert Taylor, Hedy Lamarr, Joseph Schildkraut; MGM; 1939; MGM-TV	Repeat	World's Best Movies Wed. Sept. 3 11:05 p.m.-S.O. WFIL	11.1	12.3	9.7	37	News—Facenda	WCAU	11.7
							Sports Final	WCAU	9.3
							Jack Paar Show	WRCV	7.4
3. "TREASURE ISLAND"—Wallace Beery, Jackie Cooper, Otto Kruger; MGM; 1934; MGM-TV	Repeat	World's Best Movies Fri. Sept. 5 10:45 p.m.-S.O. WFIL	10.9	12.0	9.0	31	Personal Appearance	WCAU	20.3
							News—Leonard	WRCV	13.3
							Jack Paar Show	WRCV	11.8
4. "ON AN ISLAND WITH YOU"—Esther Williams, Peter Lawford, Ricardo Montalban; MGM; 1948; MGM-TV	Repeat	World's Best Movies Thurs. Sept. 4 10:45 p.m.-S.O. WFIL	10.7	11.7	9.7	31	Playhouse 90	WCAU	21.0
							News—Facenda	WCAU	14.7
							Sports Final	WCAU	10.7
							Jack Paar Show	WRCV	10.5
5. "THE FIGHTING KENTUCKIAN"—John Wayne, John Howard, Marie Windsor; Republic; 1949; HTS	1st Run	Movie 3 Sun. Sept. 7 10:30 p.m.-S.O. WRCV	9.4	12.0	7.3	31	What's My Line	WCAU	23.2
							News—Facenda	WCAU	13.7
							Man About Town	WCAU	9.3
							Sunday Mystery Theatre—"Odd Man Out" (1st Run)	WCAU	7.4
6. "DIAMOND JIM"—Edward Arnold, Jean Arthur, Cesar Romero; Universal; 1935; Screen Gems	Repeat	Saturday Playhouse Sat. Sept. 6 1:30-3:00 p.m. WCAU	8.8	9.3	8.3	30	Favorite Playhouse—"Cross of Lorraine" (Repeat)	WFIL	5.5
							Hollywood Playhouse—"Red Stallion" (Repeat)	WRCV	5.5
							Baseball—Philadelphia vs. Cincinnati	WFIL	20.5
7. "SOUTH OF SANTE FE"—Roy Rogers; Republic; 1942; MCA	Repeat	Roy Rogers Playhouse Sat. Sept. 7 10:00-11:00 a.m. WCAU	8.4	9.0	7.7	57	Satellite Police	WRCV	4.7
8. "THE CLOUDED YELLOW"—Jean Simmons, Trevor Howard, Maxwell Reed; Columbia; 1950	1st Run	Summer Film Festival Thurs. Sept. 4 11:25 p.m.-S.O. WCAU	8.2	8.7	7.7	28	Jack Paar Show	WRCV	10.5
9. "THE MUMMY"—Boris Karloff, David Manners; Universal; 1932; Screen Gems	Repeat	Shock Theatre Fri. Sept. 5 11:25 p.m.-S.O. WCAU	8.0	8.3	7.7	26	Jack Paar Show	WRCV	11.5

SAN FRANCISCO

Stations: KGO, KPIX, KRON, KTVU. TV Homes: 817,700. Survey Dates: September 2-9, 1958.

1. "DANGEROUS MISSION"—Victor Mature, Piper Laurie; RKO; 1954; C&C	Repeat	Big Movie Thurs. Sept. 4 10:00-11:30 p.m. KPIX	16.4	17.7	15.0	46	Price Is Right	KRON	16.5
							Music Bingo	KRON	7.5
							News, Sports-Desk	KRON	7.0
							Jack Paar Show	KRON	7.3
2. "THIRTY SECONDS OVER TOKYO"—Spencer Tracy, Van Johnson, Robert Walker; MGM; 1944; MGM-TV	Repeat	MGM Presents Sun. Sept. 7 9:00-11:45 p.m. KGO	16.1	19.7	10.7	37	G.E. Theatre	KPIX	18.9
							Alfred Hitchcock	KPIX	19.9
							Decision	KRON	13.9
							What's My Line	KPIX	13.2
							Giant Movie—"U.F.O." (Repeat)	KRON	7.9
3. "KISS ME DEADLY"—Ralph Meeker, Albert Dekker, Paul Stewart; United Artists; 1955	Repeat	Major Movie Fri. Sept. 5 10:00-11:30 p.m. KRON	14.0	15.7	11.3	41	Big Movie—"The Break of Hearts" (Repeat)	KPIX	10.1
4. "HOBSON'S CHOICE"—Charles Laughton, John Mills, Brenda de Banzie; United Artists; 1954	1st Run	Movietime Sun. Sept. 7 5:30-7:00 p.m. KRON	13.9	14.3	13.3	45	Fabulous Features—"Chain Lighting" (Repeat)	KPIX	11.1
5. "CLASH BY NIGHT"—Barbara Stanwyck, Paul Douglas, Robert Ryan; RKO; 1952; C&C	1st Run	Channel 2 Presents Mon. Sept. 8 8:30-10:00 p.m. KTVU	11.6	12.7	10.0	21	Tales of Wells Fargo	KRON	22.9
							Twenty One	KRON	19.5
							Music U.S.A.	KPIX	15.9
6. "EVE OF ST. MARK"—Anne Baxter, William Eythe, Vincent Price; 20th Century Fox; 1944; NTA	Repeat	Big Movie Wed. Sept. 3 10:00-11:25 p.m. KPIX	11.3	12.7	9.3	39	It Could Be You	KRON	15.5
							Mike Hammer	KRON	11.5
							News, Sports Desk	KRON	9.0
							Jack Paar Show	KRON	8.0
7. "CHAIN LIGHTNING"—Humphrey Bogart, Eleanor Parker, Raymond Massey; Warner Bros.; 1950; AAP	Repeat	Fabulous Features Sun. Sept. 7 5:30-7:00 p.m. KPIX	11.1	12.0	9.7	36	Movie Time—"Hobson's Choice" (1st Run)	KRON	13.9
7. "SON OF LASSIE"—Peter Lawford, Donald Crisp, June Lockhart; MGM; 1945; MGM-TV	Repeat	MGM Matinee Sat. Sept. 7 1:00-3:00 p.m. KGO	11.1	12.3	9.7	61	Tennis Championship	KRON	4.0
8. "THE BREAK OF HEARTS"—Katherine Hepburn, Charles Boyer, John Beal; RKO; 1935; C&C	Repeat	Big Movie Fri. Sept. 5 10:00-11:30 p.m. KPIX	10.1	11.7	8.0	29	Major Movie—"Kiss Me Deadly" (Repeat)	KRON	14.0
9. "MEET THE PEOPLE"—Lucille Ball, Dick Powell, Virginia O'Brien; MGM; 1944; MGM-TV	Repeat	MGM Matinee Sat. Sept. 7 3:00-5:00 p.m. KGO	9.9	11.3	8.0	43	Meet the Press	KRON	5.9
							Medic	KRON	6.9
							2 on the Aisle—"The Broken Star" (Repeat)	KRON	7.4

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WJXT 4

Radio Reviews

SCIENCE CALLING
(Go Science, Young Man)
With Ben Grauer, host; guests
Producer: Steve White
25 Mins., Sun., 2:05 p.m.
WRCA Radio, N.Y.

WRCA Radio got under way Sunday (12) a series tagged "Go Science, Young Man," in cooperation with Gotham's public high schools. It is part of the NBC owned outlet's desire to stimulate interest in science. Here listeners get a first-hand account from the high school science labs. Ben Grauer is moderating with his accustomed informality and has no trouble making participants project. First program originated at Bronx High School of Science where students were engrossed in a lab discussion of Newton's laws. During the program one of the teachers expressed hope that the schools would be the recipients of more tv and radio programs featuring the greats in science. Demand for scientists is endless, a physics prof said, adding that they don't all have to be Albert Einsteins. Unfortunately, more such programs as "Go Science, Young Man" could easily turn English and History into neglected minor subjects. However, one of the nice things about the current emphasis on science in the schools is that "Silas Marner" could easily be supplanted by, say, silicon transistors. "Go Science, Young Man" should make many converts to science. *Rans.*

JAZZ IS MY BEAT
With Jim Lowe, Elliot Lawrence Band, guests
Producer-director: Dick Teela
Writers: Marianna Norris, Dick Ellison
25 Mins., Mon.-thru-Fri., 8:35 p.m.
CBS-Radio, from New York

"Live from New York" has almost become an obsolete phrase in "radioland" but there are still some AM-ers around who know how to put together a highly listenable musical series without the crutch of disk company output.

Such an affair is "Jazz Is My Beat" which Jim Lowe hosts in an easy, affable manner with music assists from Elliot Lawrence's crew and a pair of guests a night. There are no pitfalls here of "meanings of jazz" or "whither jazz?" that so many jazz shows can't seem to avoid and which makes this a series for the squares as well as the hipsters. Producer-director Dick Teela and his alternating writers Marianna Norris and Dick Ellison accent the musical values and keep the palaver at a minimum and Lowe steers it through an effortless and entertaining 25 minutes.

On show caught last Wednesday (8), crooner Austin Cromer and flutist Sam Most spelled Lawrence's crew. The crooner came over pleasantly with "A Foggy Day" and "This Love Of Mine" while Most whipped up a neat flute sound on "Cherokee." Lawrence and his sidemen hit on cool, free-wheeling stride with "Idaho," "Shortnin' Bread" and "Fascinatin' Rhythm." It was "studio" music at its best.

Before the Wednesday show began, Robert Q. Lewis closed his preceding program with "It's time to say goodnight to the thousands of people who are not listening." It's a sad commentary especially when there are shows like "Jazz Is My Beat" around. *Gros.*

WTPS' 200G Sale

Washington, Oct. 14.

Times-Picayune Publishing Co., which last month became sole owner of daily newspapers published in New Orleans, has contracted to sell its broadcasting property, WTPS, New Orleans Mutual outlet, to Robert W. Rounsaville. Sale is subject to Federal Communications Commission approval. Price is $200,000.

Rounsaville owns radio stations in Atlanta, where he lives, Cincinnati, Louisville, Nashville, Tampa and Miami.

Publishing company owned the morning Times-Picayune and the afternoon States in New Orleans, and bought the p.m. Item there in September. The States and Item are being merged.

Taft Buys KPRC-FM

Houston, Oct. 14.

KPRC-FM has been purchased by the Taft Broadcasting Co., it was announced here by Paul Taft, head of the company, and Jack Harris, veepee and general manager of KPRC and KPRC-TV.

Sale is subject to the approval of the FCC. The new management will continue to use the present transmitter and antenna under lease from KPRC. Ronald Schmidt, KPRC-FM program director, will continue to serve in that capacity. FM'er will go stereo.

SCRIPTER LOU DERMAN'S FUNNY 'MAILMAN' BOOK

Hollywood, Oct. 14.

TV-radio scripter Lou Derman's "You Can't Mail An Elephant" (Exposition; $3) lights up its 163 pages with delightful persiflage and hilarious hossplay but it's not all fluff stuff. At times he turns serious to recall his days as a mail clerk and related jobs for Uncle Sam. But it's the gags that make the book a gay literary romp.

To give an idea of the contents, here are a few of the chapter titles: "Sexual Behavior in American Mails," "Confessions of a Virgin," "Give a Boss a Clerk He Can Ride," "Mutiny of the Stomach" and "Only Dopes Keep Diaries," which makes Derman a dope as the tome is subtitled "The Diary of a Postal Clerk."

There's enough meat in the volume for a comedy show (with a built-in audience of thousands of mail-carriers and kindred souls). Should Parke Levy need a Christmas show for "December Bride," of which Derman is head writer, he will find it in "Elephant." Who's more popular at Yuletime that the guy who carries the mail?

"Elephant" is purely a laughing matter. It's no gag, it's a very funny book. *Helm.*

Omaha—Bruce Davies last week took over farm director duties for KFAB, succeeding Bill Macdonald, who had held the post for 14 years. Macdonald joined KFOR in Lincoln, his hometown.

Quinlan's 'Friendly' Tome

Continued from page 22

United Paramount Theatres in February 1953.

The focus is on Chicago, which was indeed the key city in the AB-PT merger, where two stations as well as two big corporations were melding. What the book goes on to dramatize is how power factions are created by the union of companies; how each scrambles to every disreputable device to dispose of the other; how individuals involved and their families are made to suffer in the press for control; and how at last the growing pains end and an augmented giant gets back on its feet through teamwork.

Per usual (in this case in the dedication, placed eccentrically at the end of the book), the author enters the disclaimer that his characters are impurely fictional, sans living prototypes, but even a neophyte in the business back when the merger took place is able to pinpoint most of the true-life counterparts, who, by the way, are still around, if occupied in other businesses. Matching the real person with the "created" one is part of the fun of reading the book, and this should make it quite a conversation piece in the trade.

Thomas Wolfe wrote once of the trials of a fiction writer who couldn't go home again after he had written an openly honest novel about the people who had surrounded his childhood. Red Quinlan is certainly no Tom Wolfe in terms of the written word, but his first venture in the literary form is in another sense, more daring than Wolfe's. Quinlan has never left home. He still has to live with the people who will recognize themselves in his story.

For a non-pro, Quinlan writes in a lucid but unpolished prose that has occasional flashes of being the real thing. He has a fine sense of the colorful anecdote, knows how to build dramatic situations, and has documented some poignant and heartening truths about a business he is not only familiar with but loves. For all the gore of the industry bloodbaths and for all his deploring the injustices and the hurt, Quinlan betrays not a note of bitterness nor of disenchantment.

It is quite obvious he had one eye fixed on Hollywood all the while he was undertaking this 331-page chore, and it might not be a bad idea now if Hollywood returned the look.

'TOP DOLLAR' CUES 250G COAST SUIT

Los Angeles, Oct. 14.

Charging that ideas he submitted to CBS in 1954 for a tv series tagged "Money Talks" had been incorporated in net's show, "Top Dollar," writer Eugene Borden is asking $250,000 damages in Superior Court suit.

Action also was brought, in addition to CBS, against Ted Bates & Co., Brown and Williamson Tobacco Corp., Colgate Palmolive Co., and Entertainment Productions.

Timing

Continued from page 26

ates in the respective top markets have few slots for syndicated product and in N. Y., WCBS-TV and WRCA-TV prefer syndicated entries with built-in sponsors. If the show is already sold on a contingent basis to the indies, it's not available to the regional seeking a flagship berth.

Utilized to a greater extent by the major syndicators is the "feel 'em out" approach. Field force, acting as intelligence agents, reports to the N. Y. office on the potential for a series. When that potential is considered hot enough, the go ahead signal is given. Conditions are such in today's lively market that a few major syndicators can release at the rate of about one every two months.

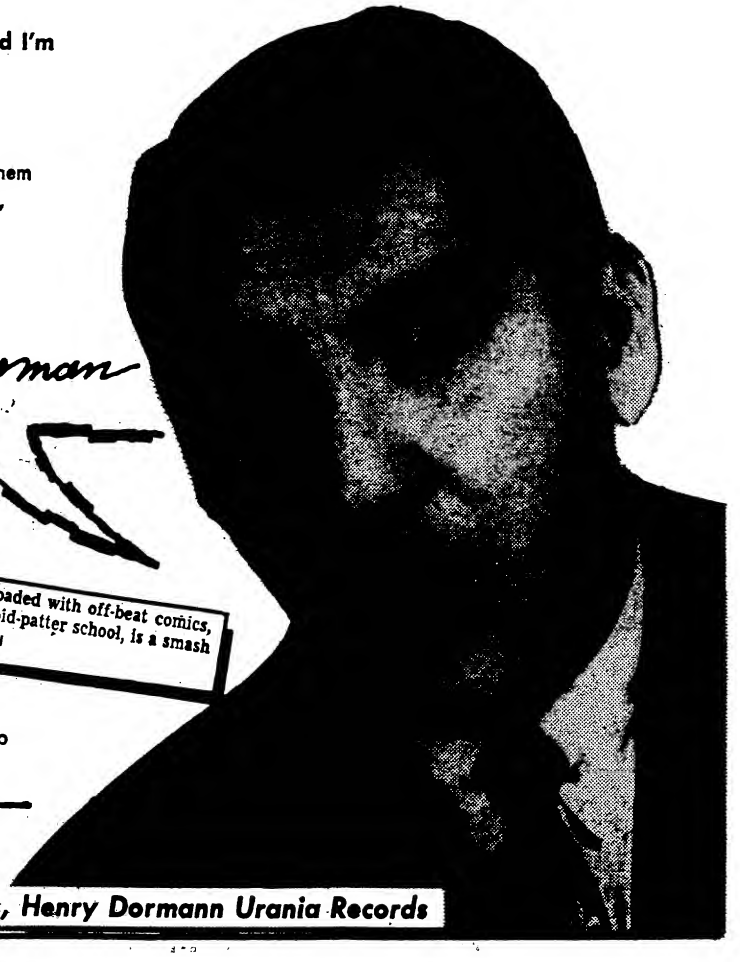
Henny Youngman does it again

Yes folks, another season has opened in TV and I'm still without a sponsor.

If any network or sponsor cares to break my streak, please call my agents, GAC.

In the meantime, I guess I'll just have to go on killing them in night clubs, supermarkets, bar mitzvah s, and of course, my occasional appearances on the Jack Paar show, for which I am grateful.

Unemployedly yours,
Henny (The Defiant One) Youngman



comedian Henny Youngman. . . . Youngman, incidentally, is proving the cafe surprise of the season. He's boffo all the way. . . . IRV KUPCINET

Don't miss Henny Youngman's chatter at the Chez Paree. His jokes and Nat (King) Cole's singing mark at a new high on the Chicago night-life scene. NATE GROSS

. . . In a town loaded with off-beat comics, Henny Youngman, of the old rapid-patter school, is a smash at the Chez Paree. . . . HERB LYON

Chicago American—I always wait for Henny Youngman to come to Chicago. He is hilarious.
Charlie Dawn

Daily News—One of the funniest men in the world.
Don Henehan

Material by: Dan Shapiro & Al Schwartz Press, Henry Dormann Urania Records

First monthly averages from ARBITRON:

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METROPOLITAN BROADCASTING CORPORATION

rated *New York's* No. 1 *Independent*

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Network A	38.4
Network B	25.8
WNEW-TV	11.0
Network C	10.8
Independent D	8.6
Independent E	6.5
Independent F	4.7

ARBITRON, September 1958: Average Quarter-Hour Shares — Sign-on to Sign-off, Entire Week.

Foreign TV Reviews

Continued from page 38

ranged from opera to cabaret singing, didn't come over smoothly. Kay Thompson, wearing a skin tight gown and some fancy headgear, died a couple of beat numbers, "I Love A Violin," and "Just One Of Those Things," with plenty of gusto, but the entries jarred within the sedate atmosphere of the program. In another spot she read from her book "Eloise," while sketches of the child were screened.

Trevor Howard contributed some poetry reading in the lighter style after warning viewers that poetry could be fun, while opera singer Sari Barabas voiced an aria from "The Merry Wives Of Windsor," and came back for the finale to sing the "Easter Hymn" from Cavalleria Rusticana with the Royal Choral Society and the Eric Robinson orch. The mime spot was supplied by Scottish comedian Jimmy Logan aided by Marilly Gray, who portrayed an aged couple attending church. The humor content of the piece was completely lost in the embarrassing silence.

"Riverside One" will have to brighten up considerably if it wants to attract any sizable audience and offer competition to the commercial web. *Bary.*

PANORAMA
With Richard Dimbleby, Christopher Chataway, George Scott, Robert Kee, John Freeman, others
Producer: Rex Moorfoot
Editor: Rex Moorfoot
Associate Producers: David Wheeler, Kenneth Lamb
45 Mins., Mon., 9 p.m.
BBC-TV, from London

In "Panorama," the BBC has one of the weightiest contributions to intelligent television aired by either web. It is the daddy of all tv news magazine programs and has achieved stature for its work in probing world affairs with a candid and unbiased outlook. It is now back in BBC's schedules with an unaltered formula of presentation and as keen a nose for news as ever. Since its inception the program has been introduced by w.k. British tv personality Richard Dimbleby. He's back in the chair once more doing a neat job and lends authority to the offering. The interviewing team, too, is on the ball, and includes ex-Olympic runner Christopher Chataway, who's as good in his new job as he was on the track.

Among the topics which came under the "Panorama" eye in the program caught were reports from Cape Canaveral on how the once desolate spot had turned into a boom town. There was a filmed report from Hong Kong about life in this spot surrounded by Red China; a look at the plight of folk who stood to be evicted from their homes because of a new Government Rent Act; and an amazing display of magic by teenager Dill Russell, who worked out a Houdini trick of escaping from a coffin of ice in four minutes. *Bary.*

OPEN-AIR BARBECUE
With Michael Medwin, Glen Mason, Marion Keene, Rita Street, Guy Taylor, Gerry Grant, The Norman Whitehead orch., The Norman Whitehead Singers, Norman Rossington
Director: Jeff Inman
30 Mins., Mon., 11 p.m.
TWW, from Cardiff

This show had the cards stacked against it before it went on the air. It was beamed from TWW's open air studio at Pontcanna, Cardiff, where rain was falling steadily, and while the artists got wetter and wetter and sang between mouthfuls of hamburgers and hot dogs the production got increasingly bogged down. Hardly anything went right. Show was supposed to capture the atmosphere of an outdoor barbecue with lots of happy, smiling faces and a carefree air. It got so carefree that cues were missed and the only fun appeared to be private gags in which the viewer could not join.

Program was mainly devoted to songs which were pre-recorded and to which the artist mimed. There were times when the renderings almost made amends for the production, but these were rare. *Bary.*

Foreign TV Followup

Sunday Night at the Palladium

"Sunday Night at the Palladium" has become so habit forming that viewers are likely to accept it without much demur. But the show caught (5) again provided convincing proof that there is difficulty in finding enough star acts to make the show a topper. Brian Tesler's direction and staging were slick enough but there was a general atmosphere of "this-has-all-been-seen-before" about the show.

Heading the bill were The Platters, an amiable singing group on disks, but far from exciting visually. They sang "Twilight Time," "My Serenade" and "Don't Let Go" in a manner so relaxed as to make no real impact. Heftier singing came from Luigi Infantino with a couple of songs, "This is the Place of The Sun Shining" and "Milano," his own composition. Robust, but again not highly visual.

Best item was the immaculate venting of Senor Wences, a popular act with U.K. audiences. His routine came up as fresh as crisp salad, with witty patter and perfect technique. The Three Monarchs weighed in with their now overfamiliar comedy harmonica act and Rudy Cardenas, a Mexican juggler, did his stint very well but, frankly, offered nothing that did not appear to have been seen on similar bills a hundred times.

Bruce Forsyth emceed with eagerness and obvious desire to please. Apart from a few gags he did a fair skit on a girl crooner and handled "Beat the Clock" as well as this rock-bottom feature can possibly be done. The jackpot stood at $1,120 and the contestants never remotely looked like winning the loot.

Dance routines and orchestral backing were fully up to scratch, as usual. *Rich.*

TV Reviews

Continued from page 38

hour in this NTA Film Network series, that the star Rex Reason is given a chance to use his brains at least as much as his brawn.

A little wooden, perhaps, but an actor of matinee idol potential, Reason enacted the intellectual, warm-hearted editor of a small-town western newspaper, who unwittingly takes on a baby faced killer as poet-printer's devil. The kid gang leader, whom actor Richard Jaeckel makes likeable, is in town with his whole mob for only one reason-revenge. As he gets to know the editor and the townsfolk, especially the banker he's bent on killing, he softens. However, Jaeckel's killed when his mob forces him to go through with a robbery.

With all those muscles, it's hard for Reason to be consistently effective as the brainy type, but he seems to get by a good part of the time. Mort Mills, as the deadpan town marshal, and others of the cast were okay in support. *Art.*

MUSIC MAKERS
With Jack Kane Orch, Sylvia Murphy; Stan Kenton and June Christy, guestars
Producer: Norman Sedawie
Writers: Frank Peppiat, Frank Iacci
30 Mins.; Thurs., 8 p.m.
PONDS COLD CREAM
CBC-TV, from Toronto
(J. Walter Thompson)

Back from his eight-weeks' summer replacement on the Steve Allen Show, during which he was musical director and arranger for the Eydie Gorme and Steve Lawrence songs, Jack Kane is on again for 40 weeks over the Canadian Broadcasting Corp.'s 40-station network, again sponsored by Ponds and Sunbeam. It's the first time a band group has been carried over for a second season by the CBC and the same underwriting sponsors.

With supreme confidence and know-how on the teeoff, Kane and his band whammed into their "South Rampart Street Parade" for a jazz and well-disciplined opening number, with stepout solos by Kane on clarinet, Murray Ginsberg on trombone, and Gordie Braund on trumpet, with trio coming in on the finish. It proved a hot, exciting opening.

Maintaining the tempo was June Christy, a blond in bangs, for her "Let There Be Love," the four trumpet players of Kane's orch for their imitations of band styles, this a novelty; plus lots of camera close-ups, together with speed. For a tempo change, Miss Christy was excellent in her ballad of "The Willow" but a highlight in the program was Stan Kenton's "borrowing" of the Kane band in telling the history of the Kenton combo.

Latter illustrated the Kenton orch's development over the past decade, with Kenton presenting a tight story of progressive jazz and his interpolated expressionism, illustrated by Kane's orch and the swift lecture talks of Kenton in his innovation of more modern music seguing into popular timing. Such tempo changes were illustrated by Sylvia Murphy and June Christy on vocals of "Tampico" and "Mechito," with Kenton at the piano plugging his "experimental music."

This progressive treatment of music projection should assure Kane's continued success in his forthcoming 40 weeks. *McStay.*

Honolulu—KHVH-TV, Henry J. Kaiser's Honolulu station, has picked up Maui's KMVI-TV as an affiliate, effective Nov. 1. Maui island station currently is affiliated with Honolulu's KONA-TV.

New TV Season in Rut Race

Continued from page 1

season-start vantage point, it looks like the "return of the comics" has developed into a big bust with Jackie Gleason in particular (after a disappointing opening show) getting his nose rubbed in Trendex sand as ABC's Disney program left him trailing on his second time out. Milton Berle, although hitting the jackpot on his initial rating, proved, like Gleason, he's back with an old format and old standups and Ed Wynn's Thursday entry is already shaky as option time nears on his shorterm sponsor pickup. George Burns (sans Gracie Allen) is still to come up.

Equally as intrigung is the fact that television's "western" omelet is turning into a big fried egg. Strange situation has cropped up since the start of the new season, with result that the western stars and their tv packagers are lamenting: "the funniest thing happened to us on our way to the tv corral." In a nutshell, the westerns seem destined to kill off one another in the Top 10 popularity picture.

"Restless Gun" was NBC-TV's hot Monday night Top 10 entry and along comes CBS this season, throws in "The Texan" as its 8 to 8:30 competition, with result that both shows have rubbed each other out of Top 10 contention. But much more drastic is the situation in reverse, this time CBS-TV's "Gunsmoke" taking the rap as last Saturday night, NBC launched its 9:30 to 10:30 "Cimarron City" western. The NBC strategy had just the desired effect. "Cimarron" didn't get a too hefty rating but nevertheless managed to topple "Gunsmoke" from its lofty No. 1 Trendex perch where it had rested all last season, even as CBS' "Texan" has diminished the pulling power of NBC's "Restless Gun." (Only the week before "Cimarron's" preem, "Gunsmoke" was way out in front with a big fat 35.0).

Based on the initial qualitative aspects of "Cimarron City", it's more than likely that the NBC entry will also inflict the same Top 10 damage on CBS' "Have Gun Will Travel." Latter show and its companion "Gunsmoke" played it 1-2 on the Top 10 most of last season.

Wednesday's Different

NBC's "Wednesday night "Wagon Train" and ABC's Tuesday night "Wyatt Earp" are somewhat more fortunate, not faced with a competitive shoot-it-out situation, with result that their respective No. 7 and 8 Trendex berths are in no great danger. ABC's Sunday "Maverick" is still a very hot item, but there will probably enough Ed Sullivan-Steve Allen fans to keep it out of Top 10 contention.

Crazy-mixed up season? Last week Danny Thomas was going right to the top of the ladder, second only to "Gunsmoke," inviting speculation that when "Gunsmoke" is whittled down the comedian would reign supreme this season (and thus cueing in a rash of new situation comedies). Then comes last Monday (13) and Thomas barely noses out a victory over its NBC rival, "Peter Gunn"—proving again that nobody yet knows from nothing, and despite all the premature network yammering, it's those more authoritative Nielsen ratings a few weeks hence that will tell the story.

And then there's the Loretta Young story, too (once more reflecting the "who's-your-competition" angle). Because her rival, CBS' "$64,000 Question" is fading away on the rating charts (Revlon wants out), the NBC "Loretta Young Show" last Sunday zoomed to its highest rating (32.0). And if Miss Young is "it" for this season, look for a rash of new anthologies.

Another significant aspect of the new season: Dinah Shore, after two sock entries, hitting it big and going ahead of "GE Theatre" and the Hitchcock series. And they—the competition—said it couldn't be done.

All-Tape Future

Continued from page 27

risk competing with themselves by continuing to make fresh film. To continue making film would only mean that the tape plant is not being used to its fullest capacity.

As for seeing the day when all tv stations can utilize tape programming by means of their own facilities and not those of a network transmission center, it is considered near at hand. Even if Guild Films is unsuccessful in its attempt to set up a low cost tape equipment rental-sale service to stations, though Guild is still busy with such plans, the lock of new feature films for tv is considered a key circumstance in bringing stations around to tape. One producer has already started preserving all his live dramas on tape, a reason being he sees a sales potential in the next several months among the stations that are running out of fresh feature exposures. Tape will make specials, hour and 90-minute dramas, even though there are only a few presently being done, accessible to outlets for local repeats.

Another factor in anticipated station acceptance is the cost of a tape program. When produced under optimum conditions, certain producers say, a half-hour taped program will cost far less than a similar film show, also produced in a plant that is working fulltime. Tape can be in the price range of a live show, and the savings can be transmitted to the stations.

Mgt. William Morris Agency

'Pursuit's' Pre-Taping

Continued from page 31

first because of the added expense of videotape facilities charges and the cost of tape itself; second because the network has and will continue to order "retakes" on some scenes if they don't come off the first time. On the second of the three "Pursuits" already completed, there was mechanical difficulty in one scene. If the show were on the air, it would have gone through as is. With videotape, however, the web did the entire scene over, running some 20 minutes extra, and interpolated the retake into the tape.

Consequently, there's the advantage of the safety factor of a backlog, along with elimination of some of the bugs and fluffs that can pop up in live production and transmission. Still another factor, states Dozier, is an edge in getting actors who normally are afraid to do live tv, or at least are uncomfortable or self-conscious about doing it.

There's many a top performer, states Dozier, who loses confidence or tends to freeze up during a live performance, just knowing that there's an audience watching him, even if he can's see it. Such a performer sometimes won't do live tv for that reason. With tape, this fear is eliminated simply by the knowledge of the performer that he can do it over; he's not playing directly to an audience. In the case of actors who won't do live tv, tape woos 'em over; for those who will do it, but with misgivings, it ensures a more relaxed performance.

Dozier doesn't know to what extent all future live programming will be taped in advance, but on most series, at least some episodes will be taped. On "Playhouse 90," for example, he doesn't anticipate every show being taped in advance, but expects to do some shows on tape first. Next week's (23) Edward G. Robinson starrer will be pretaped, an act at a time, but for the reason of easing the physical strain on Robinson.

Thereafter, "Playhouse 90" will have two preemption dates, but the show will be done as usual and taped for future use. First of these dates is Dec. 18, for a "Du Pont Show of the Month," and "Playhouse 90" will be produced as usual, on tape, for purposes of building a backlog. Property to be done on that date hasn't been selected yet.

CBS-Moscow

Continued from page 39

for something said in a dramatic show is a kind of justice which would occur only to the Kremlin which tries to make certain that Soviet musicians, painters, poets, dramatists and journalists all sound alike," Huntley said.

Although ABC did not file any official protest, John Daly, veep of the network, declared that the Soviet government "still has to learn that there is something besides controlled information."

The closing down of the CBS news bureau leaves NBC the only tv-radio network represented in Moscow by a fulltime observer, in this instance, Irving R. Levine.

The State Dept. also injected itself in the Moscow banning of CBS by having its press officer, Lincoln White, express strong disapproval. White said it constituted "indirect censorship" and "a form of intimidation."

Veep Richard M. Nixon speaking on CBS Radio's "World Tonight" last Thursday (9) said the Moscow Bureau of CBS News was ordered closed because "the leaders of the Soviet Union fear the truth."

State Dept. on Sidelines

Washington, Oct. 14.

The State Department's present plan is to watch CBS' fight with Russia from the sidelines.

State Department spoke to newsmen here Wed. (8) through Lincoln White, who said the U. S. "regrets" the get-going order to Niven. White said the Russian government's action "constitutes indirect censorship" and amounts to a "form of intimidation."

But later, in an interview with VARIETY, White said the U. S. plans no official protest to the Russian government. Neither, he said, is any other action planned beyond his statement to the press.

This doesn't mean, however, that the American Embassy in Moscow will be prevented from attempting quiet talks with Soviet officials aimed at getting CBS back into the Soviet capital. But it does mean there will be nothing on a Washington-to-Moscow highlevel basis.

New Orleans—Lawrence M. Carino has been named general sales manager of WWL-TV here. Previously he was with KTNT-TV

Chi WBKB Talks About Weather And Does Something About It

Chicago, Oct. 14.

WBKB has found a way finally to do something about the weather. The ABC-TV anchor here has invested over $30,000 in radar, $12,000 for the basic unit and the balance in installation and hush-hush experimentation over the past month. In addition, it has pirated weathercaster Warren Culbertson, a bonafide meteorologist, from WFAA-TV in Dallas, Texas, where he had presented the first weather-by-radar telecasts.

WBKB is the second station in the country to attempt it and the first in a major city. Problem in the large cities is that "ground-clutter" is so great that the radarscope becomes muddied, but WBKB engineers in the past month have managed to eliminate the interference. Sterling (Red) Quinlan, ABC veep in charge of the station predicts a fast spread of weathercasting with radar in the bigger markets, guessing that 30 stations will be using it in a matter of months.

Quinlan has slotted five-minute "Weather by Radar" shows on WBKB thrice nightly, starting this week, and plans to increase the load in morning periods and weekends before long. Shows will use the official forecasts of the U.S. Weather Bureau, but the radar will enable the viewer to "see" the weather in radiuses of 120, 50 and 20 miles around the city. Possible, too, to do some weather prognosticating with radar, according to Culbertson, who had worked with the equipment as an Army Air Force meteorologist during World War II.

Reason WBKB hadn't said much about the weather on the air till now is that it has to buck a pair of well-established weather shows on competing stations, P. J. Hoff on WBBM-TV and Clint Youle on WNBQ. For years, these two shows had pretty well dominated the weather audiences on local channels.

So confident is Quinlan now in the power of radar that he intends to build an identity for his station as the foremost weather station in the U.S. Quinlan says he is going to build a complete weather laboratory on the 12th floor of the local ABC billet, and he plans to enlist the assistance of the U. of Chicago's highly regarded meteorology department.

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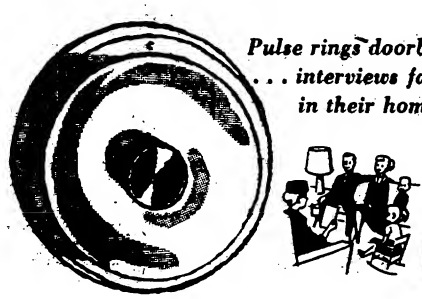
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Syndication Reviews

NEW YORK CONFIDENTIAL
('The New Citizen')
With Lee Tracy, Gene Castle, Jimmy Oster, Dan Ocko, Amelia Romano, Tom Clancy
Producer: Leon Fromkess
Director: Steve Sekely
Writer: Elwood Ullman
30 Mins.; Tues., 9 p.m.
KTTV, Los Angeles (film)

"New York Confidential," first a book by the late Jack Lait and Lee Mortimer, now emerges as vidseries, produced by TPA and filmed in Gotham. "The New Citizen," the teeoff stanza, is a good one, a tear-jerker with particular appeal for the distaffers.

You can't go too far wrong in a vidfilm if the central figure is a kid. In this instance, writer Elwood Ullman has his moppet also an orphan immigrant from Italy all alone in the big city, an ideal situation for a weeper. The kid, facing deportation because his sponsor died while he was enroute to the U.S., makes a getaway from Immigration Authorities. Columnist Lee Cochran (Lee Tracy) befriends him, and writes a human-interest yarn about the boy's plight. By the time it's in print, however, the moppet has raced away again. He gets involved with some juve toughies, is befriended by one who is a softy at heart. It all adds up to a happy ending, as the new friend's family adopts the kid after he's taken the rap for a petty theft committed by his buddy.

Tracy is, as always, good in the role of a newsman, although the lines given him make him appear a bit pompous and self-important at times. Gene Castle, as the immigrant kid, makes the best of a fat script opportunity, with a warm, pathos-filled portrayal. Jimmy Oster, Dan Ocko and Amelia Romano are okay in lesser parts. Direction of Steve Sekely is good. *Daku.*

MACKENZIE'S RAIDERS
With Richard Carlson, Louis Jean Heydt, Morris Ankrum, Brett King, Jim Bridges, Charles Boaz, Kenneth Alton
Director: Walter Doniger
Writer: Barney Slater
Distribtuor: Ziv
30 Mins.; Fri.; 8 p.m.
KTTV, Los Angeles

This is a horse opera, the real thing. Not a western in its accepted sense but a documented drama of the Fourth Cavalry back in the '70's when marauding Mexicans crossed the border to sack and burn homes of neighboring Texans. It points up more vividly the exploits of Col. Ranald Mackenzie, who led his little band of horsemen to wipe out the scourge of renegades. For hard-riding action and teeming suspense, this Ziv entry could build in popularity because of the growing trend of historical subjects inspired by the coming centennial of the Civil War.

As the commanding officer of the raiders, Richard Carlson projects an heroic figure torn between two choices. His secret order was to risk disgrace by flouting War Department orders or death at the hands of the Mexican bandits. He must not involve the U.S. in a diplomatic incident. Stung by the taunts of the marauders on the other bank of the Rio Grande, he takes his chances and leads the attack. His main objective is to rescue one of his charges held prisoner by the enemy. The bandits are put to flight after hand-to-hand encounter with sabres and the prisoner rescued.

Carlson is an inspiring figure as the commander after long service in other Ziv telepix and moves his men with disciplined precision. Supporting players are equally adept at their assignments. Walter Doniger directed with all the excitement of horse soldiers on a rampage. Kellogg and Pontiac (with Victor Borge) took the tab on KTTV. *Helm.*

COLONEL HUMPHREY FLACK
With Alan Mowbray, Frank Jenks, Hillary Brooke, Phyllis Avery, Mark Roberts, Amzie Strickland, Ray Walker, Dan Barton, Jan Arvan, others
Producer: Wilbur Stark
Director: John Rich
Writers: Jerry Layton, Paul West
30 Mins., Thurs.; 9 p.m.
PARTICIPATIONS
WPIX, N.Y. (film)

A mildly diverting half-hour is served up in this CBS Films entry, the only first-run made for syndication comedy series offered for the fall season.

Initialer had some amusing moments and Alan Mowbray as the aging elegant con man was perfect in his role. But he and the proceedings were hobbled by a script that telegraphed each and every turn of the plot. That hardly triggers the laugh meter for a sustained good time.

Series, based on SatEvePost stories by Everett Rhodes Castle, had its first exposure some years back on the DuMont network as a live show. The CBS syndication subsid clicked off sufficient contingent orders this season to give the greenlight on production. It's an entry which surely expands the variety of syndication product, confined mainly to the action-adventure format. Opener, in production values and technical know-how, compares favorably with network entries. But "Colonel Flack" doesn't have the style, scripting and hilarious madcap pace for it to be touted as syndication's answer to a Phil Silvers, for example.

Preem show concerned Mowbray's (Col. Flack) unmasking of a phony, bluebeard murdering "countess." His sidekick was Frank Jenks, who mugged effectively and proved a good foil. (Mowbray and Jenks will be the running characters). Good assists were offered by Hillary Brooke as the alluring femme fatale and Phyllis Avery and Mark Roberts, of the worried publishing firm.

When Mowbray is given some good lines, as fed to him in the car sale situation, he can be quite amusing. The vet performer has timing, skill and a winning roguish manner. But he needs scripts worthy of his talents to lift the show out of the "mildly amusing" niche.

Director John Rich maintained a lively pace. Jerry Layton and Paul West needed a more imaginative flair in their scripting. *Horo.*

DIAL 999
With Robert Beatty, Duncan Lamont, William Hartnell, Sydney Tafler, Peter Reynolds, Ronald Adams, others
Producer: Harry Alan Towers
Director: Alvin Rakoff
Writer: Ted Willis
30 Mins., Tues.; 9:30 p.m.
KTTV, Los Angeles (film)

That string of 9's in the title is what Londoners call when trouble brews. In this opening incident it brought Scotland Yard into full cry to run down a band of racketers after a knifing in the street. It rocked with action through the streets of London to raise a high pitch of excitement. It's a strong entry for the late airing and should do as well rating-wise as the indie's other syndicated programs.

Filmed in London, the meller wisely avoided actors with thick accents although there was an occasional spray of blimey talk by one of the shakedown mobsters. When the Yard wasn't involved with the knifing mob the viewers were given a tour of London's high spots. But when the action caught fire there was no letdown until the culprits were collared and put away.

Story dealt with a Canadian mountie assigned to the Yard to study detection methods, a rugged sleuth who loves to cuff around toughies. When the protection racket gets out of hand, the Yard's rookie and star of the series, Robert Beatty, goes into action and knives flash. The British conception of gangster methods are woven into the narrative and aside from the use of knives instead of guns, the blimeys operate pretty much like our own underworld. The chase through the London streets provided an exiting finale.

Beatty, built like a bull, charged with all rage of a cornered beast into the lair of the hoods. He's a good actor, too. Yardman dick, Duncan Lamont, proved an able partner and the rest of the cast came through under the strong direction of Alvin Rakoff. Unique touch was the use of a harmonica for background mood. *Helm.*

HUCKLEBERRY HOUND
Producers-Directors: William Hanna, Joseph Barbera
Story Sketches: Dan Gordon
30 Mins.; Thurs.; 6:30 p.m.
KELLOGG
WPIX, N. Y. (film)
(Leo Burnett)

Moppet set should get some fun out of this half-hour animated series turned out by the talented duo William Hanna and Joseph Barbera.

Distributed by Screen Gems and bought by Kellogg for a national spot spread, it represents one of the few made-for-tv animated shorts. Judging from the opener, Huck Hound and his animal friends, should carve a niche in the viewing habits of the small fry.

Team of Hanna and Barbera did the "Tom and Jerry" theatrical cartoon series. Yap, there's a cat and mouse episode in "Huck Hound." But for the televersion, the producers have used the semi-animation method made famous by UPA. It was effective in spots, but in other sequences the abbreviated animation detracted.

Characterizations were funny for the most part and the musical score enlivened the proceedings. One sequence about the bear and the small duck was marred by a difficult to understand voice for the duck. Story line in all the sequences was amusing and the whole thing was done so that it also has some appeal for adult viewing.

Huck Hound, besides being the hero in some sequences, acted as the emcee. The Kellogg commercials were well integrated and easy to take. *Horo.*

Mutual's 453 Affils

Five new stations joined the Mutual web, bringing total affiliations to 453.

New MBS outlets include KMAP, Bakersfield, Cal.; KFRM, Concordia, Kan.; WGNS, Murfreesboro, Tenn.; WJMC, Rice Lake, Wis.; and WHSM, Hayward, Wis. Four of the five were formerly indies.

RESCUE 8
('The Ferris Wheel')
With Jim Davis, Lang Jeffries, Nancy Rennick, Mary K. Cleary, Rand Brooks, Sydney Smith, Jeanne Bates, Gina Gillespie
Producer: Herbert B. Leonard
Director: Robert G. Walker
Writers: Gene L. Coon, Loren Dayle
30 Mins.; Tues., 7 p.m.
KRCA, Los Angeles (film)

That "based on the files of" description won't be a tiresome one so long as they come up with a series like "Rescue 8." This Herbert B. Leonard-produced series, syndicated by Screen Gems, is loaded with excitement and thrills a-plenty. It recounts in dramatic fashion the work of the L.A. County Fire Department's rescue squad, in yarns based on actual cases.

Opening episode shows the rescue team first save the life of a workman trapped by falling lumber during the razing of Gilmore Field. Second, and even more spectacular, is the rescue of a deranged femme and her child from atop a ferris wheel at an oceanside amusement park. The ferris wheel rescue is a genuine thriller, replete with suspense. Interwoven into these rescues is a human-interest story concerning the wife of one of the rescue squad, who wants her spouse to quit risking his life all the time. It dovetails neatly between the action scenes, and the half-hour adds up to a worthy, entertaining seg.

Series was created by Paul Frees and George Draine, and is made with the cooperation of the L.A. County Fire Dept. Gene L. Coon-Loren Dayle teleplay bristles with action, and it's well directed by Robert G. Walker. Jim Davis as the head of the rescue squad, and Lang Jeffries as his ace assistant, turn in satisfactory performances. There is good support from Nancy Rennick, Mary K. Cleary, Jeanne Bates and Gina Gillespie. *Daku.*

Syndication Follow-Up

Highway Patrol

Beginning its fourth season, Ziv's "Highway Patrol" series is off to a sizzling start with an action-packed story by Lee Berg, given excellent direction by Eddie Davis. Yarn hits a fast pace from the opening, and there's never a letup. This series has been a real moneymaker for Ziv, and judging from this first picture of the new season, should continue to rate high in the Ziv stable.

Broderick Crawford, one of the chief reasons for the success of this show, fits perfectly into the role of the highway patrol chief. He plays it with sincerity and realism, registering solidly all the way.

Yarn opens with a cafe holdup, with a honeymooning couple witnesses as the bandit murders the proprietor. Their lives are saved only because someone is approaching the restaurant, but before he leaves the bandit tells them he'll kill them if they talk. Highway patrol is called in but it is stymied, the clues on hand being too meager to nab the baddie. Frightened honeymooners give an anonymous tip on the phone, and the patrol picks up the heavy. With his g.f. and brother, he's arranged an alibi, however, there's a suspenseful chase as the brother goes out to erase the witnesses, but cop Crawford nails the villain and solves the case.

Manner in which this is done lifts it above the average cops-and-robbers stuff. Those involved creatively see to it there's no slackening in the action, and that what happens is believable. Crawford receives home fine support from Les Hellman and Ray Hastings (the heavies), Mary-Robin Redd and Lou Colvin (the witnesses), William Boyet and Oween Cameron. *Daku.*

Reiner Off Again

Manny Reiner, v.p. in charge of foreign sales for Independent Television Corp., leaves for a trip to the East on Saturday (18). It will be the first overseas junket for Reiner since ITC's acquisition of Television Programs of America.

Reiner's itinerary will include Australia, Bangkok, Hong Kong, Tokyo and Manila. He's due to return the first week in December.

'PERILS OF PAULINE' MULLED AS SERIES

Hollywood, Oct. 14.

Paramount-Sunset Productions is mulling a telepix series based on "Perils of Pauline." Par has retained the rights with tv in mind. Project is still in preliminary stage, with casting the lead a big hurdle. Par-Sunset's initial telepic venture, "Conquest of Space," currently is in the script stage.

Vidpix Chatter

Oliver Unger, prez of National Telefilm Associates, has returned from Europe . . . **Irwin S. Lamm** appointed to ABC Films' research department as a specialist in graphic research. Formerly in the sales promotion department of Forjoe, Inc., Lamm replaces **Alan J. Levine**, who left to enter the freelance producing field . . . "How to Marry A Millionaire" leads **Lori Nelson, Merry Anders** and **Barbara Eden** in N.Y. yesterday (Tues.) for a press reception at NTA headquarters . . . **Bishop Fulton J. Sheen's** "Life Is Worth Living" series returns to WPIX, N.Y. Sunday (19) at 10 p.m. . . . WJRT, Flint, Mich., has purchased the Encyclopaedia Britannica film library, distributed by Trans-Lux

Milton Wasserman, former sales manager of KMGM, joins **Reub Kaufman's** newly formed Jayark Films as midwest sales manager. . . . Banner Films' "Night Court" is sold in 18 markets all told.

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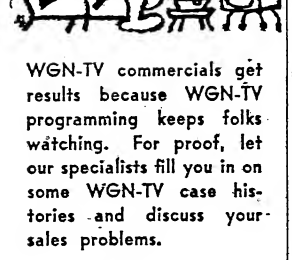

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DISK CLUBS: HEAVY TO HERO

Telecast Shaping For Disk Industry's First 'Oscars'; Dickering A Sponsor

The awarding of the first recording industry "Oscars" may get a network telecasting. The National Academy of Recording Arts & Sciences is now negotiating for a sponsor to put the prize-giving ceremonies on tv in March or April of next year.

It's not yet been decided, however, how the winners will be selected. Blueprint, thus far, calls for prizes to performing artists, musicians, engineers, artists, and various other categories associated with the production of a record. Thinking in some corners is that the voting should come from the NARAS membership which now is close to 1,000, but the plan hasn't been ironed out as yet.

The org now has a working chapter in Hollywood and in New York. Paul Weston heads the Coast branch while Guy Lombardo runs the N.Y. division. Plans to set up another chapter in Nashville is now in the works.

NARAS was launched last year by James B. Conkling before he took over the prexyship of the new Warner Bros. label.

Singles for Jukes, RCA Stereo Hypo

With the jukebox manufacturers now climbing on the stereophonic bandwagon, RCA Victor has come up with a sales promotion angle designed to facilitate getting locations for the stereo machines. Victor is selling the juke manufacturers a set of 25 stereo EP packages, and a dozen 45 stereo singles, including some current releases. The manufacturers, in turn, are using the disk package as a sales lure for the machines.

At the present time, the stereo jukeboxes are limited by a lack of stereo singles. Victor is the only company to date to issue any stereo singles, but if the jukes create a demand in this direction, the rest of the industry will also be in this market soon. Victor is now taping all of its singles on stereo, but is only making special sides available in this form.

Stereo's inroads on the single field, in general, is expected to be much slower than in the packaged market. For one thing, the kids who buy the singles are not so interested in the sound technique of a platter as much as they are in the emotional "sound" of a vocalist or a band. That explains why so many badly recorded sides, from a purely technical point of view, have managed to become hits in recent years.

Lyric Opera Opens With An Easier-to-Sing Version Of 'Star Spangled Banner'

Chicago, Oct. 14.

Lyric Opera launched its seven-week season (10) with "Falstaff" and a musically doctored version of the "Star Spangled Banner."

At the point in the anthem where two F's come at the end of the phrase " . . . and the rockets red glare . . . " firstnighters took it a full tone lower.

Chicago baritone and realtor Louis Sudler, sponsor of the more singable arrangement, hopes to make it official per legislation (H. R. 10542) now before Congress. New version was cleffed by M/Sgt. Floyd E. Werle of the Air Force band. Its "adoption" by the Lyric Opera prompted Daily News music critic Don Henahan to venture:

"Lyric officials may have good reasons for wanting an easier version sung . . . A lot of screeching on opening night is no way to launch an opera season."

Which Hildegarde?

London, Oct. 14.

Hildegarde Neff, here to film "Subway in the Sky," recorded the theme song of her pic, "The Girl From Hamburg," in Paris. Its click is such that she has now recorded an LP with Phillips-Fontana. They are songs with a jazz beat written by Georges Villon.

But there is doubt whether the platter can be issued under the suggested title. It is "Hildegarde Sings. . . ."

Manuti Figured Cinch to Grab 3d Term at 802

Al Manuti, prexy of Local 802, N.Y. wing of the American Federation of Musicians, is due to walk in for his third two-year term in the balloting that takes place early in December. At the present time, there is no organized opposition to Manuti, although it's likely that there will be contests for lesser posts in the local's administration.

Although the Musicians Guild of America, the recently formed Coast union in opposition to the AFM, is known to have numerous supporters in N.Y., this group has no plans to challenge Manuti's leadership at this time. By successfully negotiating pacts on a local level, Manuti has emerged as a unique figure in the history of Local 802 insofar as he has virtually put an end to all organized factionalism within the union.

The Orchestra Leaders of N.Y., representing some of the top contractors and bookers in Local 802, passed a resolution last week asking for all candidates to reply to questions on their platforms. The Orchestra Leaders have been active in Local 802, as a non-partisan group, in combatting the AFM's regulation that makes bandleaders employees for purposes of taxes. The Federal and state governments, on the other hand, regard them as employers and that has been a consistent source of friction over the years.

MORT SAHL SUING FANTASY ON ALBUM

Chicago, Oct. 14.

Comedian Mort Sahl is suing Fantasy Records over alleged "unauthorized" release of its new "Mort Sahl at Sunset" album, taped in 1955 at Carmel, Calif., during a Dave Brubeck gig. Performer is asking for an injunction to halt sales of the disk, and punitive damages.

Sahl, who records for Norman Granz's Verve label, claims in the suit, filed in L.A. by attorney Richard Mark, that he never gave Fantasy permission for the album. Almost as an afterthought, claims Sahl, the diskery offered him a contract last June, which he pronto declined. He was pacted by Granz last January. Initial release under the deal was "Mort Sahl Iconoclast." His second Verve album will be edited from tapes which were made most of last week during performances at Mister Kelly's here.

Ideal Adds Lines

The Design, Cricket and Stereo Spectrum lines have been taken over by Ideal Record Products for exclusive distribution in the New Jersey area.

Ideal of N. J. is a subsid of Al Levine's Ideal operation in N. Y. The Newark branch is under the direction of Jack Kosloff, formerly Decca's N. J. sales representative.

UP FROM A 'BUM' TO BOON STATUS

The disk club operation, now firmly established as an important merchandising channel, has turned out to be an across-the-board boon to the music business.

Fears by retailers that the disk clubs would cut into their sales have now been completely allayed. In fact, the contrary has proved to be true since it's been noted that retailer sales have been stimulated by the club promotion of specific disks. RCA Victor's seven-LP package of the nine Beethoven symphonies, conducted by Arturo Toscanini, enjoyed a new wave of retail sales after the Book-of-the-Month Club began using the set as a giveaway in promoting its club, the RCA Victor Society of Great Music. Parallel experiences on the retail level have been noted with other disks that have received heavy advertising as club choices.

In the pop field, the selection of an album as a choice by any of the major clubs now means an added sale of at least 50,000 copies. For the publishers, that means considerably more royalties on the tunes included in the LPs.

According to an agreement between the disk clubs and the Harry Fox office, which collects on mechanicals for the publishers, the royalties on tunes used in club LP choices are figured on a reduced price rate. Since the clubs usually give one free disk away with every two LPs bought, the publishers figure the royalties on a two-thirds price ratio in which 12 tunes would earn 16c per album rather than the statutory 2c per tune.

Columbia Records, which pioneered the entry of the major labels into the club market, originally predicted that this operation would open up new horizons for the artists as well. Before the advent of the clubs, LP sales running over 100,000 were virtually unknown, particularly in the long-hair field. Nowadays, the monthly selections hit that regularly with the artist's royalty take so much the more enhanced.

'Mardi Gras' Picking Up Plenty Covers Despite Pat Boone's Dot Disk

Pic tunes are now getting wide coverage from the disk makers even where there is a top platter name associated with the film production. The title of the 20th Century-Fox film, "Mardi Gras," has now lined up a half-dozen versions despite the fact that Pat Boone, who is the pic's star, is doing the "Mardi Gras March" on the Dot label.

Other versions of the tune have been sliced by Louis Armstrong for Decca, Art Mooney for MGM, Sid Ramon for RCA Victor and Sy Oliver on Jubilee. The picture company is spotlighting all the versions of the tune in its disk jockey promotion. Pic, which also stars Tommy Sands and Gary Crosby, is being sold to the deejays as 20th-Fox's "answer to juvenile delinquency" with "the right teenage idols."

See ASCAPers' Suit Vs. BMI & Webs In Long Delay Cued by Legalistics

Continued legal sparring in the suit of the 33 ASCAP songsmiths against Broadcast Music Inc. and the major networks portends a further long delay before this case ever comes to bat.

On a call to put the case on the calendar in N.Y. Federal Court last week, the suit was not certified as ready by former Judge Harold M. Kennedy, the special master who is presiding over the pre-trial examinations. The plaintiffs' attorney, John Schulman, requested Judge John Cashin to put the case on the calendar if and when Federal Judge Edward Weinfeld rules against the defendants' motion to dismiss the case. Judge Cashin said that Schulman could make another application to put the case on the calendar after the Weinfeld decision. When the suit is certified to be ready, it will, of course, go on the bottom of the calendar.

The BMI motion to dismiss the ASCAPers' suit is also far from decision. Rebuttal briefs by both sides, following the hearings before Judge Weinfeld over three weeks ago, are due to be filed this week. Then, it's not expected that Weinfeld will hand down a decision on this matter before the end of the year.

Pre-trial examination of witnesses, meantime, has been suspended temporarily. The defendants have asked Kennedy to rule on the question whether or not the examinations should wait until Judge Weinfeld's decision is due to take place Oct. 30.

Gene Austin & HST

Vet songster Gene Austin, on a swing through the mid-west, got a meeting with former President Harry S. Truman and also earned a police badge.

The Truman-Austin meet was negotiated in Dayton by Speaker of the House Sam Rayburn who told Austin that there was a "friend" upstairs in the Deshler Hilton Hotel who might give him a piano lesson.

The police badge came from Flint, Mich., where Austin was, made a police lieutenant by chief of police George Paul.

E. B. Marks Wins Howard Songs In High Court Ruling

Edward B. Marks Music won a final decision in its long-pending suit against Charles K. Harris Music over ownership of the copyrights to 154 songs by Joseph E. Howard when the U.S. Supreme Court refused to hear an appeal from the decision of the Court of Appeals.

The high court's action gives Marks undisputable rights to the Howard songs, which include such numbers as "I Wonder Who's Kissing Her Now," "What's The Use of Dreaming," "The Time, The Place and The Girl," among other standards. Marks, through attorney Julian T. Abeles, will now renew his application for minimum statutory damages of $250 on each of the 154 tunes, claiming that Harris has infringed on its copyrights.

Case revolved around a dispute over who held the renewal assignments of the Howard tunes. Harris had the original assignment from Howard, who conveyed the renewal assignment to Marks in 1933. Harris' contention that the original contract also included the renewal assignment was rejected in the lower courts since the renewals were not specifically mentioned.

The N.Y. District Court originally held that Marks owned the copyrights, but did not allow the plaintiff to collect any damages. Both parties brought the case to the higher court, Harris appealing on the grounds that it was denied ownership of the copyrights and Marks appealing on the grounds that it was denied damages. The Court of Appeals held for Marks on both counts last spring and the U.S. Supreme Court's denial of a hearing finalized that decision.

UA Gets Travers

Singer Tony Travers signed with United Artists label; also with William Morris agency for general representation. Back to the Coast to wax an LP for UA under Jack Lewis' direction.

EMI Net Profit At Record $15,182,000

London, Oct. 14.

Group trading profit for Electrical & Musical Industries has risen from $13,250,000 to a record $15,182,000 for the year ended last June 30. The dividend remains unchanged at 15%, but it is to be followed by a one for three scrip issue, and in making this announcement the board forecasts a divvy of not less than 20% for the year to June 30, 1959.

Explaining its dividend policy, the board points out that conservative distribution has been necessary in recent years when the group had been engaged in a program of large-scale reorganization and expansion. This had involved heavy outlay.

Levitz Wins Court Nod To Re-Plead His Action Vs. 'Firing' By Big Three

Steve Levitz, former Big Three Music stockholder and production exec who later sued the publishing company for an alleged breach of his employment contract, has won the right to re-plead his case in N. Y. Supreme Court. Levitz's case was originally dismissed in that court last year, but the Appellate Division last week granted him the right to file an amended complaint.

Levitz's case involves the question of whether a man who "resigns" under pressure can be considered as "fired." Levitz contends that in 1951 he sold his stock interest to Loew's Inc., parent company of the Big Three, with the understanding that he would be retained for as long as he could work. Levitz states that in 1955, Loew's confronted him with the choice of resigning or being fired. Levitz resigned. He subsequently brought suit charging that his resignation was tantamount to a dismissal and hence was in violation of his verbal employment contract. Theodore Charnas is legal rep for Levitz.

Al Jolson Music Scholarships

Hollywood, Oct. 14.

Sammy Cahn will head a Hollywood committee to observe the eighth anniversary of Al Jolson's death (Oct. 23) by establishing a permanent annual music scholarship award in the name of the singer.

Cahn's plans call for the various music schools throughout the country to submit one male and female student each year as a possible candidate for the scholarship. Local auditions would be held in each of the states, with the two winners from each of the participating schools competing in the finals of the Hollywood Bowl on Oct. 23.

The Jolson Memorial will be financed within the entertainment industry. Working with Cahn in the project are Frank Sinatra, Dean Martin, Peggy Lee, Judy Garland, Red Buttons, Howard Keel, Sammy Davis Jr. and composers Jimmy Van Heusen, Jimmy McHugh and Sammy Fain.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Polly Bergen (Columbia): "AU REVOIR AGAIN" (Bloom*), an excellent ballad with a light beat, gets a nifty vocal by Polly Bergen who will nab plenty of jock spins. "COME PRIMA" (AMC*) is an okay Italian number, although this groove is now overloaded, temporarily at least.

Gary Crosby (Verve): "CHEATIN' ON ME" (Advanced*), an oldie, gets a strong slice by the young Crosby who really swings the lyric across. "JUDY, JUDY" (Plectrum†) is a bright rocking number also savvily delivered.

Sam Hawkins (Gone): "KING OF FOOLS" (Sidney†) is a solid, if typical, rocking ballad which this singer delivers with some falsetto effects which could grab some attention. "WHATCHAMACALLIT" (Sidney†) is a catching jump entry.

Bill Hayes (Kapp): "LOVE I MEAN" (Andrew*) is a pleasing ballad delivered in okay style. "THE NINE LIVES OF ELFEGO BACA" (Wonderland*), from a Walt Disney tv production, is a wordy saga which might have some moppet appeal.

Enoch Light Orch (Grand Award): "I WANT TO BE HAPPY CHA CHA" (Harms*) follows in the groove of the "Tea For Two Cha Cha" which is currently clicking. It's colorfully arranged for solid programming values. "CARA MIA CHA CHA" (Record Songs*) is still another familiar tune set to the same tempo.

Fran Warren (MGM): "SUNDAY KIND OF LOVE" (Leeds*), a class ballad, is given a fine rendition by Fran Warren who could come back into the disk sweepstakes with this one. "DON'T LET IT BREAK YOUR HEART" (Safa*) is an okay, but more commonplace, ballad.

Jackie Gleason Orch: "JUST ONE YESTERDAY" (Songsmiths*) is a melodic showcase for the lushly stringed instrumentals that Jackie Gleason has mopped up with in the package field. Fine change - of - pace programming. "WHERE IS SHE NOW" (Songsmiths*) is another lilting tune that's easy to listen to.

The Four Aces (Decca): "THE WORLD OUTSIDE" (Chappell*), the theme from Chopin's "Warsaw Concerto," has been fashioned into a rich ballad material for this foursome which sounds exactly like before even though its former lead voice, Al Alberts, has left to do a single. "HOW CAN YOU FORGET" (Harms*), an oldie is harmonized pleasantly.

Joe Leahy Orch-Chorus (Felsted): "DOES SHE OR DOESN'T SHE" (Caesar*) is a bright entry in the cha cha idiom with a smart lyric handled by the chorus. "BY LOVE POSSESSED" (Cromwell*), a big ballad which has been around now for some months, is given a highly attractive instrumental slice which could start some action.

Richard Hayman - Jan August (Mercury): "CANDY CHA CHA," still another cha cha item, has a catching tune done by pianist Jan August and harmonicist Richard Hayman. "SONG OF LOLA" is a Continental-type ballad wth lesser chances.

Kay Brown (Metro): "I LIKE TO ROCK 'N' ROLL SLOWLY" (Choice*), a good idea in the rocking idiom, gets an okay vocal for good returns. "IF I HAD YOU" (Robbins*), the standard, is rocked effectively by this songstress.

Morgan Twins (RCA Victor): "WHILE IT LASTED" (Acuff-Rose†), a rocking ballad with a fresh slant, is smoothly harmonized by this countrified duo for promising potential. "LET'S GET GOING" (Acuff-Rose†) is a routine upbeat slice.

Marty Wilde (Epic): "MY LUCKY LOVE" (Bentley†) is a charming folk-styled ballad which this singer belts in colorful style. "MISERY'S CHILD" (Mapleleaf†) is less impressive material.

Julius LaRosa (Roulette): "LET NATURE TAKE ITS COURSE" (Kahl†), a clever number with a neat beat, shapes up as excellent material for Julius LaRosa who could rediscover the hit habit with this one. "UNTIL HE GETS A GIRL" (Favorite-Valyr*) is a fine slow-tempoed ballad with less direct commercial impact.

Johnny Jordan (Jolt): "DON'T CRY LITTLE BABY" (Mannyjay-Clayton†) is a cute rhythm entry punched across in first-rate rockabilly style by this newcomer. Could be one of those leftfield hits. "SWEET, SWEET SWEET" (Clayton-Paty†) is another interesting rocker.

Walter Scott (Eagle): "ON THE WAY OUT" (Sounds*), a solid ballad with an above-par lyric, is crooned sharply by this singer who's evidently been influenced by Frank Sinatra. "MY INNER FEELINGS" (Sounds*) is a slow ballad with doubtful chances.

Salvatore Baccaloni (Grand Award): "MIRIT IN CITTA'" (Curci*), an Italo song with a beat, bows this operatic basso in the pop field and the results are offbeat, but not too commercial. "STAIRWAY TO THE SEA" (Leeds*), another Italo import, also isn't likely to make much noise via this rendition.

Earl Bostic Orch (King): "GOODNIGHT SWEETHEART" (Robbins*), the oldie, turns up in a hard-driving rocking version which will give it a new round of spins. "INDIAN BOOGIE WOOGIE" (Leeds*), is also rocked and rolled in a way that the kids will dance to.

Brian Davies (Dot): "LUCY, LUCY" (Greta†) is built along quiet, folk-styled lines that's difficult to get started in the spinning market. "WHEN WE FIRST MET" (Vernon*) produces a nice ballad feel but there's not enough in it to get it moving.

Cathy Basic (Hide-A-way): "I'VE NEVER BEEN IN LOVE BEFORE" Basic's warbling. "SODA POP into a pleasant slice via Cathy Basic warbling. "SODA POP KISSES" (Criterion*) is a bit too precious in performance and material but the pre-teen set may go for it.

*ASCAP. †BMI.

Best Bets

BOBBY HELMS ..... **THE FOOL AND THE ANGEL**
(Decca) ..... **A Hundred Hearts**

Bobby Helms' "The Fool and The Angel" (Blue Grass) is a solidly commercial rocking ballad delivered in a way that the teenagers will go for. "A Hundred Hearts" (Tree†) is a fair country-styled item.

* * *

THE CREW-CUTS ..... **BABY BE MINE**
(RCA Victor) ..... **That's My Desire**

The Crew-Cuts' "Baby Be Mine" (Morris) is a swinging Latin-styled ballad with a nifty lyric which this foursome belts in colorful style. "That's My Desire" (Mills*), the oldie, gets a good straight slice.*

* * *

GENEVIEVE ..... **I'M NEVER GONNA KISS YOU**
(Cadence) ..... **Cherie, Cherie**

Genevieve's "I'm Never Gonna Kiss You" (Admore) is a catching novelty with a one-line catchline which this French songstress keeps repeating through the song. The laugh impact could put it over. "Cherie, Cherie" (Weiss & Barry†) is a fine, straight ballad also due for spins via this charmingly French-accented version.*

* * *

PAM GARNER ..... **PINCH ME BABY**
(Coral) ..... **Me and My Shadow**

Pam Garner's "Pinch Me Baby" (Regent†) is a bluesy rocker with a good lyric idea that could go all the way via this slick vocal. "Me and My Shadow" (Bourne), the standard, gets an interesting double-tracked workover.*

* * *

ROBIN LUKE ..... **MY GIRL**
(Dot) ..... **Chicka Chicka Honey**

Robin Luke's "My Girl" (Congressional) is another typical simple-minded juve-angled rocking ballad which could repeat this young singer's click on "Susie Darlin'." "Chicka Chicka Honey" (Congressional*) is a cute rhythm tune also with chances.*

LAWRENCE WELK
and His Champagne Music
Present
"KEYBOARD KAPERS"
With Tiny Little, Jr., Larry Hooper
Frank Scott and Jerry Burke
(Coral Album No. 57214)

Album Reviews

"Damn Yankees" (RCA Victor). This soundtrack from Warner Bros.' "Damn Yankees" pic is a sure-shot package. The original legit score by Richard Adler and the late Jerry Ross still impresses with its freshness and cleverness. With the exception of Tab Hunter, the film's cast duplicates the Broadway roster. This LP features bright solo performances by Gwen Verdon on "A Little Brains, A Little Talent," "Whatever Lola Wants" and "Who's Got The Pain" plus a nifty duet with Hunter on "Two Lost Souls." Ray Walston has one solo spot on "Those Were The Good Old Days" while Shannon Bolin and Robert Shafer register well on their song assignment, including one ballad, "There's Something About An Empty Chair," that was not in the legit score. Orchestrations by the Italian studio orch which cut this set under Ray Heindorf's baton are excellent.

"Little Women" (Kapp). The CBS-TV musical remake of Louisa May Alcott's novel, "Little Women," has been fashioned into an attractive set spotlighting the vocal talents of Jeanne Carson, Rise Stevens, Bill Hayes and Florence Henderson. The score by Richard Adler contains one strong pop ballad, "Love I Mean," and some bright material tunes like "How Do You Write A Book" and "Dance, Why Not." Basically, the appeal of this set will hinge on the tv show's impact. Adler's score comprises one side of the LP with the other being a collection of familiar pieces played by a stringed orch.

Fred Waring & The Pennsylvanians: "Broadway Cavalcade" (Capitol). Wrapping up the Broadway musical scene from George M. Cohan's pre-World War I production of "45 Minutes To Broadway" to the 1958 "Say Darling" show, this double LP comprises a topflight showtune repertory performed in expert style by Fred Waring's organization. No chronological order has been observed, but the program is neatly paced and varied. Included in this folio are evergreens like "Say It With Music," "Lover Come Back To Me," "The September Song," "The Birth of The Blues," "Hernando's Hideaway" and "76 Trombones."

Gus Bivona Band: "Blast Off" (Warner Bros.). A throwback to the big band era is offered by this new band which plays like any number of swing combos from the 1930s. It's still a great instrumental sound, especially when dished up by a full-sized crew who play with zest and precision. Bivona, on clarinet, fronts the orch on a set of instrumentals including "C Jam Blues," "Sorghum Switch," "The Sidewalk Shufflers," "Fugue For Tinhorns" and "Please." Perhaps the title of this set is a little too strong and modern for this brand of dance music.

"The Great T. D." (Colpix). Among the last sides made before Tommy Dorsey's death a couple of years ago, this set spotlights the maestro at his most commercial. The band's sound is full and swinging as it works through a book made up of numbers like "Granada," "Who," "Silk Stockings," "Marie" and "You're My Everything." Capable vocals by Bill Raymond, Gordon Polk and Lynn Roberts are spotted among the instrumentals.

"Barbershop Quartet Winners" (Decca). Winners of the annual contest run by the Society for the Preservation and Encouragement Barber Shop Quartet Singing in America once again have wound up immortalized in a Decca LP. This is a formalized harmonizing style that remains impervious to time or rock 'n' roll. In this set, runner-up groups are also featured on a repertory that's summed up in songs like "That Old Gang of Mine" and "If You Were The Only Girl In the World." In a companion set, Barbershop Chorus Winners, featuring larger singing groups, get a chance to work out on tunes like "Are You From Dixie," "Hard Hearted Hannah" and "Toot Toot Tootsie Goodbye."

"A Farewell To Steam" (HiFi-Record). This is aimed strictly at the hi-fi fans who go for pure sound. Like previous railroad train disks, this brings all sorts of chuggings, toots, brake squeals, steam blasts and similar sounds into the livingroom. This set, which records the last run of a steam engine on the Los Angeles line of the Atchison, Topeka & Sante Fe, would be, of course, natural for stereo.

"Jazz West Coast—No. 4" (World Pacific). The latest volume in this label's anthology of Coast jazz showcases some of the top names in the modern idiom. This is jazz LP programming at its best with numbers played by the Gerry Mulligan Quartet, the Bob Brookmeyer Quintet, the Chico Hamilton Trio, the Chet Baker Quintet, the Art Pepper Nine and other combos. It swings all the way.

Hal McShay Band: "The Roaring '20's—Vol. 2" (Tops). The reservoir of song material from the fertile 1920s continues to be tapped with nostalgic impact. Hal McShay's band, which accurately captures the flavor of that period with the jazzy Charleston beat, work through a book including "Yes, We Have No Bananas," "Mississippi Mud," "Sweet Sue, Just You," "Varsity Drag," "Look For The Silver Lining" and "Who's Sorry Now."

Manny Albam Orch & Chorus: "Sophisticated Lady" (Coral). A collection of Duke Ellington hit songs turn up in a somewhat pretentious setting here. The instrumentals are generally of a solid jazz quality, but the choral arrangements are mostly sticky and overdone. *Herm.*

'Murder Ballads'

"American Murder Ballads and Their Stories" by Olive Woolley Burt (Oxford; $5.50) is an exciting, irreverent and sometimes ribald recap of U. S. murder songs of many vintages and sources. Author, surprisingly enough, is a former Utah school ma'arm and one-time writer of children's books. With a selection of many impertinent troubled clefs, Mrs. Burt thoroughly explores a little-known strata of Americana in a gusty, full-bodied tome that will become the keystone work in its field.

Directors, composers, arrangers and producers will be thumbing this volume for years to come. *Rodo.*

VARIETY 10 Best Sellers on Coin Machines

1.	IT'S ALL IN THE GAME (5)	*Tommy Edwards*	*MGM*
2.	TEA FOR TWO CHA CHA (4)	*Dorsey-Covington*	*Decca*
3.	BIRD DOG (7)	*Everly Bros.*	*Cadence*
4.	NEL BLU DIPINTO DI BLU (11)	*Domenico Modugno*	*Decca*
5.	TOPSY (3)	*Cozy Cole*	*Love*
6.	LITTLE STAR (10)	*Elegants*	*APT*
7.	ROCKIN' ROBIN (4)	*Bobby Day*	*Class*
8.	SUSIE DARLIN' (3)	*Robin Luke*	*Dot*
9.	IT'S ONLY MAKE BELIEVE	*Conrad Twitty*	*MGM*
10.	TEARS ON MY PILLOW (3)	*Imperials*	*End*

Second Group

NEAR YOU	*Roger Williams*	*Kapp*
DEVOTED TO YOU	*Everly Bros.*	*Cadence*
THE END	*Earl Grant*	*Decca*
CHANTILLY LACE	*Big Bopper*	*Mercury*
HIDE AWAY	*Esquires*	*Paris*
SOMEBODY TOUCHED ME	*Buddy Knox*	*Roulette*
TOM DOOLEY	*Kingston Trio*	*Capitol*
I'VE GOT A FEELING	*Ricky Nelson*	*Imperial*
JUST A DREAM	*Jimmy Clanton*	*Ace*
PATRICIA	*Perez Prado*	*Victor*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

MANSION FOR FESTIVAL

Coe Trustees Give New Hampshire Project a Home

Center Harbor, N. H., Oct. 14.

Coe Mansion, a landmark here, has been accepted as a gift from trustees of the Coe Estate by the New Hampshire Music Festival Inc., which will convert it into a music center.

The estate will serve as headquarters for the non-profit musical association, a non-profit group which sponsors a summer series of symphony concerts in the Lake Winnipesaukee region.

The mansion will also house at first perhaps 25 of the musicians who make up the orchestra. The barn will be converted into a rehearsal hall.

Fran Warren Returns to MGM For 'Sunday' Reprise; Other Disk Pacts

Fran Warren has rejoined the MGM label after an absence of several years. Her first slice under the new pact is a re-etching of "Sunday Kind of Love" which was a disclick a couple of years back.

Miss Warren is hitting the deejays in the midwest this week promoting her disk and then moves into the Beverly Hills Club, Cincinnati, for a two-weeker beginning Oct. 24.

RCA's Lena Longtermer

Lena Horne has been repacted by RCA Victor to a new longterm deal by Steve Sholes, the company's pop artists & repertoire chief. She'll cut singles and albums under the direction of a&r staffer Fred Reynolds.

Layne, Greeley in WB Camp

Ventriloquist Ricky Layne and pianist George Greeley have signed with Warner Bros. Records. Greeley, who is a conductor-composer-arranger, was most recently associated with Columbia Pictures' music department. Prior to that he was a musical director of Capitol Records.

George Avakian, Warner Bros. Records' artists & Repertoire chief, has inked 17-year-old rock 'n' roll singer Johnny Sardo. His first disk will couple "I Wanna Rock" and "Used Heart."

'Bozo' Harmon's Cap Deal

Hollywood, Oct. 14.

Larry Harmon has been signed to an exclusive recording pact by Capitol Records. Deal calls for Harmon to perform the voice of "Bozo, the Capitol Clown," in all future recordings of the "Bozo" series at the Tower. Diskery also has rights to all the characters, tv and film properties, owned by Harmon's production company, which could be adapted for recording.

Pact is an outgrowth of Harmon's acquisition from Cap of tv and merchandising rights to "Bozo," which he is currently producing as a series for television.

(Continued on page 58)

Jack W. Fine to Disney

Jack Wolf Fine, general professional manager for Irving Caesar's music-publishing firm for the past nine years, is moving over to the Walt Disney Music company this week. He will report to Moe Preskell, head of the Disney music operation.

A former newspaperman with the Detroit Times, Fine also has a lyricist's deal with Disney. He will be working to get Disney songs on disks as well as promoting the Disney labels, Disneyland and Buena Vista.

AFM FILES VS. HHL, MGA'S 1ST PIC INDIE

Hollywood, Oct. 14.

Hecht-Hill-Lancaster is the first independent film company to sign a collective bargaining agreement with the Musicians Guild of America similar to the Sept. 3 pact with the majors.

The American Federation of Musicians, upon hearing of the pact between HHL and MGA, filed unfair labor charges against the indie film outfit and the Guild with the NLRB charging "illegal execution of a labor contract." AFM also accuses the Guild of exercising bargaining rights it does not yet have.

Jack Marshal, under the MGA agreement, is scoring HHL's "The Rabbit Trap," the first film under the pact.

MELACHRINO IN FOR 1ST U.S. CONCERT TOUR

George Melachrino, British bandleader who has been a consistent seller in the U.S. package market under the RCA Victor label, arrived in the U.S. last week to prepare for his first American concert tour, starting Monday (20). Melachrino has been booked into 40 cities under the Sol Hurok banner.

Melachrino's string orch album sales for Victor are currently nearing the 2,000,000 marker. Victor is tieing into the concert tour to promote his current sets, "Lisbon at Twilight" and "Strauss Waltzes."

Johnnie Ray B.O. Slow On the Take in Buenos

Buenos Aires, Oct. 7.

Although Johnnie Ray received a heated teenage welcome when he arrived at the airport here last week (1), ticket sales for his 11 personal appearances at the Broadway (Central Cinematografica Circuit) film house have been slow. The singer had been booked by the COSUDEI agency for the theatre appearances plus two tv shows at a reported $20,000 (about 1,200,000 pesos at today's exchange rate of over 60 pesos to the dollar).

The light ticket sales were expected to spurt over the weekend. A controversy in the university and repeated student riots are blamed for holding down the b.o. take. The teenagers came to the airport, however, and during the tumultuous reception filched his sun-glasses, tore his clothes and almost wrenched away his hearing aid.

Tommy Dorsey orch headed by Warren Covington has been booked for a one-nighter at Club Sevenoaks, San Antonio, Nov. 2.

Oct. 20 Target Date for Revamp Of MGM and Roulette Sales Setups

MGM Records and Roulette will get a facelifting job in their sales structure Oct. 20. That's the date set for Charles C. Hasin's takeover as sales manager at MGM and Irv Jerome's spin into Roulette in the newly created position of veepee in charge of sales.

For the past several months Jerome had been in charge of album sales at MGM. With his shift to Roulette, Hasin, in his new capacity as sales manager, will be in charge of album and singles sales, working on the latter in coordination with Morty Craft, diskery's artists & repertoire topper.

Hasin helped launch the MGM label with its former prexy Frank B. Walker. He joined the company in 1945, two years before MGM's first disk was released. Before that he had been sales manager at RCA Victor for 11 years.

Jerome came to MGM from Capitol soon after Arnold Maxin took over the MGM prexyship at the beginning of this year. In his Roulette spot, Jerome will handle the overall sale of singles and concentrate on mapping out and directing the sale and merchandising of the diskery's album programs as well as build Roulette's distributor relations.

One of Jerome's first moves when he gets to Roulette will be to study and review the distribution network in regard to their methods of selling and merchandising. "I do not plan to make any distributor changes," he said. "However, I feel that every distributor should be prepared to accept and carry out any new recommendations that will be made."

Meantime, Hasin and Jerome (in conjunction with MGM's publicity topper Sol Handwerger) will work hand-in-hand to push MGM's "Fall Album Festival." Trio is out on a cross-country trek of regional distributor meets for an audio-visual presentation of the new LP product. The distrib meets were kicked off last Thursday (9) at New York's Park Sheraton Hotel.

Col Ups Cal Roberts

Cal Roberts has been upped to director of Columbia Records' transcription division. He replaces Al Shulman who last week went over to the general manager's post at Epic Records, Col's subsid label.

Roberts' previous spot as manager of national sales in the transcription division will be filled by Floyd Glinert. He'll be responsible for the division's three sales outlets—New York, Chicago and Hollywood.

CAPITOL SNARES SCORE OF '5 PENNIES' PIC

Hollywood, Oct. 14.

Capitol Records has the inside track on the musical score as recorded for "The Five Pennies," Red Nichols biopic which Mel Shavelson and Jack Rose are producing for Paramount.

Although it's not yet official, it's for certain that the Tower will release the soundtrack score from the jazz musical because of its exclusive recording pact with Danny Kaye, star of the film.

"Pennies" score will be comprised of 23 numbers—all of which will be published by Dena Music, Kaye and wife Sylvia Fine's music company. Among the musicians who will aid in the scoring, in addition to playing roles in the film, are Louis Armstrong, Red Nichols, Shelly Manne, Benny Carter, Bobby Troup and Ray Anthony.

Ewen's Anthology On Legit Musicals

By ABEL GREEN

Somebody once said—this reviewer was the one—that songwriters have the most interesting obituaries. Not only do the melodies linger on after their songs are ended but so do the memories. The audience-identification is automatic.

David Ewen points up all of it in his "Complete Book of the American Musical Theater" (Henry Holt; [illegible] librettists from George Abbott to Pelham Grenville Wodehouse; composers from Richard Adler to Vincent Youmans; musicals from "The Black Crook" (1866) to "Oh Captain!" (1958).

Ewen's errors, while minor individually, total to a disturbing score. These run the gamut from name misspellings to wrong show origins for certain titles. This sort of work invariably fetches mail and it is presumed that subsequent edi-

(Continued on page 63)

Col-Daywin-Metro's 'Tunnel of Love' Bally

Hollywood, Oct. 14.

A three-way exploitation campaign is underway among Columbia Records, the Daywin Music Co. and Metro for latter's film "Tunnel of Love."

The three-way parlay is for exposure of the musical score from the film—including Doris Day's disking, "Have Lips, Will," b/w "Run Away, Skidaddle Skidoo," which goes into release this week.

A first order of 250,000 copies has already been shipped to dealers by the Columbia waxery in special sleeves promoting the "Tunnel" pic. An additional 3,700 copies have been mailed to deejays throughout the country. Daywin is Miss Day's and husband Marty Melcher's pubbery.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	TOMMY EDWARDS (MGM)	It's All In The Game*
2	6	COZY COLE (Love)	Topsy†
3	2	EVERLY BROS. (Cadence)	Bird Dog† / Devoted To You†
4	4	DORSEY-COVINGTON (Decca)	Tea For Two Cha Cha*
5	3	DOMENICO MODUGNO (Decca)	Nel Blu Dipinto Di Blu*
6	5	BOBBY DAY (Class)	Rockin' Robin†
7	8	IMPERIALS (End)	Tears On My Pillow*
8	10	KINGSTON TRIO (Capitol)	Tom Dooley†
9		CONRAD TWITTY (MGM)	It's Only Make-Believe†
10	9	ROBIN LUKE (Dot)	Susie Darlin'*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*IT'S ALL IN THE GAME	Remick
2	2	*NEL BLU DIPINTO DI BLU (VOLARE)	Robbins
3	9	†TOPSY	Cosmopolitan
4	5	*TEA FOR TWO CHA CHA	Harms
5	8	*NEAR YOU	Supreme
6	6	*TEARS ON MY PILLOW	Vanderbilt
7	3	†BIRD DOG	A-Rose
8	7	†ROCKIN' ROBIN	Recordo
9	..	†TOM DOOLEY	Peer-Int.
10	10	*SUSIE DARLIN'	Congressional

* ASCAP † BMI

Cyril Gee Named Mills G.M. in Brit.

Cyril Gee has taken over as general manager of Mills Music's London affiliate, replacing Fred Jackson, who resigned. Appointment was made during prexy Jack Mills' recent overseas trek.

While in London, Mills attended a board meeting of Mills Music Ltd., and the B. F. Wood Co. In addition to the regular board members—Jack Mills, Irving Mills and Samuel Jesse Buzzell — R. Alan Syrett was reappointed a director and Stanley Gorrie was named a new director.

Gee had been assistant to Jackson and head of the trade and copyright department before his new appointment. The remainder of the organization remains intact with Fred Poser as professional manager; Mickie Schuller in charge of the light music department; Anthony Wright in charge of classical music; Miss G. Farmer heading educational music, and C. Thorne in charge of the accounts department.

While in Europe, Mills hit Madrid for confabs with Ediciones Quiroga; Milan for huddles with Carisch, and Dublin for talks with Pigott & Co. Ltd.

Hampton Orch May Go Behind Iron Curtain

Bids are coming in for the Lionel Hampton orch to tour the Soviet Union and Yugoslavia.

Pierre Pascal, in Paris, is handling Hampton's European tour which kicks off March 15 for 17 weeks. Dates are being set up for the Continent, the Middle East and North Africa.

Clifton to Blue Ridge

Bill Clifton, ex-Mercury Records singer, has joined the roster of Blue Ridge Records in Vienna, Va.

The Duke Comes Back to Brit.

London, Oct. 14.

A quarter of a century is a long time to stay away, but as the old saying goes, "absence makes the heart grow fonder," and judging by the receptions the Duke Ellington orch is receiving, it certainly applies to this outfit.

The Ellington band is currently halfway through its three-week concert tour of Britain as part of an exchange deal with the Ted Heath orch which was set, as usual, by Harold Davison. It's one of those swaps where the American band has to live up to past glory and recent recordings. As a band it certainly does so. It's a well-drilled precision unit that swings as only few bands can, has personality, is relaxed and yet has more than enough drive. But the program that Ellington is providing stays too much in the past and his revolutionary ideas about modern music seep through far too rarely.

When the band opened its tour of Britain with a two-hour concert at the Royal Festival Hall on Sunday, Oct. 5, it was before an audience which included most of the top names of British music. The band mounted the platform minus Duke and went into "Take The A Train." The last chorus was drowned out by the reception for Ellington who ambled onto the stage to roof-raise cheers. With his 60th birthday not far off, Ellington looked and acted like a man 20 years younger. His patter was slick and he had the crowd with him.

As the program went on the Ellington section men came down to the mike to show their stuff on a selection of oldies like "Creole Love Call," "Tenderly," "All Of Me," "Don't Get Around Much Any More," "Mood Indigo," "Solitude" and "Caravan." Johnny Hodges stepped up to play a sweeping, soaring version of "The Duke's Blues," while in complete contrast trumpeter William "Cat" Anderson, with the rest of the tumper section, blasted out "El Gato," with Anderson blowing high notes that weren't intended for the instrument.

A breakaway from the swing routine was provided by songster Ozzie Bailey, with Ray Nance on violin, who came up with a schmaltzy version of "Autumn Leaves." The singer also made favorable impressions on a couple of other numbers including "What Else Can You Do With A Drum?" and "Do Nothing Till You Hear From Me." Neance provided light relief when he sang "Squeeze Me."

The concert wound with a smash band version of "Diminuendo in Blue," and "Crescendo in Blue," which had the hall rocking. But throughout the band's stint at this acoustically perfect venue, where even valve noise comes through clearly, there seemed to be a gap in the blending of the powerful brass sections and the reeds. Perhaps it was intentional, but it played havoc with the balance.

Ellington ends his British tour with two concerts at the Gaumont State, Milburn, Oct. 26. *Bary.*

British Disk Bestsellers

London, Oct. 14.

Stupid Cupid .....Francis (MGM)
Volare .....Martin (Capitol)
When .....Kalin Twins (Brunswick)
King Creole .....Presley (RCA)
Move It .....Richard (Columbia)
Bird Dog .....Everly Bros. (London)
Born Too Late ....Poni-Tails (HMV)
Poor Little Fool .....Nelson (London)
Mad Passionate Love Bresslaw (HMV)
Return To Me .....Martin (Capitol)

Seeco Buys Masters

Jerry Shiffrin, who took over as artists & repertoire head and sales manager of Seeco Records last week, started rolling with disk-master buys and a distributor addition.

In a move to bring Seeco into the pop field, Shiffrin picked up the Orbits' "Felicia" and "Bandstand Dancing" and Joe Salvatore's "Tina" and "Fools Rush In."

On the distribution end, Shiffrin added the Southern Record Distributing Co. for the Nashville area. Outlet is headed by Murray Nash and John Richberg.

Gala Bows as Britain's 1st Cut-Rate Indie Label; Deal On for Cinema Ties

London, Oct. 14.

The first independent British cut-price pop label, Gala is now in business. Last Friday (3) the platters made their appearance in drugstores, supermarkets, bookstalls, tobacco stores and candy kiosks, and during the course of the next few days, they'll be available in certain picture theatres. Already, one deal is being set with a Midland theatre circuit and news of other tieups is expected soon.

The label, operated by Musical and Plastics Industries Ltd., an offshoot of the Henry Selmar organization, is retailing at 90c for each EP—about half the normal price. At the moment, all the sides on release are of American origin, but Gala plans to sign up and record British artists. It has its own large pressing plant equipped with Yank injection moulding equipment.

In charge of the picture theatre operation is Dan Fish, who has paged a large number of circuits. Idea is that for around $250 each theatre would be equipped with playback gear, a display rack and a stock of disks. Then, taking advantage of the captive audience, the disks would be played during intermissions and slides would inform that the records were available in the foyer.

To launch the label, the company tossed a party for the press, deejays and entertainment biz at the Savoy Hotel.

New Disk Signings

Continued from page 57

Glenn Gray has signed a new longtermer with Capitol Records. New pact goes into effect Jan. 1 when his present deal expires. Gray first signed with Cap in 1955.

Dave Cavanaugh will continue as producer of Gray's Capitol albums, latest of which is "Sounds of Great Bands."

Barrys to Roulette

The Barry Sisters (Myrna & Claire) have joined the Roulette roster. The team previously recorded under the Cadence banner. Their first single for Roulette, "I Hear Bells" and "I Get Up Ev'ry Morning," is slated for release this week. Label also has set the duo for an album of Yiddish songs to be issued after the first of the year.

Meantime, Roulette acquired the English disk "Girl of My Dreams" by Tony Brent for release in the U.S. The Brent platter is distributed in England through EMI.

Grand Award's Baccaloni

Salvatore Baccaloni, basso buffo who has appeared at the Metop, will be given a push into the pop field under his new pact with the Grand Award label.

Enoch Light, GA's artists & repertoire chief, is prepping the basso for pop singles and album releases. The LP will contain modern Italian pop songs. In addition to the Met, Baccaloni also appeared in films, including "Full of Life," "Merry Andrew" and "Rock-A-Bye Baby."

Davis to Everest

The Everest label, a branch of the Belock Recording Co., has tapped Hawaiian tenor Charles K. L. Davis. Label has blueprinted five stereo albums for the new singer.

First package will be "Ray Kinney Presents Charles K. L. Davis Singing at the Royal Hawaiian Hotel," to be released in November. A second will consist of operatic areas, and the others in the pop music field.

Davis won the Metop "Auditions of the Air" $1,000 prize in March of this year.

Reno's Journal Tie

Ray Reno has been set to an exclusive disk deal with the indie Journal label by diskery's prexy Tony Dee. Reno had recorded for the label previously but on a non-exclusive basis.

Dee also brought in Milton Kaye, a CBS staff musician, and Lanny Ross' pianist, as diskery's musical director on a non-exclusive basis. Elaine Bergman will handle promotion for the label.

ABBOT LUTZ TO PICKWICK

Abbot Lutz has shifted from Seeco Records to the Pickwick Sales Corp. where he'll take over as product director and exec assistant to prexy Sy Leslie. The Design, Cricket and Stereo Spectrum labels are Pickwick subsids.

REPORT BRITISH ATV BUYOUT OF PYE-NIXA

London, Oct. 14.

According to reliable Stock Exchange circles, Association Tele-Vision has bought the Pye-Nixa diskery. Neither firm has confirmed the deal but the figure involved is believed to be around $700,000.

The programming company has been linked with disk tieup rumors for the past year. ATV (in which the Pye organization has a stake) is believed to have been negotiating for the label for some time. Recently, the American Mercury label, which had British distribution through Pye, pulled out and made a similar arrangement with EMI.

WB Adds Staffers

In a continuing staff buildup of the recently launched Warner Bros. Records operation, Cy Segal has been named branch sales manager of New York. Jerry Simon has joined the company as N.Y. district promotion manager while Bill Hall takes over similar chores on the Coast.

They'll work under Hal Cook, v.p. over sales for the WB label.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Jordan March Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Dise Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Cleveland—(Grossman Music)	Minneapolis—(Dayton's Dept. Str.)	Indianapolis—(Ayres)	Kansas City—(Katz Drug Co.)	Portland—(Madrona Records)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	**FRANK SINATRA** (Capitol) **Only the Lonely** (W 1053)	1	1	1	..	..	1	4	..	7	2	2	2	10	1	3	10	7	..	..	..	1	10	113
2	1	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1932)	6	8	6	7	3	8	6	3	6	5	..	1	1	..	2	..	1	..	3	9	..	3	109
3	5	**GIGI** (MGM) **Soundtrack** (E 3641)	2	4	4	..	9	4	5	5	2	6	..	..	7	..	..	..	2	..	10	1	5	6	93
4	7	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1160)	7	..	2	3	4	7	3	1	3	..	..	5	..	..	1	6	3	..	..	7	..	..	91
5	6	**VAN CLIBURN** (Victor) **Tchaikovsky Concerto** (LM 2250)	3	..	..	..	..	..	..	2	4	4	..	3	2	..	..	..	4	..	9	2	..	2	75
6	3	**JOHNNY MATHIS** (Columbia) **Swing Softly** (CL 1165)	..	3	..	..	6	..	1	..	5	9	8	..	3	8	4	..	..	6	2	..	..	..	66
7	4	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	5	9	3	4	2	..	9	6	..	..	9	..	8	..	7	..	..	2	..	..	3	..	65
8	10	**PAT BOONE** (Dot) **Stardust** (DLP 3118)	..	..	..	5	1	..	..	9	10	..	..	..	5	..	..	2	5	1	7	..	..	..	54
9	8	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	4	..	7	..	7	6	7	4	9	3	..	..	..	..	5	..	..	..	..	10	9	..	50
10	11	**AHMAD JAMAL** (Argo) **But Not For Me** (LP 628)	..	..	..	..	8	2	2	..	1	..	..	..	..	..	..	..	10	4	5	..	..	9	47
11	9	**KINGSTON TRIO** (Capitol) **Kingston Trio** (T996)	..	..	..	..	..	..	..	..	..	1	3	9	..	..	..	..	..	..	1	..	..	1	40
12	..	**RAY CONIFF** (Columbia) **Concert in Rhythm** (CL 1163)	..	7	..	6	..	..	..	..	..	..	10	..	..	8	4	..	..	4	..	4	7	38
13A	12	**ELVIS PRESLEY** (Victor) **King Creole** (LPM 1884)	8	..	..	..	5	..	..	..	..	7	..	..	..	..	10	9	..	3	..	..	8	4	34
13B	20	**NAT KING COLE** (Capitol) **Cole Espanol** (W 1031)	10	6	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	5	..	4	6	..	34
15	13	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	..	..	8	2	..	5	..	10	..	..	..	..	2	..	..	..	..	..	..	6	..	..	33
16A	..	**MANTOVANI** (London) **Gems Forever** (LL 3032)	..	..	..	9	..	..	..	..	8	..	..	..	7	6	..	6	..	..	..	..	..	..	19
16B	14	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	..	..	5	..	..	..	..	..	..	6	..	..	..	..	3	..	..	..	..	..	..	..	19
18	15	**DAKOTA STATON** (Capitol) **Dynamic** (T 1054)	..	..	..	..	..	3	..	..	..	..	..	..	6	..	..	7	..	..	..	..	..	..	17
19	19	**JONAH JONES** (Capitol) **Jumping With Jonah** (T 1039)	..	..	..	..	..	..	..	..	..	..	4	9	5	..	..	..	..	..	..	..	..	..	15
20	17	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu** (DL 8808)	..	..	..	..	..	..	10	..	..	..	4	..	..	..	..	..	..	..	..	..	..	5	14
21	18	**HARRY BELAFONTE** (Victor) **Belafonte Sings B'u's** (LLC 1006)	..	5	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	12
22A	..	**ROGER WILLIAMS** (Kapp) **Fabulous Century** (KXL 5005)	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	8	..	6	..	10
22B	..	**DAMN YANKEES** (Victor) **Soundtrack** (LOC 1047)	..	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
24	..	**RAY CONIFF** (Columbia) **'S' Awful Nice** (CL 1137)	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	9	..	..	..	..	5
25	..	**LESTER LANIN** (Epic) **Goes to College** (LN 3474)	..	..	9	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	4

Inside Stuff—Music

Colin Lesslie, currently producing "Danger Within" for British Lion release, has succeeded after 14 years in tracing a song which will now be used as the theme tune for his production. The picture is based partly on Lesslie's own experiences as a prisoner of war. He heard the song sung by a French Legionnaire in a transit camp outside Naples and got him to jot down the notes and lyric. The song was called "Ne Partez pas Deja." But Lesslie lost the manuscript.

From 1944 onward he tried to trace the original music. He wanted the song for his picture so he wrote down as much of the lyric as he could remember and got a cleffer to put the song on paper as he whistled it. Southern Music Co. pitched in with its aid and it was finally tracked down to Hamburg where a copy was found. Henry Himmel, composer of the piece, was traced to America, contacted and gave copyright clearance.

Despite Canadian concert contralto Maureen Forrester's three-year exclusive contract with RCA Victor, she has just recorded a side for another company. Miss Forrester had previously cut one side, Brahms' Alto Rhapsody, for Deutschegramophongesellschaft in Berlin, with U.S. release on Decca's Golden Label. Since they were hung up with a blank flip, RCA Victor, as a courtesy, let her fill it with the "Ruckert" songs of Gustav Mahler. She disked it in Berlin recently, during her current tour of Scotland, England, Eire, Sweden, Norway, Holland, Germany, France & Belgium, which teed Sept. 7 at Edinburgh Festival.

Some reshuffling of duties in the Chicago ad-promo office of Mercury Records finds department topper Ken Myers resuming supervision of field promotion. Chore had fallen to publicity director Tom Schlesinger the past year while Myers spent the bulk of his effort on Merc's consumer ad campaign. At the same time, Michael Kerr, an aide to Myers, has been upped to newly created post of manager of radio and tv station relations—meaning liaision with deejays. Responsibility had also fallen to Schlesinger, who'll hence concentrate fulltime on press relations.

MGM Records is going in for an audio-visual parlay for its Maurice Chevalier package "Yesterday and Today." Disk company has set tie-ins on the Paige Palmer Show, WEWS-TV, Cleveland; the Ruth Lyons Show over WLW-TV, which is seen in Cincinnati, Columbus, Dayton and Indianapolis, and the Quiz Club over WBAL-TV, Baltimore.

Plans are already in the works for the sixth annual Newport Jazz Festival scheduled for the July 4 weekend next year at Newport, R.I. A meeting of the festival's board of directors is being set for some time in December and it's expected that the program will be lined up then.

British A&R Novel

London, Oct. 14.

Robert Hancock, a pen-name disguising the identity of a lively London newspaperman, has taken a shrewd crack at Tin Pan Alley in "The A. & R. Man" (Hutchinson, $1.35). It's a short novel which highlights the problems of a music publisher's artists & repertoire representative when he catches a young vocalist named Mabel Love in a dancehall in the sticks and sets out to build her up to the big-time.

The book is little more than a padded-out anecdote, but it reveals a keen insight into the chicanery and gimmick-ridden atmosphere that pervades to some extent in the modern world of pop music and tv. Hancock writes wittily, though in a superficial manner, and even more amusing than his main theme is the deft way in which he guys his own business, newspapers.

"The A. & R. Man" will pass away an idle hour or so very agreeably. It is hoped that the author will set his sights rather higher in his next book. His target is too much of a sitting pigeon and now lacks originality. *Rich.*

Sunbeam Ups Kaplan

Herman Kaplan has been promoted to national sales manager at Sunbeam Records, diskery run by music publisher Tommy Calando. He succeeds Neil Galligan who takes over as firm's veepee.

Kaplan joined Sunbeam in May of this year to set up its initial distributorship network. Before that he had been doing freelance sales and promotion.

'Nel Blu' Boosts International Angle For San Remo Song Festival Contest

Rome, Oct. 7.

Following the U. S. success of Domenico Modugno's "Nel Blu Dipinto Di Blu," which won first prize at the 1958 San Remo Song Festival, the Italian music world is bustling with activity in preparation for the 1959 San Remo fest, which takes place in the Riviera spa towards the end of January.

While the event had previously meant an important national projection for winning songs, the Modugno click has shown that international impact is also now forthcoming. The Eurovision pickup of the event has also spread new hit tunes across the Continent much faster than ever before.

According to early reports, few changes are contemplated by the San Remo organizers for the next fest. To give the song classic clear sailing, the nearly concurrent San Remo jazz fest will probably be moved back some months, to March. The selection group which prechooses the tunes for the Riviera finals from all those submitted is slated to meet soon, and finalists will be announced as early as October this year.

As for the talent which is to sing the songs at the Festival, decision has yet to be made on whether these are to be new voices or "old" established names. The Festival organizer (under the aegis of the San Remo Casino), Cajafa, is felt inclined towards a name projection, as was the case this year, and may include some stars from the concert stage following the recent success of Italo concert singers with pop tunes at the Como Song Festival held this summer. RAI-TV, the telenet slated to televise the show, is however known to like "new" names and younger talent for the event.

ASCAP's Waldorf Meet

The New York annual membership meet and dinner of the American Society of Composers, Authors & Publishers has been set for Oct. 30 at the Waldorf-Astoria Hotel.

ASCAP execs have already presided over membership conclaves in Los Angeles and Chicago.

TV AND MUSIC RIGHTS ON CAE CONV. AGENDA

Toronto, Oct. 14.

Problems created by television and payment of royalties to music performing rights societies are among topics on the agenda of the 32d annual convention of the Canadian Assn. of Exhibitions to be held Nov. 25-27 at the Royal York Hotel here. Headed by E. D. McGugan of London, Ont., the organization has an extensive fair membership.

Conclave will study agreements with the Composers, Authors & Publishers Assn. of Canada as well as with Broadcast Music Inc. In addition, delegates will scrutinize such pressing things as advance ticket sale, grandstand shows, amendments to the criminal code and livestock classifications.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music Shop)	Cleveland—(Record Rendezvous)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**TOMMY EDWARDS** (MGM) **It's All in the Game**	1	2	1	1	1	1	4	1	1	8	9	1	2	3	1	8	1	1	3	3	5	173
2	6	**COZY COLE** (Love) **Topsy**	5	1	..	..	6	9	..	9	..	..	2	..	1	1	2	3	..	..	1	1	4	98
3	7	**KINGSTON TRIO** (Capitol) **Tom Dooley**	..	..	..	2	..	..	..	6	7	1	1	..	..	2	..	4	..	..	..	..	1	64
4	4	**DORSEY-COVINGTON** (Decca) **Tea For Two Cha-Cha**	4	..	8	..	2	6	5	7	..	..	..	..	5	4	..	..	3	..	6	..	10	61
5	2	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu**	..	8	..	..	4	2	9	..	3	..	..	4	4	..	3	..	2	..	..	..	..	60
6A	5	**IMPERIALS** (End) **Tears on My Pillow**	6	6	..	..	..	..	6	..	..	7	..	2	..	..	..	2	5	..	2	8	8	58
6B	3	**BOBBY DAY** (Class) **Rockin' Robin**	2	..	2	..	..	7	..	..	..	4	3	5	..	..	..	9	..	8	8	9	6	58
8	11	**EARL GRANT** (Decca) **The End**	..	5	9	..	10	..	..	..	4	..	..	3	..	..	..	6	6	..	..	..	7	38
9	12	**BIG BOPPER** (Mercury) **Chantilly Lace**	7	..	..	6	9	..	..	4	..	..	7	..	..	5	..	..	10	..	10	4	..	37
10A	19	**TEDDY BEARS** (Dore) **To Know Him Is To Love Him**	..	..	..	..	..	..	..	..	..	..	..	..	6	..	5	1	..	..	..	5	2	36
10B	14	**CONRAD TWITTY** (MGM) **It's Only Make Believe**	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	5	..	2	4	2	..	36
12	9	**EVERLY BROS.** (Cadence) **Bird Dog**	3	..	..	..	3	3	..	..	..	..	8	..	..	6	9	..	..	..	..	..	..	34
13	16	**ROGER WILLIAMS** (Kapp) **Near You**	9	..	..	..	..	..	5	2	..	..	..	7	..	10	..	..	6	7	..	..	31
14	8	**ROBIN LUKE** (Dot) **Susie Darlin'**	10	..	..	..	8	..	..	..	..	5	5	6	..	..	..	..	4	..	..	..	..	28
15	..	**JOHNNY MATHIS** (Columbia) **Call Me**	..	..	..	..	..	..	3	..	8	..	..	..	..	..	6	..	..	..	..	7	..	20
16	15	**EVERLY BROS.** (Cadence) **Devoted To You**	..	..	..	..	..	..	..	..	..	..	..	7	3	..	..	..	..	4	..	..	..	19
17A	21	**SHIELDS** (Dot) **You Cheated**	8	3	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	14
17B	..	**RAYMOND LaFEVRE** (Kapp) **Day The Rains Came**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	3	14
19	10	**ELEGANTS** (Apt) **Little Star**	..	..	..	..	..	..	..	..	..	2	..	9	..	..	..	..	..	9	..	..	..	13
20	..	**JONI JAMES** (MGM) **There Goes My Heart**	..	..	..	..	..	10	..	..	..	..	4	..	..	..	..	..	..	7	..	..	..	12
21	..	**ANDY WILLIAMS** (Cadence) **Promise Me Love**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	3	..	..	..	11
22	..	**DINAH SHORE** (Victor) **Scene of the Crime**	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	10	..	..	..	..	..	10
23	..	**PONYTAILS** (ABC-Par) **Born Too Late**	..	..	..	..	..	4	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	9
24A	..	**ESQUIRES** (Paris) **Hideaway**	..	..	6	..	..	..	..	..	9	..	..	..	..	10	..	..	..	..	..	..	..	8
24B	25	**APPLEJACKS** (Cameo) **Mexican Hat Rock**	..	..	..	..	..	..	..	10	..	..	8	..	..	..	..	..	7	..	..	..	..	8

CARLTON'S ALBUM BOW; 10 MONOS, 6 STEREOS

Carlton Records is making its debut in the package goods field this month with 10 monaural and six stereo sets. Album investment, according to prexy Joe Carlton comes to more than $70,000.

In the monaural release are packages by George Liberace, Mary Lee Fair, Dante & Orch, Charles Margulis, Lloyd Ellis, Jack Scott, the Cheerleaders, Nino Nanni, the Bavarian State Symphony and Aram Aralian. The stereos are culled from the regular LP release.

On the personnel level, Carlton has brought in Lenny Mysels as eastern field manager covering the six eastern districts in the diskery's network. Mysels had been on the professional staff of Southern Music. Carlton also set Norman J. Walter as veepee in charge of finance. Walter formerly was with Hill & Range.

Lombardo 9½G in Regina; $7,800 in Alberta Dates

Regina, Sask., Oct. 14.

Guy Lombardo & His Royal Canadians, playing a one-nighter in the Armory, drew near capacity of 3,100 dancers for a gross of $9,500. Most tickets were sold in advance at $3, with the door sale tab at $3.50.

In the Stampede Corral, Calgary, Alta., Lombardo played to 1,100 customers for a gross of $3,300, and in Exhibition Gardens, Edmonton, Alta., the turnout was 1,400 for $4,500.

All three dates were promoted by R. H. (Bob) Gillies, of Regina.

The Lombardo band, enroute from New York to Los Angeles, came to Regina from Rapid City, S. D. Plane trouble delayed the dance for an hour and some instruments had to be borrowed locally.

Eastman-Allied Deal

Hollywood, Oct. 14.

Eastman Records has closed a deal with Allied Records for the national distribution of its line. Following the pact, Eastman signed Sonny Knight and Danny Tyrell to recording pacts.

Initial releases through Allied will be Knight's waxing of "Eat Your Mush and Hush" and Tyrell's "You're Only Seventeen."

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Eddie Gallagher—WTOP—Washington	Joe Hyder—WCOP—Boston	Tru Taylor—WSAR—Fall River	Charlie Mitsakos—WLLH—Lowell	Dick Smith—WORC—Worcester	Danny Stiles—WNJR—Newark	Larry Brownell—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Jerry Glenn—WARD—Johnstown	Bud Brees—WPEN—Philadelphia	Dave Scott—KQV—Pittsburgh	Ed Ellis—WTSA—Brattleboro	SOUTH: Jim Carley—WPIN—St. Petersburg	Paul Drew—WGST—Atlanta	Dick Pike—WNOP—Newport	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Bill Jenkins—KBOX—Dallas	Bill Davies—KELP—El Paso	Sonny Sievers—KCTI—Gonzales	Ray Schreiner—WRNL—Richmond	MIDWEST: Jack Karey—WCFL—Chicago	Sandy Jackson—KOWH—Omaha	Tom Brennan—KFBI—Wichita	Bill Diehl—WDGY—Minneapolis	Bill Dawes—WCPO—Cincinnati	Johnny Bell—KYW—Cleveland	Bill Dawson—WLMJ—Jackson	Chris Lane—KAKC—Tulsa	Robb Thomas—WEMP—Milwaukee	FAR WEST: Pearl Jacobson—KIEM—Eureka	Joe Yocam—KFWB—Hollywood	Ira Cook—KMPC—Los Angeles	Alan Waskul—KUDE—Oceanside	Ted Randall—KPIX—San Francisco	Ray Perkins—KHOW—Denver	Barney Sullivan—KRAM—Las Vegas	Bruce Vanderhoof—KLIQ—Portland	Paul Coburn—KLUB—Salt Lake City	TOTAL POINTS
1	1	8	Tommy Edwards	MGM	*It's All in the Game	6	1		7	1	2	1	6	1	9		2			1	2	1			1	9	1	2	4	3	6	1	1	1			1	1	1	1	4	1	1	9	2	262
2	5	7	Dorsey-Covington	Decca	*Tea For Two Cha-Cha		5	4	8	9		7		2	10	1	4					5	4				5	3			10		6	3		1			2	5	6		4		4	133
3	8	6	Cozy Cole	Love	†Topsy		1	2		9						7				9							1			9		2				3	3		3	2	5			5	93
4	4	10	Everly Bros.	Cadence	†Bird Dog		3			10		2		7		6				2		2						5			6	9				2			4	1	6	10			90
5	3	10	Imperials	End	*Tears on My Pillow		8					4				5	6				1								7	8	3	7				9	5		2	5	3				81
6	15	5	Tony Bennett	Columbia	*Firefly			10					4	8	5				7				1	7		10	3						2		4			5					3	7	78
7	7	8	Bobby Day	Class	†Rockin' Robin		7									3					3					1			2	9	1			5		4			8		9			6	74
8	9	5	Earl Grant	Decca	*The End			8					7			8	1			7						2	2		9	4		8	3	8	9	10									68
9	17	4	Conrad Twitty	MGM	†It's Only Make Believe				1	6		1			6															1	4				1				6	7				66
10	21	7	Big Bopper	Mercury	†Chantilly Lace		4	6	6			8	6													2	5					2			2								8	61
11	6	6	Robin Luke	Dot	*Susie Darlin'							3	3		7	9	8									10			6			5			3		7			9	2				60
12A	2	14	Domenico Modugno	Decca	*Nel Blu Dipinto Di Blu		4							10			5		1			10	8								9			10				4	10	10	4	3			55
12B	11	4	Joni James	MGM	*There Goes My Heart			5				5						1				4		2	7			8			4							8							55
14	16	8	Roger Williams	Kapp	*Near You									3		2			5			3				6				7								3				5			54
15	29	4	Jane Morgan	Kapp	*Day Rains Came			2		2						4												5						3							8		3	50
16A	37	4	Gordon MacRae	Capitol	†The Secret					6										6		9			9	4								2			7				2			43
16B	27	2	Kingston Trio	Capitol	†Tom Dooley															3					6			7		3										10		4	1	43
18	10	12	Elegants	Apt	†Little Star									4											4				1							5		7	3						42
19	14	15	Doris Day	Columbia	*Everybody Loves Lover			4							2				3																	4	9				7			37
20	13	9	Everly Bros.	Cadence	†Devoted to You											3					4	3			7							4			10									35
21		1	Pat Boone	Dot	†For My Good Fortune					5			1														7			8			4									9			32
22	10	4	Shields	Dot	†You Cheated	2																			3				7					8					7					28
23A	..	3	Margaret Whiting	Dot	*The Waiting Game				1					3					6																	9								25
23B	..	1	Dinah Shore	Victor	*Scene of the Crime				2					4																						2								25
25	35	2	Nat King Cole	Capitol	†Non Dimenticar					4																9	10						7			6						6		24
26	25	13	Jimmy Clanton	Ace	†Just A Dream									6						7				5										6				8					23
27A	..	1	Kalin Twins	Decca	†Forget Me Not						7									5		7		8				6																22
27B	36	2	Teddy Bears	Dore	†To Know Him Is to Love																						4		2						7		9							22
29A	39	3	Patti Page	Mercury	†Fibbin'					8		8				4				6																								18
29B	..	2	Ray Ellis Orch.	Columbia	*Ups 'N' Downs				3					1																														18
31A	..	1	Perez Prado	Victor	*Guaglione	7				3		9																					10										9	17
31B	30	3	Ames Bros.	Victor	*Pussy Cat														10					4				3					10											17
31C	18	14	Peggy Lee	Capitol	†Fever			8											2																							6			17
34A	..	1	Jerry Vale	Columbia	*Go Chase a Moonbeam												9					5										8			6									16
34B	..	2	Pat Boone	Dot	†Gee, But I'm Lonely										10					4				3																				16
36	..	2	Johnny Mathis	Columbia	†Call Me				10			10				10			10																		10						1		15
37	26	10	Dean Martin	Capitol	*Volare														4																										13
38A	..	1	Jack Scott	Carlton	*With Your Love	5		9				8								10																										12
38B	42	2	Four Coins	Epic	*Wendy, Wendy														8			2																								12
40A	..	1	Ed Townsend	Capitol	*I Grow Too Old to Dream								5							6																										11
40B	..	1	Dicky Doo	Swan	†Leave Me Alone																							6				5													11
42A	..	1	Four Lads	Columbia	*Mocking Bird				5					8																														10	10
42B	..	1	Bobby Darin	Atlantic	*Queen of the Hop						6																6																			10
42C	31	4	Ames Bros.	Victor	†No One But You																												4			8								10
45	..	1	Perry Como	Victor	*Mandolins in Moonlight																					4		10																	8

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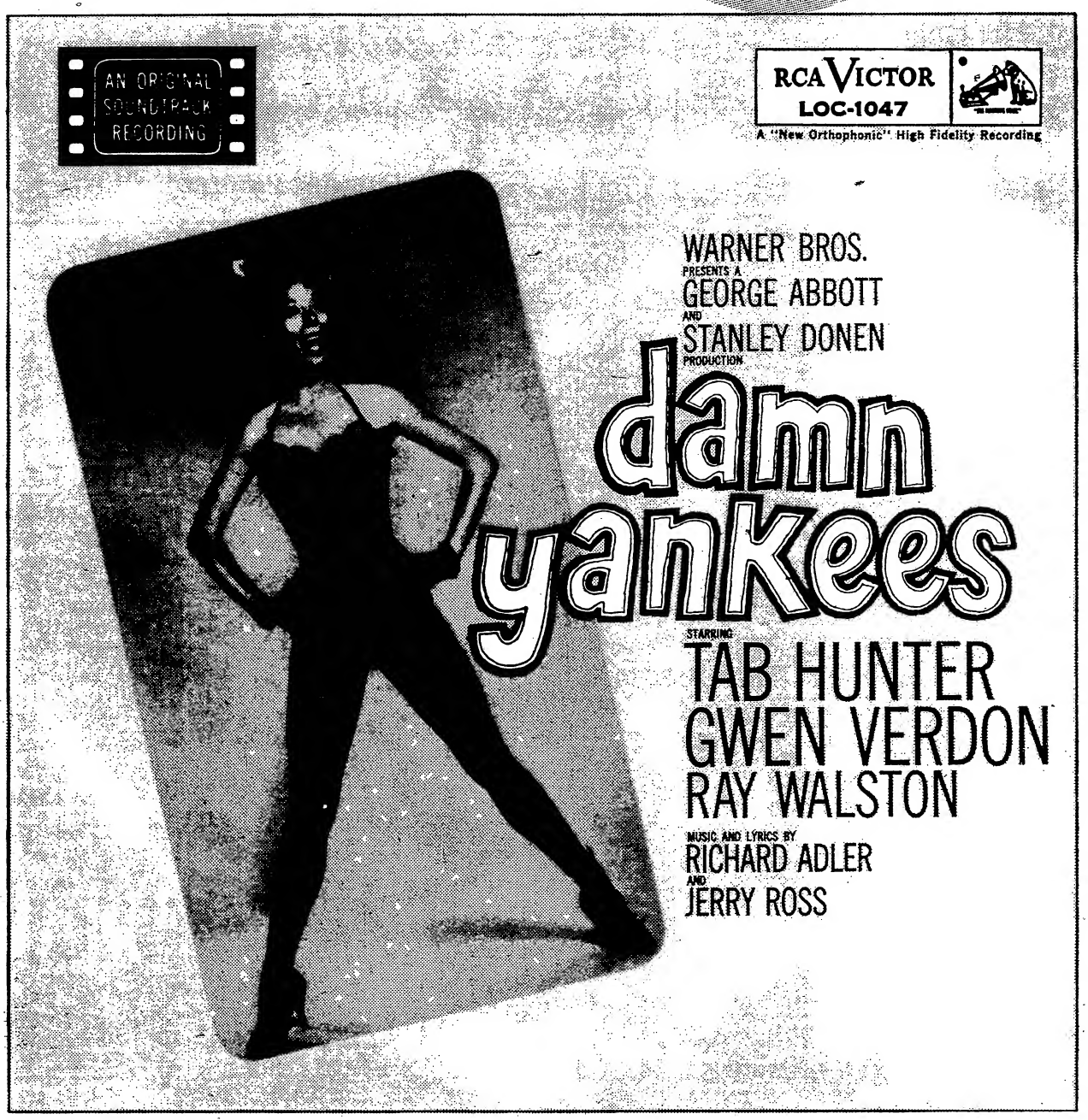
IF YOU'RE PITCHING FOR BIG LEAGUE PROFITS, YOURSELF A BALL! WITH THIS ONE!



It's RCA Victor's new original movie soundtrack album of all the wonderful songs from "Damn Yankees," including Gwen Verdon's very special treatment of Whatever Lola Wants. Available on regular L. P. and new "Living Stereo" records. And here are some of the reasons why it's going to be your Most Valuable Player of the Year!

■ National ads in The New Yorker, Esquire, Photoplay, Modern Screen, High Fidelity, Schwann, Long Player, and The New York Times!

■ And...it's going to be featured in NBC-TV network commercials on the Ellery Queen Show, the nights of October 24 and 31!

■ And...it's going to be featured in network radio commercials on Monitor during the months of October and November!

■ And...it's going to have nation-wide disc jockey coverage, plus disc jockey contest and other exciting special promotions!

■ Your point-of-sale display (a traffic-stopping blow-up of the "Damn Yankees" album cover with cut-out figure of Gwen Verdon), advertising mats in two sizes, and special statement stuffers are ready now! Get in touch with your RCA Victor distributor today!

RCA VICTOR
RADIO CORPORATION OF AMERICA

On The Upbeat

New York

Tommy Sands in for one-day gig at the Huntsville (Tex.) Prison Rodeo Oct. 26 . . . Roy Battocchio will handle Capitol's deejay promotion in New York . . . Norman Wain launched his "Dance Party" series via WEWS-TV, Cleveland, last week . . . The Chordettes cut a "Stars For Defense" show for Herb Moss' Gotham Recordings . . . Irving Fields, now playing with his trio at the Sherry Biltmore Hotel, Boston, cutting indie masters with his own group as well as with singers Gina Gallo and Bob Riley . . . Teddi King plays a weekend at the Cabin Club, Cleveland, starting Oct. 17 . . . The Mello-Larks held over for an extra week at the Holiday House, Pittsburgh.

Hugh Shannon set for the season beginning tomorrow (Thurs.) at the Hotel Delmonico's Cafe Lounge . . . Teddy McRae, Eddie Wilcox and Charles L. Cooke have gone into the publishing biz with the Rae, Cox & Cooke, and Enrica Music firms. . . . Singer Madeline Kern guests on CBS-Radio's "Jazz Is My Beat" tomorrow (Thurs.). She sails Nov. 7 on a West Indies cruise to vocalize aboard the Bergensfjord . . . Norman Golding, former assistant record buyer of Macy's in Gotham, has been appointed sales promotion manager for Audio Fidelity . . . Golden Gate Quartet left for Paris Saturday (11) for a sixmonth tour of Europe, Africa and the Far East in cooperation with the President's Special International Program for Cultural Presentations which is administered by ANTA.

Sol Yaged playing jazz gigs with his quintet at the Back Room, Jackson Heights (L.I.), Oct. 21-28 . . . Tina Robin cutting her first Coral album, "The Four Seasons" . . . Robert Merrill, starting his 14th season at the Metop, took time out to cut "The Whiffenpoof Song" for RCA Victor . . . Wilfred Pelletier is leaving for Europe to conduct the RAI Symphony in Rome (Oct. 29) and the RDF Chamber Orchestra in Paris (Nov. 3) . . . Composer-conductor Franz Waxman arrives in New York Oct. 20 enroute to Hollywood for the final revisions on his score for WB's "The Nun's Story" . . . Joe Saye, jazz keyboarder, began an engagement at the Versailles, Greenwich Village spot, yesterday (Tues.). Accompanying Saye are Dick Garcea, guitar, and Jack Six, bass.

London

Johnny Wise, record exploitation manager for the Lawrence Wright music pubbery, back in town after a business-pleasure trip to America . . . Songwriter Bill Crompton inked to a recording contract with the Fontana label, after he demonstrated the way his latest song should be sung . . . Society bandleader Cecil Black planning to settle in America in the near future . . . Songstress Ruby Murray hospitalized following an appendectomy.

Hollywood

MGM Records pactee Dean Jones will cut a special narration on the soundtrack of George Pal's "tom thumb" for a projected kiddie album . . . Chico Sesma's band at the Palladium drew a record crowd of 5,725 . . . Jack Kramer is setting up arrangements to record some of the jazz sessions at his International Club which currently features Shelly Manne.

Dave Cavanaugh, of Capitol's a&r department, is finalizing plans to do an LP based on Anna Maria Alberghetti's engagement at Frank Sennes' Moulin Rouge . . . Eydie Gorme will record "So Long Sweetheart," Nicholas Brodszky tune, for ABC-Paramount Oct. 27 . . . The Don Ralke Trio—David Diller, bass; Bud Coleman, guitar, and Ralke on piano—will back singer Bill Tracy's Dot recording session this month.

Chicago

Dinah Washington current at Roberts' Show Club . . . Ted Butterman dixielanders kicking off new jazz policy at the private 12 West Club two-beating on Friday and Saturday nights . . . KayCee's Muehlebach Hotel has picked up option on Larry Green orch . . . Jackie Burns into the Cordial Lounge Oct. 17 . . . Chirper Hadda Brooks booked into the Black Onyx, just taken over by Art Adler, owner of the Trade Winds chophouse . . . Eddie Blue opened for two frames at the White House Restaurant, Minneapolis . . . Hal Otis Trio set for Chi's new Rendezvous Room Oct. 29.

Philadelphia

Tony Martin current at the Latin Casino through Oct. 18, followed by Johnny Mathis Oct. 20-25 . . . Roster for the Red Hill Inn slates Gene Krupa, Oct. 17-19; Maynard Ferguson, Oct. 24-26; Lionel Hampton, Oct. 28-Nov. 2; Shelly Manne, Nov. 7-9; Kai Winding, Thanksgiving week, and Chico Hamilton, Dec. 3-5 . . . Tommy Edwards into the Celebrity Room Oct. 22 for 10 days . . . Tony Pastor plays Sunnybrook Oct. 18 . . . Ted Kellem (of Marnel) to handle promotion for the new Colpix label . . . Oscar Dumont orch inked for the "Dance of Romance" series at the Broadway Hotel . . . Barbara Carroll, pianist at the Red Hill, has switched to Kapp Records after long term with Victor . . . The Voice of America taped a session of the Ray Charles combo during its Showboat stand . . . Harry James & His Music Makers skedded for the Boulevard Ballroom Oct. 28.

San Francisco

Opening with Sonny Rollins at Jazz Workshop were drummer Lennie McBrown and bassist Scott La Faro . . . Mahalia Jackson tentatively set for a Frisco Opera House concert Oct. 28 and an Oct. 27 afternoon show at U. of California, Berkeley . . . Bill Clifford's new band took over at Bimbo's 365 . . . Trumpeter Dickie Mills into the Cellar . . . Don Cornell helping rescue the foundering Fack's II . . . Jimmy Giuffre Trio into the Blackhawk . . . Dick Keegan's band following Wally Rose's dixieland combo into Gomans' Gay 90's.

Kansas City

Lillian Briggs sets out on a 10-state tour over a three-week period to plug her new releases on the Sunbeam label. Latest is "Hey Bop-A-Re-Bop" and "I've Got Your Heart." Tour will follow her current stand at Eddys' and a date at the Sands, Las Vegas, is set for Nov. 22. It's a return date for two weeks, and she will head an instrumental group of five . . . Rowan & Martin have signed to make sides for the Imperial label. They follow their current stand at Hotel Muehlebach with the Chase Hotel, St. Louis, opening Oct. 17. Later they go into the Sands, Las Vegas . . . Allen & DeWood rush to N. Y. after closing at Eddys' here and will work out routines for two Perry Como shows. They will hie back to Houston for their first date at the Shamrock Hotel . . . Benny Goodman and crew open the Town Hall series with a concert Oct. 23 . . . "Grand Ole Opry" played a one-nighter Sunday (12) at Memorial Hall, Kansas City, Kansas, with Ernest Tubb, Ray Price, Skeeter Davis, Roger Miller, Johnny Johnson in the crew.

Pittsburgh

Gloria Shaw now singing with Art Farrar orch . . . Tommy Koneski is the new trumpeter with Everett Neill's band at Vogue Terrace . . . Robert Sayre, assistant principal cellist with Pittsburgh Symphony, will teach this year at Irene Kaufman Settlement House . . . Ken Crawford Jr. giving another series of Tuesday night "Jazz Appreciation" courses at the Downtown YMCA . . . Walt Harper orch engaged for Carnegie Tech's annual Varsity C dance . . . Lum Sams and Jeanie Baxter alternating as guest vocalist with Tommy Turk combo at Point View Hotel . . . Ralph De Stefano quartet had option picked up again at Town House . . . Hotel strike has shelved Joe Negri Trio for time being but they'll go back into Penn-Sheraton's Harp & Crown when the walkout ends . . . Larry Faith orch staying through the fall and winter at Horizon Room . . . Mickey Greco accompanying singer Pat Dundee at the piano in New Arena's Celebrity Lounge.

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Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Pied Piper Music)	Indianapolis—(Pearson's)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Volare (Robbins)	1	2	1	3	1	2	1	1	2	1	1	1	4	122
2	2	*It's All in Game (Remick)	3	1	3	..	2	1	3	..	1	2	3	4	1	97
3	3	*Near You (Supreme)	2	..	6	..	3	6	2	..	8	7	2	2	..	61
4	6	*Born Too Late (Mansion)	6	..	2	5	..	..	4	8	..	4	..	5	..	43
5	4	†Patricia (Peer-Int.)	7	..	..	8	..	8	6	2	..	5	4	7	..	41
6	5	*Everybody L'ves L'ver (Korwin)	8	..	..	..	..	3	7	..	..	3	7	..	8	30
7	11	*Tears On Pillow (Vanderbilt)	5	..	9	..	..	..	8	..	5	..	..	9	3	27
8	12	*Days Rain Came (Garland)	4	..	..	..	..	..	..	..	4	..	..	10	2	24
9	7	†Little Star (Keel)	..	..	..	10	10	..	5	9	3	8	9	..	..	23
10	9	*Firefly (Morris)	9	9	7	..	..	..	10	..	..	..	..	3	7	21
11	..	*Hula Hoop Song (S-B)	..	..	..	1	4	..	..	..	10	..	..	..	..	18
12	8	†Devoted To You (A-Rose)	..	6	..	2	..	..	..	..	..	9	10	..	..	17
13	..	*Dance Everyone (Bourne)	..	7	8	..	..	..	..	3	..	10	..	..	..	16
14	..	*Susie Darlin' (Congressional)	10	..	..	4	5	..	..	..	..	..	..	..	..	14
15	10	†Bird Dog (A-Rose)	..	..	10	6	..	..	9	..	6	..	..	..	..	13

Det. Court Raps Knuckles Of Arts Body for Nixing Aud. Date by Pete Seeger

Detroit, Oct. 14.

Circuit Court Judge Thomas J. Murphy ruled that the Detroit Arts Commission erred in refusing to permit folk singer Pete Seeger to use the Art Institute Auditorium because he was a "controversial figure" who "might" cause "disturbance and damage."

The "controversial" tag appears to have been attached to Seeger because in 1955 he was one of 27 entertainers subpoenaed to appear before the House Un-American Activities subcommittee.

"I think the term 'controversial figure' has no bearing on this matter at all," Judge Murphy declared. "If he was going to advocate some controversial doctrine or make a speech of some kind that might cause a disturbance in the auditorium, it would present a different question. What he wants to do is sing some folk songs which is in keeping with the aims and objectives of the Art Institute."

Seeger is being sponsored here by the Detroit Labor Forum. Fearing a lengthy court battle, the Forum booked the singer in the Dairy Workers Hall for his appearance Saturday (18). So, despite establishing his right to sing in the Art Institute Auditorium, Seeger will appear at the other hall.

17 on Ballot to Elect 6 for CLGA Exec Board

Seventeen names appear on ballots sent out for executive board elections of the Composers & Lyricists Guild of America. Six names will be selected from the group to join the governing body for the next three years.

On ballot are Alexander Courage, Herschel B. Gilbert, Albert Harris, Jack J. Hayes, Henry Mancini and John Mandel in screen category (four to be elected); Jack Brooks, Arthur Hamilton, Charles (Pete) King, Nelson Riddle, Tak Shindo, Leo Shuken, Herman Stein and Harry Sukman in the song field (one to be elected), and Frank De Vol, Dennis Farnon and Dominic Frontiere in the special material field (one to be elected).

No election will be held for tv classification this year. New board members will take office at guild's annual N.Y.-L.A. meetings on Nov. 11.

King Label's Hub Branch

King Records is opening its own branch in Boston to service the eastern parts of Massachusetts, Vermont, Maine, Rhode Island and New Hampshire. The new King operation, which replaces Music Suppliers of New England, will be under the direction of Willard Parrott.

The branch will distribute the King, Bethlehem, Federal, De-Luxe, Rep and Audio-Lab singles and albums. In addition to the direct factory branch in Boston, King services the area through Seaboard Distributors in Hartford.

The HIT OF THE WEEK

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MGM Records

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(Hurdy Gurdy Man)

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LOVE SONG FROM "HOUSEBOAT"

(ALMOST IN YOUR ARMS)

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PARAMOUNT MUSIC CORPORATION

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Ewen's Legit Anthology

Continued from page 57

tions will witness proper corrections. Perhaps most vulnerable is the "complete" part of the title because those-who-read-fast will overlook Ewen's footnote in the chronology that only the shows covered in the text are indexed. Obviously, a full chronology of all American legit musicals, from post-Civil War to date, would shape into a prohibitive encyclopedic work on size alone. None the less, Ewen should have accented that the samplings are a cross-section and not intended to be fully statistical. This, of course, waters down the authenticity of the "complete book" billing.

There is another major inconsistency in his format. He full-bills certain librettists and lyricists and omits others. Thus, Moss Hart is fully detailed but Lorenz Hart is cross-referenced under Rodgers & Hart. Harry B. Smith is billed but Roger B. Smith isn't. Guy Bolton and P. G. Wodehouse get the full treatment, but there's no cross-reference to Anne Caldwell or Mrs. Rida Johnson Young who, of course, show up in the Kern and Romberg collaborations under the latter's credits. Herbert Fields, Dorothy Fields and Joseph Fields are fully billed but Adolph Green is under "see Betty Comden." George Abbott, Robert Wright & George Forrest, Otto Harbach, E. Y. Harburg, Russel Crouse & Howard Lindsay, Morrie Ryskind get full billing but George Ade and Clifford Grey are not, and that prolific Shubert hack, Harold Atteridge, is cross-referred to "see Louis A. Hirsch." John (Honey) Stromberg, because he composed the Weber & Fields burlesques, gets special billing; so does Harry Tierney but his longtime collaborators, Joe McCarthy, James Montgomery and Frank Craven ("Irene," "Kid Boots" and "Up She Goes") are merely integrated.

Interlarded in biogs of 47 leading stage composers are anecdotes that can stem only from experience and intimate closeup on the shows and their artisans. He reprises plot motifs, notable performances, length of runs, the principal credits as to staging and choreography, and constantly punctuates all this with vignettes on this or that debut, song or songster, tune or terper.

Nostalgia

Nostalgic musicomedy names dot the casts. While Florenz Ziegfeld's initial legit production venture in 1896 introduced the piquant French beauty, Anna Held (later Mrs. Ziegfeld), in Charles Hoyt's "A Parlour Match," it was not until 10 years later that she came to prime attention in "A Parisian Model" with a song interpolation, "I Just Can't Make My Eyes Behave," written by Will D. Cobb and Gus Edwards.

His first "Follies" in 1907 featured 50 "Anna Held Girls." In the 1908 edition an unknown Nora Bayes electrified the audience with "Shine on Harvest Moon" which she wrote with her husband, Jack Norworth, and the year after that, the 1909 "Ziegfeld Follies" capitulated a "red hot momma," Sophie Tucker, to the heights.

The 1915 "Ziegfeld Follies" included W. C. Fields, Ann Pennington, Mae Murray, Leon Errol, Bert Williams, George White (a song-and-dance man who was later to produce his own series of "Scandals"), Ed Wynn and Ina Claire. Wynn was such a scene-stealer that Fields conked him with a billiard cue during one of their scenes—that cured Wynn.

In the 1917 "Ziegfeld Follies," which had songs dominantly by George V. Hobart, Gene Buck, Dave Stamper and Irving Berlin, and a patriotic finale by Victor Herbert, Eddie Cantor made his debut and clicked with an interpolated "That's the Kind of a Baby for Me" (by Alfred Harrison and Jack Eagan). Will Rogers also marked his bow under the Ziegfeld banner in that 1917 edition; and another newcomer sort of sneaked into the limelight in one of the highlight comedy sketches—Eddie Dowling.

Romberg's Score

Sigmund Romberg composed "Sinbad" but Al Jolson's "interpolations" created such standout hits as "Rockabye Your Baby With a Dixie Melody," "Mammy," "Chloe" and, after much pleading, a newcomer called George Gershwin came to attention when Irving Caesar, his collaborator, persuaded Jolie to interpolate "Swanee." It remains Gershwin's alltime pop hit.

Fred & Adele Astaire's first legit musical was Cole Porter's "The Gay Divorce" in 1932. In 1938 Mary Martin, another unknown, in Porter's "Leave It To Me" stopped the show cold with "My Heart Belongs to Daddy." Also in the chorus were two other nonenities, Van Johnson and Gene Kelly.

When Victor Herbert first heard Jerome Kern's "They Didn't Believe Me," in "The Girl From Utah," he told Max Dreyfus, "This man will inherit my mantle."

Rodgers & Hart

There's lots and lots of similar incidental information, such as when Romberg's "The Desert Song" was tried out in Washington in 1926 it was originally titled as "My Fair Lady"; that Helen Hayes in 1906, age 6, had made her stage debut in Victor Herbert's musical "Old Dutch," starring Lew Fields; that the Hippodrome extravaganzas were so lavish that the program credits read "invented" by Arthur Voegtlin (such as "Wars of the World").

Sissle & Blake

Ewen has covered other type musicals, from Sissle & Blake to Fats Waller & Andy Razaf and the Gershwins & the Haywards; from Bert Williams to Eartha Kitt; from Fanny Brice to Joseph Buloff; from Will Rogers to Ezio Pinza; from Bayes and Tucker to Merman and Martin.

3 HITS
THE OLD MAN AND THE SEA
DIMITRI TIOMKIN COLUMBIA
IT'S ALL IN THE GAME
TOMMY EDWARDS MGM
YOU WILL FIND YOUR LOVE IN PARIS
PATTI PAGE MERCURY
MUSIC PUBLISHERS HOLDING CORPORATION

More Hits from MILLS—
THE MAGICIAN
DEAN MARTIN
on Capitol F-4065
THAT'S MY DESIRE
CREW CUTS
on RCA Victor 47-7371
MILLS MUSIC, INC.

'SILVERY MOON' CLICK A GERMAN 'LESSON'?

Zurich, Oct. 7.

Billy Vaughn etching of "Sail Along, Silvery Moon" on the Dot label (released on London over here) is the fastest-selling single disk hit here in many years, according to word from Musikvertrieb A.G., the top Swiss diskery. Disk, which passed virtually unnoticed in the U. S. and Britain, is even out-sailing such top hits as "Third Man Theme" and "Vaya Con Dios." Sales on the Swiss and German market combined are nearing the 1,000,000 mark, an unprecedented high in these parts. It has also been the top U. S. single here since last May and still going mighty strong.

Surprising click of "Silvery Moon" may be due to the fact that it is an instrumental, currently the trend here as proven by the "River Kwai March" hit, and it therefore registers also with those buyers who usually don't go for disks with English lyrics.

Coming up on the heels of "Silvery Moon" is the same orch's "La Paloma," also on Dot-London, expected to be a followup hit.

Cosnat, King Karol Ask Dismissal of AF Suit

Cosnat Distributing Corp. and King Karol Inc. filed papers in N.Y. Federal Court last week making a general denial of allegations and asking for a dismissal of the suits against them started by Audio Fidelity Inc.

Audio Fidelity had filed separate suits against Cosnat and Karol charging that the defendants' use of the trademark "Stereo Fidelity" in the sale of records infringes the plaintiff's trademark "Audio Fidelity." The suit seeks to enjoin the defendants from use of the trademark or anything similar, and an accounting and damages sustained.

Band Review

TOMMY REED ORCH (8)
Eddys', Kansas City

Veteran bandleader Tommy Reed has established a considerable name in the K.C. area, principally on the basis of three years on the stand at the rival Terrace Grill of the Hotel Muehlebach. Lately, he's been playing the area with a five-piece unit, and now returns to his usual instrumentation for an engagement at Eddys' Restaurant.

In effect, Reed replaces Tony DiPardo, who held the stand at Eddys' capably for a number of years with but slight interruptions. And it's an unusual twist in that Reed and DiPardo recently established a band booking agency here in partnership. Their styles are considerably different, however, Reed being a sax man and heading an outfit leaning to the reed lead, while DiPardo is a noted trumpet man who gave brass fuller play.

There never has been any question about Reed's ability to play dance music, and the desired dance rhythm was easily evident on opening night as the flood was nearly filled on the first round. He's putting it out with a trio of reeds (including his own), trombone, trumpet, string bass, piano and drums, with viol thumpist Kenny Fields warbling ballads. *Quin.*

Let's Be Peaceful!

The music industry, a multi-billion dollar biz, should stop the acrimony and recognize that spitballs and mud never go with growing up. Here we have some 20 million bucks paid yearly to ASCAP for the Radio-TV use of the greatest catalogues of popular music in the world—and America "invented" what the world loves in its pop song fare. My little gay tune, "Mister Sandman", has earned dough in every country in the world except Russia, and 90% of the buyers didn't understand a word of the lyrics, going for the American words instead of their country's adaptations. This is just one little song out of ASCAP's matchless and huge library of the very *finest pop songs ever written!* And, of course, there were some lousy songs written by ASCAP writers over the years (including a half a hundred by me) but what I object to is this idea that any group, or individual, can with justification say, "This is a good song and this is *trash!*"

I say, "Who can assume their judgment of quality is occult?"

Billy Hill, the great ASCAP writer, started the international hillbilly vogue with his wonderful songs written for Shapiro-Bernstein. And the same firm's "Prisoner's Song" proved that a lot of plain people in the U.S.A. never heard of Lindy's.

Rock 'n' roll is controversial, of course, but some of our most august citizens have teenage sons and daughters who love it and buy it, and if ANY music can bring on a moral breakdown I'll take a chocolate soda.

Let's quit calling the hits bad and cursing the lack of "good" songs. If the buyers don't want "good" songs—and that's the way it looks—why fight, fuss, and sue?

Let's be peaceful!

Pat Ballard

Mounties Get Their Manna—56,500 In 11 Shows at Ak-Sar-Ben Rodeo

By GLENN TRUMP

Omaha, Oct. 14.

The Royal Canadian Mounted Police, booked to feature five rodeos and horseshows in the United States this year, got off to a whammo start at Ak-Sar-Ben's 31st annual World Championship Rodeo & Livestock Show here recently, luring 56,550 through the turnstiles in 11 performances. Capacity is 57,200.

Next stops for the Mounties are the Arkansas Livestock Exposition & Rodeo in Little Rock, the International Dairy Show and Rodeo at Chicago, the American Royal Horse Show in Kansas City, and the Great Western Rodeo at San Francisco.

The Mounties, 39 strong with 36 matched black horses, were tremendous hits in Omaha and show officials were deluged with letters terming it the best rodeo ever staged in these parts. Inspector R. O. Jones is in charge of the group, with S/Sgt. C. C. Bryson handling the musical direction of the ride.

The ride lasts 19 minutes and consists of numerous drills and formations, concluding with a spectacular charge. Presentation is highly dignified and colorful throughout.

Second billing at the Ak show went to Bill Buschbom and his Liberty hoss, Sir Roger, which does leaps and tricks. Buschbom keeps act at a rapid pace.

Other added entries included the Midwest Marching Band Championships for top highschool outfits; livestock parades; the Victor Adding Machine pony hitch and miniature fire engine; and a special hula-hoop exhibition by young kids of Omaha.

Usual cowboy contest events were held, with many of the cowpokes commuting between here and Madison Square Garden in New York. Cowgirls also took part for first time, competing in a barrel racing contest.

Clown chores were most capably handled by Wilbur Plaugher and Jimmy Schumacker. Plaugher's gags included a new sputnik stunt built around Plaugher's diminutive dog and a new Ford that contains some 36 youngsters. Schumaker's clowning was more in a vocal vein, and he also handled the barrel work for the Brahma bulls. Both were outstanding.

Mervyn Nelson Roxy's Stager; '49th Star' 1st

Mervyn Nelson, director of numerous legit and nitery shows, has been added to the Roxy, N.Y., staff to stage and direct the theatre's stageshows. As his first assignment, he'll work under the supervision of managing director Robert C. Rothafel on the forthcoming stage presentation titled "The 49th Star," a tribute to Alaska. Show will open late in October along with the film, "The Last Hurrah."

On Broadway, Nelson directed such shows as "Tickets Please," "Curtain Going Up" and "Ziegfeld Follies." He also has written and directed nitery shows as the Chez Paree in Chicago, the Desert Inn in Las Vegas, the Cotton Club in Miami, and the Versailles and Latin Quarter in N.Y.

With Nelson on the Roxy staff will be musical director Robert Boucher, choreographers Ray Frost and Kenny Springer, set designer Bruno Maine, costume designer Winniford Morton, and musical arranger Perry Burgott.

Berlin, 6 Pubberies Suing Nitery in D.C.

Washington, Oct. 14.

The Casino Royal night club here is being sued by Irving Berlin and six New York publishing firms on charges of infringing the copyright of songs they publish.

Lee Zeiger, who operates the club, said he had been unable to agree with ASCAP on a licensing rate. Previous suits, he said, have been settled out of court. The suit asks $2,500 in damages—$250 for each of 10 songs.

PITT'S GAYNOR MOVING FROM CAFE TO TV'ER

Pittsburgh, Oct. 14.

Steve Gaynor's year-long contract as host-emcee-singer at the New Arena expires next month and won't be renewed. But the veteran cafe performer, who move his family here from New Jersey several months ago, has landed a tv spot and will continue to make his home and headquarters locally.

Gaynor has been signed as vocalist-announce for weekly two-hour early Sunday morning, 12:15 to 2 a.m., show on Ch. 4, headlining Barry Kaye, WAMP deejay who also has a late night interview strip over that station from Holiday House. Gaynor will be the nucleus of a stock company Kaye plans to use regularly.

New Arena has agreed to let Gaynor skip the second show at nitery on Saturday nights to make the video sessions, until his deal runs out.

'Holiday' Nearing Record In Ft. Wayne; Troy, O., 86G

"Holiday On Ice" opened at the Allen County Coliseum, Fort Wayne, Ind., last week with an advance sale of $13,000 over last year's pull and appeared headed to set a record for the town.

Up ahead, the icer played Troy, O., in the Dayton area, Sept. 30—Oct. 6, and drew a gross of $86,285 in 10 performances playing to virtual capacity. Figure was some $10,000 over the 1957 receipts.

Inside Stuff—Vaude

Rich in nostalgia is the program of "The Talk of the Town," a new theatre restaurant which opened last month on the site of the old London Hippodrome. Famed house preemed Jan. 15, 1900 and closed Aug. 17, 1957. It was the end of an era, program notes point out, and much of it has been recreated in the current show's "Nights to Remember." It spotlights the Hippodrome's opening at the turn of the century, the era of revue, and the days of the chorus' high-kicks.

Liberally illustrated with reproductions of programs of yesteryear presentations, the elaborate booklet recalls that when Sir Edward Moss (founder of Moss' Empires) opened the Hipp he achieved his ambition to give Londoners "a circus and watershow combined with stage-spectacle impossible in any other theatre." In an Arctic spec aptly named "The North Pole," some 76 polar bears slid into tank from the stage.

After the Hipp was partially rebuilt in 1909, such stars as Houdini, Marie Tempest and W. C. Fields were seen there. House was a showcase for revues dating from 1912. Among them were "Hello Ragtime," "Zig Zag" and "Brighter London" and their stars were Harry Tate, Sophie Tucker, Paul Whiteman's band, Violet Lorraine and George Robey. Musical comedy came along in the 1920s, the late George Black began a series of top musicals in 1938 and more recently the Hipp's boards handled variety bills topped by Jonnie Ray, Lonnie Donegan and Alma Cogan.

How the Hipp has been rebuilt in a $700,000 undertaking is also intricately described. Stage was completely reconstructed according to producer Robert Nesbitt's plans. Others behind the project are impresario Bernard Delfont and restaurateur Charles Forte. Each is accorded a brief biographical sketch and so thorough is the 25-page program's scope that even the chef and restaurant manager rate one-column cuts.

The Bernard Bros., U.S. disk-mime act, as quoted in the Glasgow Evening Citizen during their vaude at the Glasgow Empire Theatre: "Variety is just being allowed to die in Britain. The tragedy is that the British people won't realize it until all the theatres are closed. If something isn't done now (we) give the music hall only another two years. It's a crime to lose something as British as Buckingham Palace —and that's variety."

For the first time in years an opening of a night club in Buffalo was hailed by critical coverage by a local newspaper. Town Casino opening recently drew a serious full column review of the spot and the show on the theatre page of the Buffalo Evening News. Increasing talk of the desirability of live entertainment is thought to be back of the newspaper's attention to the show.

Lou Walters Enterprises Inc., which filed a petition in bankruptcy some months ago following the fold of Walters' Cafe de Paris, last week submitted an assignment for benefit of creditors in the N.Y. County Clerk's office. Listed as assignee is Alfred H. Rosenberg, a Brooklyn attorney.

Jolly Joyce, the Philly agency, is handling Olsen & Johnson's "Hellzapoppin'" and "Yock and Roll" show for country fairs, arenas, auditoriums and theatres. The William Morris agency books the show in vaude and cafes.

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'FOLLIES' AS WALTERS' SHILL

Scorecard on Top U.S. and French B.O. Pullers at Olympia in Paris

Paris, Oct. 14.

Bruno Coquatrix, owner of the Olympia Music Hall, and primarily responsible for the vaude renaissance here, feels there are only a handful of French super-stars who can always be counted on to draw in house stints. There are also a larger group of stars who are fairly dependable, and a fast-rising group of newcomers.

Coquatrix has also found lately, via sock success with Harry Belafonte on a specialized concert level, and the Platters as Olympia headliners, that solid Yank names, backed by good disk reps or films, can also go big here. He is now negotiating for Judy Garland, Betty Hutton, Frank Sinatra, etc.

Coquatrix's list of local "supers" are Gilbert Becaud, singer-composer; Georges Brassens, troubador who also does his own salty, poetic songs; Eddie Constantine, Yank actor-singer who hit here though still practically unknown in the U. S.; Yves Montand, singer-mime who is also a film star, and Edith Piaf.

Among the stars of solid vaude values he lists Charles Aznavour, gravel-voiced singer - composer; Philippe Clay, gangling offbeat singer; Les Compagnons De La Chanson (9); Les Freres Jacques (4), Henri Genes, Juliette Greco, Georges Guetary, Gloria Lasso, Dario Moreno, Patachou, Fernand Raynaud and Charles Trenet. Maurice Chevalier he puts in a specialized durable personality class.

His rising stars are Marcel Amont, song-impressionist; Michele Arnaud, song stylist; Guy Beart, with his own specialized ditties; Raymond Devos, an offbeat standup comic; Dalida, a big-voiced thrush; Rene-Louis Lafforgue, a purveyor of his own street songs; Jacqueline Maillain, an acidulous patter comedienne; Felix Marten, an easygoing singer; Colette Renard, dramatic singer; and Jacques Verriere, a poetic singer-composer.

Others claim he has forgotten such bets as the cosmic songstress Annie Cordy, the velvet-toned Jacqueline Francois, the pert Genevieve, romantic tenors Luis Mariano and Tino Rossi, the comic tandem of Jean-Marc Thibault, Roger Pierre and Jean Richard; and others. Coquatrix' picks were from the viewpoint of b.o. results with his flagship Olympia.

Flamingo Suit Vs. Judy Garland, Luft

Las Vegas, Oct. 14.

Judy Garland and her husband Sid Luft, have been named defendant in a $7,384 collection suit filed on behalf of the Flamingo Hotel.

The action against the couple was entered in District Court by Gladys E. Cox—assigned the debt by the Strip hotel.

The suit seeks money advanced to either Miss Garland or Luft in December of last year, when Miss Garland was headlining the Flamingo show. Hotel spokesmen say the money is for such things as long distance phones, extra musicians and personal advances.

An attachment accompanied the suit and attorney Madison Graves says Miss Garland's salary at the Sands Hotel, where she opened Oct. 1, will be tied up.

Miss Garland left her Flamingo engagement after a special New Year's Eve show where she stalked off the stage, claiming the audience was rude.

Salt Lake Mormon Tabernacle Choir, a 350-voice organization, will make its first New York appearance in 47 years at Carnegie Hall, in a three-day stand, Nov. 4-6.

Frances Faye Injured

Las Vegas, Oct. 14.

Frances Faye, singer-88er who opened to capacity crowds at the Riviera lounge last week (18), fell in her bathroom two days later, fracturing a hip. She was flown to the Mt. Sinai hospital in Los Angeles, where she in under observation.

Team of Jackie & Roy replaced Miss Faye in the lounge.

Pitt Reeling As Hotel Strike Goes Into Third Week

Pittsburgh, Oct. 14.

No sign yet of any break in the local hotel strike which goes into its third week tomorrow (Wed.). Even Mayor Lawrence, interrupting his state-wide campaign for the governorship of Pennsylvania on the Democratic ticket to come here and try to bring management and unions together, couldn't make any progress and negotiations are at a standstill.

Niteries and taverns are screaming. They've been taking it on the chin brutally since walkouts at Penn-Sheraton, Roosevelt, Pittsburgher, Sherwyn and Webster Hall cancelled out a flock of conventions and almost entirely detoured the traveling fraternity. Only big downtown inn still operating is Carlton House because it has a separate contract with the help.

Even if there's a settlement shortly, which on the face of things looks extremely unlikely right now, it's going to be costly for a long period since conventions booked for the city during remainder of October and in early November are already pulling out for other sites rather than wait until the last minute. Aside from hotel employees proper, hardest hit are the musicians. Conditions ordinarily have been bad enough for the Local 60 boys but with party business, the normal offshoot of industrial get-togethers, completely out, they're bleeding.

But it's really battering the flock of cafes, bars and taverns in the Grant sector. There are at least 10 spots in the immediate area, all of them almost wholly dependent on the hotel trade, and the blues are in a major chord.

PITT'S TWIN COACHES IN SQUAWK ON CUGAT

Pittsburgh, Oct. 14.

Twin Coaches has filed a complaint with the musicians union against Xavier Cugat for cancelling out on the local nitery for the week of Oct. 24. He was to have come in with Abbe Lane. Contract called for management to be given 30 days' notice if Cugat couldn't make the date, and Rose and Tony Calderone, owners of the Coaches, claim they weren't notified until 24 hours after the deadline. MCA insists letter was written in time but reached Calderone a day late because Yom Kippur fell then and mail was delayed in the office.

Calderones were particularly miffed because they had landed a couple of big parties on the strength of the Cugat-Lane booking. Jonathan Winters and Jill Corey have been inked to replace them, Miss Corey on an old contract. She was to have played room several months ago but when singer had a chance to play Las Vegas at bigger money and follow that with a picture at Columbia. Coaches permitted her to push back the date.

CARILLON CUFFO A LA DEAUVILLE

Miami Beach, Oct. 14.

Lou Walters is moving his Miami Beach showmanship into the Carillon, whose 620 rooms and 900-capacity Siam Room gives this Herb Robins-Sidney Raffel hotel the "biggest" operation, both in number of rooms and nitery space. Walters is bringing in the "Ziegfeld Follies" unit, which he has set with Sammy Lewis at the Riviera, Las Vegas, Nov. 17. The local date is Dec. 24.

To buck the Morris Lansburgh cuffo show idea, the Carillon will also unveil its "Follies" gratis to its residents, charging a minimum only to the outsiders. It is inevitable that, as a lure to sell $40-$60-a-day rooms, all the other class beach hotels will have to use their shows as shills to lure bookings. The nitery attractions are cuffo to hotel guests, except for the basic charges for food and beverages.

Walters just got back from a quickie to London and Paris where he booked Dickie Henderson, comedian, who only showed on an Ed Sullivan teeveer, to make his U.S. nitery debut with the "Follies" at Vegas. Andrea Trio, dancers, are also set. Jane Morgan, disk-nitery thrush, heads the unit. The Vegas salary is $25,000 for the package; it is reportedly considerably less for the local dates. Walters plans changing shows every four weeks. These, like the "ZF," are booked via the Herbert Marks agency.

Former Latin Quarter (N.Y. and M.B.) impresario had been talking with the Deauville (Lansburgh) management but firmed up with the Carillon.

There was talk locally of 30 hotel managers pooling and putting on super-shows, cuffo, at some such central spot as the Civic Auditorium, to buck the Lansburgh idea, but nothing has come of it.

Belafonte Boffo in Rome And Milan One-Man Shows; 'U.S. Will Survive Faubus'

Rome, Oct. 7.

Harry Belafonte has just concluded an Italian tour with four sock dates in Milan followed by a windup four-night stand in Rome. Critics in both cities were unanimous in praise of singer, with one top Rome daily even singling him out as an example for Italian singers and songsmiths to follow.

In Rome, Belafonte charmed one of the world's coolest audiences into final cheers. Eternal City opener was a star-studded event with all top show biz names, local and foreign, present. Top-scaled tickets sold for over $8 at opener, very high for here, and almost unprecedented for a one-man show such as Belafonte's.

In a well attended local press conference, singer expressed great interest in his forthcoming film on Pushkin, noting that while he had had Russian offers for a Soviet concert swing while in Brussels, he would like to tour Russia as background for his upcoming pic project, one of several for United Artists.

Queried regarding his stand on integration, Belafonte prefaced his remarks by saying that not being a politician, he felt that artists should rule the world. He added that just as some European countries had survived dictatorships, the U.S. would survive Gov. Faubus of Arkansas.

Italian swing was sponsored by Ever Haggiag and Italian impresario Remigio Paone.

Flip-Top for GIs

Noro Morales heads a troupe which left over the weekend (12) for a 10-week trek of U.S. bases in the Pacific. Tour is backed by Philip Morris and Marlboro under name of "Flip-Top Revue." It's the sixth year that the tobacco outfit has sent an entertainment package to the Armed Forces overseas.

Court Dismisses Steel Pier's Suit Vs. U.S. Gov't on 1953 Storm Damage

Atlantic City, Oct. 14.

A $96,937 suit against the U.S. government filed in U.S. District Court by the Abel Holding Co. Inc., operators of Steel Pier here, was dismissed in an opinion handed down last week by Judge Thomas M. Madden.

The company, controlled by George A. Hamid, operator of the pier, charged that during a northeast storm in November of 1953 a channel buoy severely damaged the outermost part of the pier. The claim was filed under the Federal Tort Claims Act.

Damage estimated at $2,000,000 was done to the resort area because of the storm and the pier lost a staging platform, a tank for diving horses and two 120-foot masts used for acrobatic performers. Company said the buoy, placed in the Inlet channel, had become dislodged by the storm and had rammed into the pier, causing much damage.

In his opinion Judge Madden said that the destruction to the end of the pier was an "Act of God" and not due to any negligence on the part of the U.S. Government.

He said that no one had seen the buoy strike the pier and that the theory that it had damaged it was mere speculation.

"Even the United States is not master of the sea and the winds," Judge Madden observed in his opinion.

Revenge

Honolulu, Oct. 14.

Peter Kane was fired as Royal Hawaiian Band saxophonist because he couldn't bring his weight down to a "slim" 240 pounds.

Today he's making more money as a commercial fisherman and a spare time entertainer at private parties. And the worry-free musician now weighs a happy 355 pounds.

N.J. Cafe Owners Front Repeal Of 20% Federal Tax

Atlantic City, Oct. 14.

Repeal of the 20% Federal cabaret tax was demanded in a resolution adopted last week by the United Tavern Owners Assn. of New Jersey in convention here. The resolution said that the tax is "a deterrent to the full employment of musicians, entertainers and service employees of our industry."

Voting cards should also be issued to every citizen reaching the age of 21 in the state, the association urged in another resolution. The cards could serve as identification for persons ordering alcoholic beverages. The state's legal drinking age is 21.

The Federal tax on beer should be cut from its present $9 a barrel to $6, the association said, declaring the higher tax is excessive and a deterrent to increased sales. A resolution urged that rules governing the sales of malt beverages for off-premise consumption be liberalized. Another urged a freeze on new licenses for taverns, distributors and clubs except when a club is a fraternal or veterans group connected with a national organization.

ANKA JAPAN P.A.'S PAY OFF—BUT NOT FOR HIM

Tokyo, Oct. 7.

Paul Anka will apparently leave Japan a boffo b.o., but with no coin to show for it.

Anka, Japan's biggest record seller, scored heavily on personal appearances in Tokyo and other keys. Planned deals to net him dollars, however, appear out.

Japan's Finance Ministry will not approve dollar payment to acts not regarded as "cultural" and yen currency cannot be taken out of the country. All the Ministry approved for the Anka tour was expense money for him and his road manager.

Subsequent plans for Anka to appear in Hong Kong and Manila to earn dollars have not worked out. A possibility of him appearing in a Shochiku film hasn't panned either, although it might be made on his next trip.

Steve Lawrence GI Stint X'es Out Eydie in Dallas

Dallas, Oct. 14.

The Eydie Gorme show which was scheduled to be held at the Cotton Bowl last Thursday was called off. KLIF and the State Fair of Texas were to be co-sponsors of the attraction.

The show, part of a "Shower of Stars" which got off to a financially embarrassing start with Ernie Ford last Monday night, hit a snag when Steve Lawrence entered the Army. He had been scheduled to appear here with Miss Gorme, his wife.

Money was refunded to those who purchased tickets to the show.

Dick Clark Hikes Atlanta Fair's B.O.

Atlanta, Oct. 14.

Given a 12,000-ticket boost by the appearance of Dick Clark, ABC-TV Bandstand personality, and wonderful weather, the Southeastern Fair Sunday (12) closed out a successful run by topping the previous record pull. Attendance this year went past 400,000, some 60,000 more than last year's turnstile count.

Clark's appearance here was sponsored by WLW-A, Crosley outlet here affiliated with ABC. He brought with him thrush Joni James, as "special guest artist," Danny & The Juniors, Conway Twitty, Sam Cook and the Applejacks. In addition, Paul Peek, Atlanta disker, participated in the Clark stand. He did one show Saturday in front of grandstand at Lakewood Park, and then did his live telecast that night.

Special police details were on hand to keep teenagers in line. Tickets to Clark's two appearances were distributed at a booth outside fairgrounds on a first-come basis.

Beachcomber, Last Honolulu Holdout, In Pact With AGVA

Honolulu, Oct. 14.

Donn Beach, last major holdout against the American Guild of Variety Artists, has capitulated and signed a contract for his Don the Beachcomber's Waikiki nitery.

Hawaii branch of AGVA, managed by John Tsukano, now has pacts governing 14 major hotels and indie niteries and has a membership of 250.

Featured performers will now get $100 a week minimum and group entertainers will receive $75.

Ironically, Beach evidently is planning to import name and semi-name acts from the mainland, with Natalie & The Beachcombers launching new policy.

Charlotte Champaign, Dixie warbler and pianist, has opened a two-week engagement with her new trip at the plush Rivermont East Club in Memphis.

Greensboro's Sunday Ukase at Fair Burns Hamid; Autry in for 1, Scrams

Greensboro, N. C., Oct. 14.

The largest crowds of its rain-hampered six-day stand showed up on Sunday (5) as the Greensboro Fair wound up.

Perhaps, lured by the promise of free rides for all those under 16 years of age, the crowds swarmed around the midway but did not seem attracted to the various sideshows in any numbers.

The Gene Autry Shows, billed as one of the main attractions, failed to put on its scheduled show in the afternoon after drawing only a couple of hundred at its first performance.

Some complaints were registered that the rides and concessions were closing up earlier than advertised. The "free rides" promise came from fair owner George A. Hamid, angered over a ruling by the city's attorney that no admission fees could be charged for rides on Sunday.

Harper J. Elam III ruled that under the city's blue laws the fair could charge admission at the gate and to its sideshows but could not charge for the riding devices.

Terming the situation "a fantastic idea," Hamid threw open the midway's 16 rides to children under 16 and had them presented with tickets for the rides at the gate. But there was an admission charge at the main gate.

Autry, whose show had also been hampered by the bad weather that beset the fair, packed up and left town after his 2 p. m. show. His troupe had been scheduled for a second performance at 5 p. m.

Furrier's Writ to Collect On McDonald's Chinchilla

Dallas, Oct. 14.

A garnishment writ was served on the Statler-Hilton Hotel Tuesday (7) by a New York furrier who claimed that singer Marie McDonald, now appearing in the hostel's Empire Room, owed him a $5,000 balance on a chinchilla coat she bought Dec. 2, 1957. Merchant, Milton C. Herman, alleged Miss McDonald made a $2,000 down payment on the $7,000 coat and signed an order agreeing to pay the balance.

Atty. Arthur S. Goldberg filed a suit for the balance claimed by Herman, and the case is docketed for District Judge Paine Bush's court. Miss McDonald was named in the suit as the wife of Harry Karl.

'Jewel Box' Reopening

"Jewel Box Revue," which closed for revisions three weeks ago following a four-performance run at the Shubert Theatre, Washington, is scheduled to reopen next Friday (17) at the Hillside Theatre, Jamaica, N. Y. The show comprised of 25 femme impersonators and one girl, will run in conjunction with a film.

Two performances of the Danny Brown-Doc Benner production are scheduled Monday-Friday and three Saturday and Sunday.

Vaude, Cafe Dates

New York

Henny Youngman puts in a week at the Colony Club, Omaha, Friday (17) and plays the New Nixon in Pittsburgh for 10 days starting Nov. 3 . . . **Wally Griffin on Jack Paar's** teleshow tonight (Wed.) . . . **Eileen Barton** goes in this week (17) for three days at Gene Seville's Case Seville, Franklin Square, L.I. It'll be three consecutive weekends for the singer as Seville celebrates the spot's 25th anni.

Sallie Blair booked for the Black Orchid, Chicago, for a pair starting Oct. 24 and segueing into the Riviera, Las Vegas, Nov. 12 . . . Adagio dancers **Bev & Jack Palmer** into the Caribe Hilton, Puerto Rico, for three weeks beginning Saturday (18) . . . Singer **Billy Fields** returns to the Golden Slipper, Glen Cove, L.I., Oct. 20 . . . Songstress **Susan Silo** has pulled out of the **Sammy Kaye** Saturday nighter on ABC-TV after three appearances . . . **Gerianne Raphael** and **Bill Mullikin** will head the minnie revue at the new Village Green in Greenwich Village opening tomorrow (Thurs.). **Hal Hester's** band and singing waiters round out the bill . . . **Dr. Roman Ostoja,** Polish-born yogi who'll appear in Carnegie Hall Oct. 27-28, will star in a film, "Life of a Western Yogi," to be made in India . . . **Corinne Calvet** holds at Le Cupidon to Oct. 20 . . . **Johnny Gilbert** plays a week at El Morocco, Montreal, starting Nov. 3 . . . **Teddi King** puts in a weekend (17-18) at the Cabin Club, Cleveland . . . **Rover Boys** into the Black Orchid, Montreal, Monday (13) for one frame . . . **Margarita Lecuona Trio** started at Max Loew's Casanova Club, supported by **Alex Rosatti,** singing fiddler, and his band.

Mary Small opens at Le Cupidon next Tuesday (21) . . . **Trude Adams** joins the **Phil Silvers** show at the Riviera, Las Vegas, Oct. 27, then returns to N. Y. on promotion tour for her 20th-Fox disk, "Power of Love."

Hollywood

Songstress **Lisa Carroll** opens a two-week stand in the Frontier Room, Vancouver, Wash., Oct. 27, and then plays the Cave in Vancouver, B.C., starting Nov. 10 . . . **Billy Ward & Dominoes** set for three weeks at Gene Norman's Crescendo beginning Oct. 23 . . . Capitol Records' **Gene Nash** opens a two weeker at the Prince George Hotel in Toronto Oct. 20 . . . **Frances Faye's** contract at the Riviera, Las Vegas, calls for the pianist-singer to play three shows a night . . . Singer **Ruth Olay** opens an eight-week stand at the Interlude beginning tomorrow (Thurs) . . . **Barbara Logan** singing a limited engagement at Charles Soffer's Encore Restaurant.

Chicago

Elisa Jayne set for a pair at the Adolphus, Dallas, starting Nov. 20 . . . Adolphus' private Kings Club has pacted **Crandall & Charles** for two weeks Nov. 3, with comic **Frankie Rapp** following Nov. 17. Before Dallas, C&C play a fortnight at the **Embers,** Evansville, Oct. 20 . . . **Yvonne Moray** to Scaccia's Theatre Restaurant, Louisville, Nov. 3 for two.

Dallas

Statler-Hilton has **Myron Cohen,** Oct. 16; **Shirley Jones & Jack Cassidy,** Oct. 30; **Hildegarde,** Nov. 13 . . . **Fred Waring's** "Hi-Fi Holiday" show due Oct. 22 at Dallas Memorial Aud . . . "Borscht Capades," with **Mickey Katz, Ricky Lane, Dave Barry, Bas Sheva, Michael & Jeannie Reynolds,** inked for one-niter Oct. 28 at Memorial Aud . . . Tree Club, with **Ken Welch** due Nov. 15, has signed **Mildred Cook** for a Dec. 31 opening . . . Herb's Magic Grill has singer **Jay Roberts** on tap indefinitely . . . **Mark Dinning** makes an Oct. 20 return to the Colony Club, midtown cabaret . . . Annual Texas U.-Oklahoma U. pre-game dance Friday (10) in the huge Memorial Aud featured the **Buddy Morrow** and **Shep Fields** bands, also **Joe Azcona's** Latino combo in a seven-hour bash . . . Adolphus Hotel's Century Room has the **Gerege Liberace Revue,** Oct. 23; Herb Shriner, Nov. 6; Gail Gail, Nov. 20; **Danny Costello,** Dec. 4; **Dink Freeman & Pat Winsor,** Dec. 18; **Betty Reilly,** Jan. 1; **Wally Griffin,** Jan. 15; **Andrini Bros.,** Jan. 20; **Dorothy Shay,** Feb. 12, and **Edgar Bergen & Caroline Richter,** Feb. 25 . . . **Bill Hart,** comic-ventro, back to handle emcee duty at Theatre Lounge.

Atlanta

Henry Grady Hotel's Paradise Room opened Monday (13) with **The Coranados,** topping a bill which includes comedienne **Margie Walker,** with **Don Grimes** orch playing for show and dancing . . . Imperial Hotel's Domino Lounge holding **"Harry "Woo Woo" Stevens,** backed up by exotic **Marta Dane,** comedian-emcee **Benny Ray, George Bruton's** band (3) and **Tokye Trio.** Also being held is **Dallas York,** tall exotic, at Anchorage Lounge in Clermont Hotel, with **Bob Harrington** and crew playing for dancing and show, which includes **Joe Mack & Lorraine** . . . **Bruce Davis,** comedian-emcee, keeps show rolling at Club Peachtree, with oldtime blackface act, **Cotton Watts & Chick,** topping bill, plus exotics **Joan August** and **Narda,** with **Nat Foster** crew playing for dancing and **Harry Thomas** . . . **Troubadors** providing music for dining and dancing at Chick Hedrick's Kra-Zee Bull, city's newest restaurant-lounge.

Houston

The Tidelands, new club which was scheduled to open on Oct. 25, will not be completed by that date. **Martha Raye** was scheduled to open the spot and negotiations are underway to bring her back at a later date, possibly to headline the New Year's Eve show . . . **Tommy Dorsey orch** led by **Warren Covington** is booked into the Music Hall Nov. 5 . . . **Benny Goodman** band booked for a one-nighter at City Auditorium No. 5 . . . **Lois & Pat Larson,** two of the area's top private club entertainers, opened their new Keyboard Club. He will lead the band while Miss Larson will be featured warbler . . . **Jimmy Komack** has opened a two-week engagement at Club Crescendo.

Saranac Lake

By HAPPY BENWAY

Saranac Lake, Oct. 14.

Thanks to Skippy (IATSE) Minor and Peter J. Rotondo (Rotondo Theatrical Construction Co.) for their donation to our "We The Patients" fund.

John Monroe Graham, projectionist from Wichita Falls, Tex., landed his first clinic report with an up for meals and mild exercise. Ditto for Clifton (IATSE) Byrd who has progressed so well that he rates the main messhall daily.

Singing Boys of Mexico In Okay Draw at Austin

Austin, Oct. 14.

New Austin area impresario C. T. Johnson kicked off with presentation last week (7) of Singing Boys of Mexico that drew 1,500 to City Coliseum at $3.60 top. Crowd was considered big for a cultural event for this city.

Negative response of singing troupe to crude facilities of the Coliseum has prompted Johnson to book the National Symphony of Mexico, originally slated for the Coliseum, into Baylor Hall at Waco's Baylor U. on Dec. 5.

Johnson says he'll wait for completion of Austin's lavish $3,000,000 City Auditorium, due to be completed around January, before he books for Austin again.

Long tabbed outmoded by city fathers and others, Coliseum is a converted hangar.

Ted Weems orch will appear at the fifth annual Chrysanthemum Ball Oct. 23 in the St. Anthony Hotel, San Antonio.

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House Reviews

Apollo, N. Y.

Jocko Henderson's Rocket Ship Revue with The Upsetters (6), Eisly Boys (4), Bells (5), Chantels (5), Dee Clark, Eddie Anderson & Playmate, Imperials (5), Little Willie John; "Sky Commandos" (Col).

Jocko Henderson, a deejay fave in the Harlem area where the Apollo reigns as showplace, has put together a routine rock 'n' roll affair under the impressive heading of "Rocket Ship Revue." For Henderson's "daddy-o" and "mommy-o" fans, the layout ought to have some appeal, but on the whole it looks like the Apollo management was scrimping on budget in this showcasing of the "beat" performers.

Little Willie John is the big gun in the closing shot and he rolls with "Ring-A-Ling," "Tell Me, Tell Me, Baby" and the like for an okay reaction. Preceding are the Imperials, who've got a current disclicker in "Tears On My Pillow" on the End label. The five boys (and two mikes) sound better on wax but the juke and jock appeal holds up and the aud gets with 'em. They do a couple of other numbers, too, but it's "Tears" that makes the turn in this presentation.

Show opens moderately with the Eisly Boys, four energetic singers who roll through "Everybody's Rocking and Rolling," weep through "This Is The End" and destroy "Volare." They are followed by the Bells, a group of five, who mix up a medley of swingers and ballad for so-so results. The Chantels, five gals, try hard in their three-tune effort but their song message doesn't seem to get across.

Only offbeat attraction in Henderson's lineup is moppet Eddie Anderson who terps and beats the drums to customer approval. His less-than-four-feet size is in his favor, so is the shapely "Playmate" who assists in the terping turn.

The Upsetters, two guitars, a drum and three sax, break it up in show's midway mark with some frantic tootling and warbling by Dee Clark. The group is augmented by three brass, a sax and a piano for the showbacking. They're much too loud to do any of the acts any good. *Gros.*

Prince of Wales, London

London, Oct. 7.

Dickie Valentine, Joan Regan, Annell & Brask, Harry Bailey, King Bros., Pinky, Perky & Co., Roy Castle, Gina & Gerardo, Joe Baker & Jack Douglas, John Tiller Girls (12), Harold Collins Theatre Orch; directed by Dennis Ringrove; $2.30 top.

The announced indisposition of Hollywood songstress Kathryn Grayson caused this bill to be suddenly rearranged. Bernard Delfont relies mainly on singers as his toppers and the bill, while lacking stellar surprise, is an amiable one which should stand up stoutly for its allotted two weeks.

Dickie Valentine's personality is lively enough to sustain a conventional routine. He takes off Johnnie Ray, Al Jolson, Nat King Cole and Billy Eckstine and also registers firmly with a number of songs in which "The Street Where You Live" and "The Old Pianner" come off well, but "Foggy, Foggy Dew" not so hotly. Valentine, like many modern warblers, cannot apparently be divorced from either a trailing or static mike, a drawback which must be regretfully accepted.

Two other singing toppers help to fill the bulk of the bill. There are the King Bros. with some effervescent rendering of pop numbers, and Joan Regan, looking very sweet but scarcely in her top form except with her offering of "A Certain Smile." Her repertoire includes "That Old Feeling," "When Shadows Fall" and a jazzed-up religious ditty, "Up There."

Among the supporting acts are three that are standouts. Pinky, Perky & Co., w.k. on local tv, is a first-class puppet act, colorful, warm and skilfully manipulated. Gina & Gerardo, from the States, offer some smooth dancing. Finally, Roy Castle is a young comedian who will go far when he gets some stronger material. It's a combination of gagging, impersonations, hoofing and instrumental work and he has a cheerful, infectious personality with a neat sense of timing.

Joe Baker & Jack Douglas and Harry Bailey are routine comedy acts and Annell & Brask are continental cyclists whose act gets away from the normal by its dresses and obviously careful production. The John Tiller Girls open both halves of the bill and they are as lithe, lissome and lovely as audiences have grown to expect.

Johnny Pearson accompanies Joan Regan, Hal Chambers and drummer Denny Piercy do the honors for Valentine, while Dennis Ringrove satisfactorily looks after the entire show as musical director of the Harold Collins Theatre Orchestra. Without anything sensational, this vaude bill provides genial entertainment and is as clean as a whistle. *Rich.*

One-Man Show

Yves Montand Unit

Paris, Oct. 14.

Andre Cherrier presents Yves Montand in a one-man show with Bob Castella Orch (7). At Theatre De L'Etoile, Paris, Oct. 7, '58; $3 top.

Yves Montand is a savvy showman, besides being an extremely talented one. This is his first singing appearance here in four years, and it was treated as a major event with a publicity-studded opening. Thus, he is never subject to overexposure and has spent the interim on disks, and film and theatre acting stints.

Dressed in an open-necked black shirt and black trousers, he saunters out for a bright, easy opening in singing of friendship. His ease, thespic backing, pleasant personality, excellent enunciation and obvious sincerity and drive soon bring his well selected songalog into a series of joyful, blue or dramatic interludes.

Montand's thesp turns have helped his stance and song underlinings. He is also aided by well controlled lighting and the solid Bob Castella orch (7) backing behind a scrim. Montand has worked on his program for eight months and tried it out around France before bringing it in. It shows deft choice and knowhow. He can also break into dance or use props effectively for more offbeat material.

Showing well are a takeoff on the English gentleman thief with bowler and sword-cane umbrella, solid love ballads, a tale of an unsuccessful terper, a mad jazz fanatic, a tramp reliving old glories, one about a lovesick orch conductor whose work always leads from Beethoven to schmaltz, a tale of a punchdrunk fighter and other hep entries adroitly interlaced to make this a standout affair.

Montand's last one-man show four years ago ran for six months SRO. This can do the same. He works for a lion's share of the house receipts. He is due for a repeat of this show in New York early next year. With a few garnishing entries in English, he should wow the French song aficionados, and word-of-mouth and critics could build it into a top specialized stint there. *Mosk.*

Rabb's Hypo

Continued from page 2

always a stepchild in the international structure, UNESCO is now slated for a facelifting. Rabb has mustered his committee and prepared them to tackle their jobs on an all-out basis. Jock Lawrence, motion picture publicist, is a member of the U. S. committee. In the past, such show biz personalities as Myrna Loy have been active in UNESCO.

Highlighting the Paris conference, the 10th one since inception of UNESCO in 1945, will be unshuttering of organization's plush new h.q. in the French capital. Delegates from 87 nations will meet here to discuss such problems as free exchange in fields of culture, education and science; development of standards and awareness in these fields in under-developed nations; financing projects in some countries; an international mass communications project, including development of radio-tv; and others.

Accenting newly acquired importance of the entire scope of UNESCO are such recent developments as the East-West cultural exchange program and the various cultural competitions and events at the Brussels Fair.

The Rabb delegation is one of the few which received prompt and enthusiastic Senate approval. In the past, appointments were made during Congressional adjournment in order to avoid controversy.

Rabb is taking leave of office from his New York law firm, which he joined last May, to attend the conference.

Wash. Needle

Continued from page 2

hostess Mesta and comedienne Gracie Allen.

In Washington, where entertaining one's enemies is legal, the Mesta-Cafritz social rivalry has had boxoffice since its beginning. Both rivals know it, and play to it. Local and national groups here, with an eye for publicity, nurture it. Thus, the Cafritz show was an assured sellout from the start.

The "instantaneous cast" of Lambs from New York included: Clarence Nordstrom, as Gwen; John L. Cherry, Don Tomkins, Donat Gautier, Pat Harrington, Tommy Dillon and Jerry Bergen. On the staff: musical director, Eddie Weber, assistant production manager, Bruce Evans; and stage manager, Ross Hertz.

Gwen is introduced in a skit in which a drunk tries to pick her up. He is admonished by a friend who advises, "Don't get fresh with her. Don't you know who she is? She's one of the leading hostesses in Washington!"

"Oh, how do you do Mrs. Eisenhower," the drunk replied.

"Not Mamie," his friend advises. "She's a top hostess."

"Oh, Hello, Mrs. Mesta, I didn't recognize you since you lost so much weight," the drunk replies.

"No, no, no. She's the wife of Washington's leading real estate tycoon."

"Hello, Mrs. William Zeckendorf," is the reply.

Mrs. Cafritz' unique choice of words and phrases, termed "Gwendolynisms" by the Washington press corps, get attention from the Kramer script in a scene with a speech professor when she asks, "Tell me, Professor, am I manicuring my syllables properly."

Kramer takes a sharp poke at the absence of adequate food at her parties when one guest is so hungry he searchs vainly "even for a hotdog." The closest he gets for it is an introduction to Supreme Court Justice Frankfurter.

Although Mrs. Cafritz was on hand to see her rival, Mrs. Mesta, sainted three years ago, Mrs. Mesta was too busy to come Monday. She was entertaining Spanish Dictator Francisco Franco's daughter at a luncheon while Gwen was on the S & S griddle.

Tout 'Rockenzorf'

Continued from page 2

negotiations. Obolensky's idea of building up the recently acquired Drake Hotel with a class nitery room, a la his former showmanship with the Sherry-Netherland's Carnaval Room, the Ambassador's (now Park East) Embassy Club and Knight Box, the Plaza's Rendez-Vous and St. Regis Maisonette rooms, has now been tabled. The Drake is a cooperatively owned hotel and it is felt that the permanent residents might not like a late-hour boite as with the other transient plusheries.

Young Zeckendorf has his father's cooperation in becoming "the biggest hotel man in New York" and plans to restrict himself to Gotham. Asked what would happen if the Government stepped in, as it did following the Hilton takeover of the Statler chain, he is understood to have said, "Then I'll know we're a big success, and we'll cope with any divorcement when that time comes."

Already, intra-Zeckendorf management of the new "bigger than the Waldorf" hostelry is facetiously called the "Rockenzorf." It is believed that, being in the Radio City orbit, the new hostelry will have extensive television studio facilities to the degree that it might well become a miniature "television city." It is for that reason that the United States Hotel billing, at first mulled, may be waived to include some sort of a tv connotation.

With Zeckendorf's takeover of the Hotel Commodore that is also being given the UN angle with accent on "only three blocks from the United Nations."

VARIETY BILLS

WEEK OF OCTOBER 15

NEW YORK CITY

MUSIC HALL 16
2 Martins
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Winifred Atwell
Morecambe & Wise
Gaston Palmer
2 Earls
Ross & Howitt
J & D Rees
Najas
Vic Sabrino
Lorraine Bransgrove
SYDNEY
Tivoli
Merry Macs
Freddye Marshall
Arnley & Gloria
Terry Scanlon
Kuban Dancers
Max & Cherie
Simone Monin
Margo Glancy
John Broadway
Norman Yemm
Sally Richardson
Deidre Green
Susanne & Escorts
ADELAIDE
Royal
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayes & Faye
Barton & Stuchb'r'y
Williams & Shand
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome
Cyril Bowler
Rhoda Rogers
Modern Misters
Lynton Boys
Ron Dillon
Eight Girls
BIRMINGHAM
Hippodrome
Carroll Levis
Clarkson & Leslie
Gilbert
Alexis Troupe
Jimmy Silver
Griff Kendall
BRADFORD
Alhambra
Shirley Bassey
Lane 2
Jones & Arnold
B & M Konyot
Hi-Fi's
Richman & Jackson
Billy O'Sullivan
Skating Merenos
BRIGHTON
Hippodrome
Diana Dors
Dickie Dawson
3 Quarters
Grp. One
Mack & Kirk
Van Veen 2
Peter Quinton
EDINBURGH
Empire
Deep River Boys
Pat Rosa
Dowie & Crane
Sid Plummer
Falcons
Ansons
Manhattan Dancers
FINSBURY PARK
Empire
Jackie Dennis
Finch & Lamar
Billy Dainty
John Barry 7
Kelwins
Liddell Triplets
Claudine
2 Clifts
GLASGOW
Empire
Toni Dalli
De Vere 3
Billy Anthony
3 Sparkes
Dulay & Co.
Gordon & Colville
J & S Lamonte
LEEDS
Empire
David Hughes
Tommy Cooper
Murray & Maidie
T & P Derrick
Barbour & Billie
Allen Bros. & June
3 Paulos
A & V Shelley
LIVERPOOL
Empire
Dickie Henderson
Freddie Mills
Anthea Askey
Penny Nicholls
N & P Delrina
Skylons
2 Peters
2 Gees
Marie De Vere's Co.
NEWCASTLE
Empire
Mudlarks
N & N Grant
Lorrae & Desmond
Laycock & Bee
Johnny Stewart
Rowson & Ross
Labringlos
SHEFFIELD
Empire
Jill Day
Mal Perry
K & A Kemp
Dennis Spicer
Don Arrol
Joe Henderson
Mandy & Sandy
SUNDERLAND
Empire
Edmund Hockbridge
Bill Maynard
Taylor Maids
3 Brittons
Joe Black
Kendor Bros.
Jackie Ross
Sharpe & Iris

Cabaret Bills

NEW YORK CITY

Bon Soir
Kay Ballard
Mae Barnes
Mickey Deems
Jimmie Daniels
Three Flames
Murray Grand
Blue Angel
M. Davis & Spouse
Dorothy Loudon
Jo. March
Nichols & May
Jimmy Lyon 3
Bart Howard
Casanova
Carolina & Belen
Cardini Strings
Chateau Madrid
Tun Tun
Nejla Ates
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Joe E. Lewis
Toni Arden
Lois Ray
Bob Warren
Downstairs Room
Demi Doren
Jean Arnold
Jane Connell
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
No. 1 Fifth Ave.
Gigi Durston
Phil Leeds
Bob Downey
Harold Fonville
Joan Bishop
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Plaza
Lisa Kirk
Ted Straeter Orc
Mark Monte Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Constance Moore
Ray Bari Orc.
Milt Shaw Orc
Hotel St. Moritz
Marshall Grant 3
In Boboli
Isobel Robbins
Latin Quarter
Dick Shawn
Gena Genarde
Martha Errolle
Queti Clavelo
Jo Lombardi Orc
B. Harlowe Orc
Le Cupidon
Corinne Calvet
Howard Beder
Ish Ugardi Orc
Catun Orc
International
Alan Gale
Kay Brown
Arnold Dover
Mac Pollack Orc
D'Aquila Orc
Al Alcorn
Mabel Mercer
Savoy Hilton
Emile Petti Orc
Two Guitars
Olga Valdi
Ivan Nepa
Xenia Brante
K. Polansky Orc
Misha Usdanoff
Viennese Lantern
Luc & J. Poret
Ernest Schoen
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Mickey O'Malley
Lou Harold Orc
Village Vanguard
Carmen McRae
Irwin Corey
Waldorf-Astoria
Marguerite Piazza
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Phil Foster
Dr. Arthur Ellen
Joe Parnello (3)
Blue Angel
Phyllis Branch
Spiros Skouras
Alexandra Langada
Red Head & Lady
Ed Small
Lord Christo
Blue Note
Dakota Staton
Master Sounds
Chez Paree
McGuire Sisters
Jay Jason
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Dick Stavliand
Meg Myles
Ramsey Lewis Trio
Conrad Hilton
Harrison & Kossi
Noberti
Helga Neff
Hans Leiter
Heinz Kroel
Charlie Fisk Ork 10
Drake
Betty O'Neil
Jimmy Blade Orc
Gate of Horn
Will Holt
Marilyn Child
London House
Jonah Jones (3)
Mister Kelly's
June Christy
Marty Rubinstein 3
Mary & Frigo
Palmer House
Jose Greco
Ben Arden Orc

LOS ANGELES

Band Box
Billy Gray
Patti Moore
Ben Lessy
Leo Diamond
Bert Gordon
Bob Bailey's orc
Ben Blue's
Ben Blue
Ray Goman
Smith Twins
Sally Blythe
Charles Vespia
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Cocoanut Grove
Guy Lombardo
Jackie Kannon
Crescendo
Mary Kaye Trio
881 Club
Matt Dennis
Interlude
Earl Grant
Leo De Lyon
Morty Jacobs Trio
Slate Bros.
Gene Baylos
Duke Hazlett
Tommy Gumina
Statler Hotel
Dorothy Shay
Skinnay Ennis Orc
Ye Little Club
Joan Blackman
Joe Felix
Roger Nichols

LAKE TAHOE

Cal-Neva
Gordon McRae
Sheila Stephens
W. Osborne Orc.
Harrah's Club
Teresa Brewer
Terry Tones
Lenny Gale
Del Courtney Orc
Nevada Lodge
Page Cavanaugh 3
Eddie Lawrence 4
Joni Wilson Quartet
Wagon Wheel
Nock-A-Bouts
Nick Esposito Qurt.
Make Believes

LAS VEGAS

Desert Inn
Betty Grable
Bob Williams
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Folies International"
Tempest Storm
Norton & Patricia
Irv Benson
Marilyn Dann
Samy Bros.
Sharon Randall
Alan Roberts
Tommy (Moe) Raft
Barbara Esko
Murray Brisco
Vickie Denas
Cee Davidson Orc
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Vic Damone
Lili St. Cyr
Hal Loman
Dick Rice Orch
Flamingo
Mills Bros.
Andrews Sisters
Sid Krofft
Don Kirk
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
"Li'l Abner"
Peter Palmer
Stubby Kaye
Wynne Miller
Shecky Greene
Billy Williams
Ray Sinatra Orc
Sahara
Martha Raye
Lou Wills, Jr.
Royal Guards
Saharem Dancers
Louis Basil Orc
Louis Prima—
Keeley Smith
Beachcombers with
Natalie
Sands
Judy Garland
Kings IV
Texas Copa Girls
Antonio Morelli Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Ces't Magnifique"
Billy Daniels
Happy Jesters
Wingy Manone
Tropicana
Red Buttons
Georgie Tapps
D. Williams Singers
Nat Brandwynne
Orc

MIAMI - MIAMI BEACH

Americana
Harvey Stone
Betty Madigan
Al Bernie
Cathy Johnson
Lucio & Rosita
Stan Ross Trio
Lee Martin Orc
Nina Ramon
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Clover Club
Moorman & Piccadilly Pipers
Bonnie Davis
Bob Novack Orc
Eden Roc
Ximinez-Vargas
Ballet Espanol
Buffy Dee Trio
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
Luis Varona Orc
Fontainebleau
Murray Adlamm
Sacasas Orc
Pupi Campo Orc
Gallagher's
Tune Toppers
Fred Mackenzie
Herbie Fields 6
Harbour Lounge
Sammy Walsh
Gilbert & Tracy
Rasha Bedell
Tony Matas
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
The Grate
Joe Mooney Quartet
Johnny Smith
Herbie Brock Orc
Phil Ruedy 3

HAVANA

Capri
DeCastro Sisters
Somavilla Orc
Calvet Orc
Hilton
Fernando Albuerne
Metamoros Trio
Gladys & Freddy
J. Moreno Orc
Fajardo Orc
Nacional
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana y Julio
Monica Castell
Manteca
Dancing Waters
W Reyes Orc
Riviera
Vanja Orico
Ramon Veloz
Gina Martin
Raul de Mesa
Nilo Rodriguez
Ojeda Trio
Felix Guerrero Orc.
Sans Souci
Alberto Aguila
Agloria & Rolando
Victor Alverez
La S Y P
Ortega Orc
Tropicana
Leonella Gonzalez
Miomara Alfaro
Mara Castillo
Berta Depuy
Guaracheros
Rolo Martinez
Henny Boyer
Tropicana Ballet
S Suarez Orq
Romeu Orq

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Alfredo Cortez
Eluard Burt
Blackhawk
Jimmy Gluffre 3
Mitchell-Ruff 2
Easy Street
Louis Jordan 5
Fack's
Don Cornell
Mel Young
Tommy Conine
Rett Russell
Fairmont Hotel
Julie Wilson
E. Heckscher Orc
440 Club
Larry Winters
Geneva Vallier
Leonard Dixon
Gay 90's
Bee & Ray
Jack Farrell
Joy Healy Dncrs 6
Wally Rose Orc
Earl Fatha Hines
Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Irwin Corey
Kingston 3
Joy Bryan
Jazz Workshop
Sonny Rollins 4
On the Levee
Kid Ory Orc
Purple Onion
Travelers
Ronnie Schell
Chuck Daniel
345 Club
Rusty Draper
Richiardi Jr.
Moro-Landis Dcrs
Bill Clifford Orc.

RENO

Harolds Club
Twin Tunes
Taylors
Harrah's Club
King Pins
Reno Rene 3
Deedy & Bill
Don Baker
Johnny Ukulele
Holiday
Andrini Bros.
Don, Dick & Jimmy
Harry Ranch Revue
Mapes
Nancy Lee Bachelors
Meri Ellen Cohorts
Dubonnets 3
Riverside
Riverside Starlets
Freddy Martin Orc.

Upstairs at the Downstairs, N. Y.

Julius Monk presents "Demi-Dozen," with Jean Arnold, Jack Fletcher Ceil Cabot George Hall, Jane Connell, Gerry Matthews; directed and staged by John Heawood; lyrics and music by Tom Jones and Harvey Schmidt, Jay Thompson, Bud McCreery, Bill Dania, Martin Gal, Carolyn Leigh, Cy Coleman; show conceived and supervised by Monk; duo pianos, Stan Keen, Gordon Connell; $5 minimum.

Having pulled a switch on locations and positions—from below 6th Ave. and 51st St. to chic quarters on 56th just off 5th Ave., and from downstairs to a decorative new upstairs—Julius Monk's introes his new haven for sophisticates with "Demi-Dozen." It's a fast, punchy, often hilarious potpourri of satire, parody, ballads and mimicry.

Monk and his collaborators, including the six performers, each one of whom is tops, have a special knack for this sort of fare. Relying primarily on the assumption that their audiences are hep and can take a joke, their show is a well-paced and generally well-balanced mixture of corn and sophistication, a tongue-in-cheek bit of nonsense ranging from the brilliant to the ordinary, but never to the common.

Though the program's basic appeal hasn't changed, and the cast still must make do with a tiny stage (which somehow retains the makeshift intimacy of the whole thing), it's obvious that Monk boite is coming up in the world. The Upstairs room, long and narrow, with a raised section in the back and dominated in its decor by the insistent red of the walls, is considerably roomier than was the cellar-type Downstairs room in the prior establishment. New room seats 150 comfortably and its accoustics are good. Former Wanamaker mansion, now has its street-floor room used as a cocktail lounge, with entertainment.

When Monk clicked in his rather shoddy basement bistro on 6th Ave. and 51 St. (formerly Morey Amsterdam's Playgoers Club) he took over a street-level room and whimsically billed it as The Upstairs—Son of Downstairs. Here, in the posh former Wanamaker town house, he has both street-floor and one-flight-up bistros combined into a handsome package, housed in a plush environment with decor to match.

"Demi-Dozen" consists of nine numbers with an intermission. It starts off with a merry "strolling players" opening that immediately sets the right mood for the show. Since everyone in the cast has definite talents, the skits segue regularly into solos, and it's here that "Demi-Dozen" is at its best. Outstanding is Ceil Cabot, a petite dame with mucho appeal, who practically steals the show with a couple of musically-inclined monologs. She's good enough to work solo in any room and shapes as a natural for television. Her "Statehood Hula," with lyrics by Tom Jones and music by Harvey Schmidt, is a knockout. She's also great in the bouncy "Upper New Jersey Hop," written by Jay Thompson, a takeoff on the twenties.

Jones and Schmidt collaboration also produces the appealing "All I Know" ballad sung well by Gerry Matthews, the "Mister Off-Broadway" takeoff done by Jack Fletcher, the very amusing "Seasonal Sonatina" parody in which the whole cast participates, and the serious "The Holy Man and The New Yorker" parable which Matthews sings and acts out effectively. Schmidt alone is responsible for music and lyrics on the "One and All" ditty which George Hall puts across cleverly.

But their best number, and another highlight of the show, is "The Race of the Lexington Avenue Express," a parody sung by Jane Connell in the guise of one of the more arty folk balladeers. Laughs drown out the better part of this sock act. Miss Connell in this and other numbers is excellent.

In some respects, "Demi-Dozen" needs tightening. Several numbers, including one of the opening skits ("A Med-Mime" and "Merchandise Medicine"), are definitely too long. Not even the clever pantomime of Fletcher, Miss Cabot and Miss Connell can save that bit from becoming a bore. It's questionable, too, whether the several repeats from earlier shows, like the "Portofino" number, are necessary and wouldn't have been more advantageously replaced by new material, though Bud Mc Creery's "Guess Who Was There" bit still is good for yaks.

Certainly, the new stuff stands up well. "Conference Call," with the versatile Jean Arnold, Fletcher, Hall and Matthews, is Bill Dana's very clever and funny takeoff on Madison Ave. jargon and attitudes; the Fletcher-Hall dialog bit, "Moderne Artistes," scripted by Tom Jones and Martin Gal, catches just the right flavor; Miss Arnold's rendition of "You Fascinate Me So," lyric by Carolyn Leigh music by Cy Coleman, is a nice switch of pace, and the "Now I Lay Me Down to Couch" montage done by Hall, Matthews and Miss Arnold has the customers howling. McCreery contributes the finale, a takeoff on a minstrel show.

"Demi-Dozen" is uneven—it's second part is much better and funnier than the first. It is totally devoid of any political satire, which could have a place in such a show. Nevertheless, host Monk offers up the kind of combination of taste, elegance and fun that just can't miss, and he's picked a young and enthusiastic troupe. Show is cleverly staged by John Heawood to take best advantage of the limited space and individual talents. Stan Keen and Gordon Connell provide excellent background music on their two pianos. "Demi-Dozen" rates a long run. *Hift.*

Seven Seas, Omaha

Omaha, Oct. 11.

Conlin & Ryan, Les 'n Jay; 50c *cover.*

What sold on the old five-a-day vaude circuits is just as effective today on the nitery beats. Proof of that is Jimmy Conlin and his frau, Dorothy Ryan, who are presenting a turn that brings back memories of the golden days.

Although Conlin's name, isn't wellknown, at least in these parts, the customers immediately recognize him as a character actor of many films and as the waiter at Archie's Tavern.

The vet (he'll be 74 on Oct. 14) handles the comedy, mugging and piano-pounding chores while his striking wife, gowned in eye-catching blue formal, straights and turns in an A-1 singing job. Conlin's comedy is strictly up to date and his excellent ragtime 88ing includes some of his own compositions. A rousing "Bill Bailey" sends the duo off to an ovation. *Trump.*

Chateau Madrid, N. Y.

Nejla Ates, Tun Tun, Pepita & Goyo Reyes, with Olga & Curro Amaya; Candi Cortez, Ralph Font and Panchito Orchs; $4-$5 minimums.

This popular Latin-American spot has come up with another solid bill which is packing them in. Angel Lopez has probably the most ambitious revue in many months, being topped by Nejla Ates, erstwhile Turkish favorite who first gained prominence as a singer-specialty dancer in the musical, "Fanny."

While Miss Ates obviously is the boxoffice magnet, current show also boasts considerable additional talent. Pepita & Goyo Reyes, flamenco dancers, are holdovers from the last bill, with Olga & Curro Amaya, terps combo, acting in support or pairing up for a four-person dancing ensemble. All four have been here before, and are great faves with the Spanish patrons. Goyo Reyes, of course, shapes as standout with several solos. The spotlighted heel-and-toe specialty scores heavily. The four work well together, with colorful garb helping to add class.

Tun Tun, half-pint Mexican film and stage comic, also helps make the show jell. He's been around, and has done well in this room previously. The Latin-American midget cashes in on his abnormally short legs and height for solid returns. He is especially good with his mambo, as done in Italy, German, Cuba and by dancing school neophytes. Energetic youth does a likely imitation of Ed Sullivan, with the Sullivan style of emceeing serving as an intro to imitations of Nat King Cole, Billy Eckstine and Elvis Presley. Even a miniature piano is used for a vigorous Liberace takeoff.

Tun Tun's version of a bullfight unfortunately seemed a bit draggy, but the audience loved it.

Miss Ates appeared to be working under wraps at show caught, understandable since it was the dinner performance. She used two songs, both quite effective, for a change of pace. The Turkish love song could be developed further for a stronger payoff. She seemed annoyed by the rather noisy dining crowd when about to go into a ballad.

Quite obviously the auditors here came to glimpse her belly gyrations, few evidencing much interest in Miss Ates' vocal ability, good as it is. There was plenty of this type of terpsing, but some wondered if a change of costume and some added routines might not enhance her current act. However, she scored heavily and had to beg off.

Ralph Font's combo plays for the show in easy fashion as well as for the customer dancing. Panchito alternates for dancing, favoring Latin tunes. Candi Cortez again femcees the show and vocalizes with the bands. *Wear.*

Queen Elizabeth, Mont'l

Montreal, Oct. 10.

Nelson Eddy, Gale Sherwood (with Theodore Paxson), Don Warner Orch (10), *Louis Bannet Trio;* $2.50-$3 *cover.*

The combination of Nelson Eddy and Gale Sherwood is almost unbeatable in a room such as the Salle Bonaventure in the Hilton-operated Queen Elizabeth Hotel. The Eddy name is a cinch to bring out the femmes who were wearing sack dresses before they came into fashion, and the appearance and piping of Gale Sherwood are sure to keep the husbands and escorts happy and convince them the tab is worth lifting regardless of the size.

On paper, nothing could be more contrived than the teaming of Eddy and Miss Sherwood. But in actual performance each compliments the other and together their combined show savvy and talent make for a sock entertainment package. After a few so-so offerings that garnered little for the room's rep or coffers, general manager Don Mumford has come up with a ringer and should establish house records during duo's three-week stint.

Backed by the fine pianoisms of his musical director Theodore Paxson, Eddy offers an act that is anything but pompous and affected. In fact, he tends to bend almost backward to keep a light tone running throughout despite repeated patron requests for his more serious tunes of another era. Midway through routining he brings on Miss Sherwood, a blonde looker with a fine voice, and team earns plaudits for their interp of the standards and operetta items. Miss Sherwood returns later as Eddy's dream girl in selections worked around "Desert Song." Her brief costume and figure plus her easy sense of comedy during session do much to enhance visual qualities of act and endear her with the ringsiders.

The Don Warner orch gives couple okay backing and plays for customer hoofing between times with the Louis Bannet trio in the relief slot. Jacqueline Francois is down for an Oct. 27 opening. *Newt.*

Dorchester, London

London, Oct. 7.

Giolli Sisters (2), *Helmuth Gunther, Dorchester Girls* (4), *Tommy Whittle & Albert Marland Orchs; $6 minimum.*

The Giolli Sisters, who headline this layout, are wellknown in their native Italy and are prominent recording artists. This is their first engagement in London and they impress as a pleasant enough duo with a nice, friendly personality and with adequate vocal prowess. They are also both accomplished guitarists and, in consequence, provide their own accompaniment.

Like other visiting continental artists, the sisters obviously don't know very much English, but they've attempted to remedy this by learning the words of "Que Sera Sera" and a quaint accent provides its own charm. For the rest, their routine is confined to a couple of songs sung in Italian; but inability to follow the lyrics places some strain on the audience.

Helmuth Gunther, German juggler, starts his act slowly by going through the motions with conventional tricks, but builds up to a socko close. His final stint, in which he ends up balancing half a dozen candlesticks and a lighted candle on his head, earns a spontaneous reaction from ringsiders.

The Dorchester Girls, back in the layout after their summer vacation, have three brief spots and fill them all delightfully. The girls are lookers, have charm and can dance. Their opening ballet routine is particularly attractive.

With this bill, too, the Dorchester has a change in its musical lineup. Tommy Whittle has the new dance orchestra, replacing Cyril Grantham's combo; and Albert Marland and his piano music have taken over from George Birch. *Myro.*

Flamingo, Las Vegas

Las Vegas, Oct. 9.

Mills Bros. (4), *Andrews Sisters* (3), *Sid Krofft & Marionettes, Don Kirk, Flamingoettes* (11), *Jack Cathcart Orch* (13); *choreography by Buster Burnell;* $3 *minimum.*

The combination of the Mills Bros. and the Andrews Sisters on the same bill results in a pleasant musicale that had Flamingo Room first-nighters pounding the tables for encores. The well-balanced four-week package contains Sid Krofft, held over with his fine puppet act, and a new production number featuring the voice of Don Kirk and the terps of the Flamingoettes (11) which Buster Burnell has woven together with big-time flair. Jack Cathcart's orch (13) backs the show with its usual finesse.

The familiar voices of the Mills Bros. lend their blend to such numbers as "Opus One," "I'll Be Around," "You're Nobody Till Somebody Loves You," "Paper Doll," "She Was Five and He Was Ten," "Glow Worm," "You Always Hurt the One You Love," "Gum Drop" (which is their bow to rock 'n' roll), "Up A Lazy River," "Basin St. Blues" (in which they do their oral impreshes of musical instruments) and "How Blue?" a new version of "Blue Danube."

The Andrews Sisters, with their splendid harmony and distinctive sound, offer such as "Don't Fence Me In," "Begin the Beguine," "Pennsylvania Polka," "Roll Out the Barrel," "Apple Blossom Time," "Rum and Coca-Cola," "I Can Dream Can't I?" along with some of their other disclicks. They do an amusing flapper routine which includes some of the oldies like "Don't Bring Lulu," "Barney Google," and "Show Me The Way To Go Home," latter made into a community sing complete with bouncing ball on the lyrics. *Duke.*

Barclay Hotel, Toronto

Toronto, Oct. 7.

Three Deuces, Jackie Jay, Frankie Connors, Craig Daye Dancers (5), *Jimmie Amaro Orch* (8); $1.25 *cover.*

With a company roundup for an opening hillbilly production number of "Lazybones," the boys in overalls and the girls in briefies, Al Siegel has whipped together a fast-moving 60-minute floorshow. Before a log-cabin cutout plus rustic palings, there's a fast-opening that includes a square dance and a "Jubilation E. Cornball" hoedown that has Jackie Jay at the mike for the solos but everybody showing plenty of audience participating energy.

The engagement is also a personal triumph for the dinner-jacketed Three Deuces who are back in their hometown after having completed 23 weeks in Britain with the Moss Theatres, including a Command performance and 10 appearances on the BBC. Heading the trio is Paul Summerville (whose grandfather and father own a chain of Toronto theatres operated by Famous Players). The other members are Ray Marlowe and Jack Northmore.

Their opener is a swift "You for Me," with the trio into "Love is a Many Splendored Thing," a set of spirituals headed by "Swing Low, Sweet Chariot," and finishing with a spirited "When the Saints Come Marching In." It's a rousing offering, with the group in fine fettle; ditto the enthusiastic audience's hand-slapping for the trio's "It's Gonna Rain," for which they had to take an encore. Here are three boys with outstanding energy and harmonious pitch.

Jackie Jay, as the "Ioway Twister," belies his billing in his dinner jacket, but is an excellent storyteller and eccentric dancer. His use of double flutes in "Darktown Strutters Ball" and the "Third Man" theme, plus the gymnastic monologist's imitation of the bagpipes on a hot-water bottle, also bring big applause.

It's a segue to Frankie Connors, a high tenor, again in dinner jacket, for his bouncy "Thou Swell," a ballad for change of tempo to "Fascination" and "Around the World," with a fine finish for his buoyant "with a Shillelagh Under My Arm." Good-looking Connors has no trouble in getting over on lusty delivery.

The Craig Daye Dancers are on with their "Jazz Cocktail" number in gorgeous silver and crimson costumes, plus feathered headdresses; are back for "Night and Day" number in spangled, black gowns, with the Deuces and Connors as tophatted suitors at the mike, doing "Lullaby of Broadway" and "One Night in Manhattan," with the girls dancing in the background and Jimmie Amaro's orch lending strong support. It's a colorful finale and a tribute to Siegel's staging. *McStay.*

New Acts

BILL DUNGAN
Comedy
25 Mins.
Blinstrub's, Boston

Bill Dungan, around for some time on the Coast, but not documented in VARIETY's New Acts file, is a singing comic who's a dead ringer for Red Skelton, yet does no Skelton bits or impreshes. A redhaired, 6-ft., 200 pound former pro football player, he's a zany comic who works chants, patter and antics into strong session. Special material by Eli Basse includes a slick bit on an unfortunate paratrooper whose parachute failed to open and a western drunk routine.

Dungan is a speedy dispatcher of comic business and he scores fine with a Ted Lewis takeoff with toy clarinet and tophat which turns out to be an impresh within an impresh with tv commercials, politicos, John L. Lewis and Sydney Greenstreet all interposed. He does two straight numbers in song, a big "Old Man River" in deep baritone voice and "Where Or When" displaying pleasant piping.

Opening with "I'm Happy," fast moving comic, at song end where band plays chords, pulls soft hat from coat, pushes his jacket back on shoulders, and goes into a zany drunk. This segues into the paratrooper bit, and then he does "how I got into show biz" routine. With straw hat and cane for old vaude days, he winds up strong with a Jolson medley. Dungan is one of the better practitioners of comedy and singing in that he uses clean, fresh and original material, refuses to capitalize on his amazing resemblance to Skelton, and when he sings Jolson songs lays off the a la Jolie kick, piping them in his own voice. He's split the singing and comicking well, showing ability in both categories.

Dungan's act clicks and he shows big potential for tv and top bistros. *Guy.*

LINO FITZGERALD
Songs
15 Mins.
Cafe Bohemia, N.Y.

Dino Fitzgerald is a pleasant singer, who's delivering in a style reminiscent of Dean Martin. His songstering, as he accompanies himself on a guitar, is mostly in the ballad vein and easy to take. His appearance is suitable for visual bookings, while vocally he's likely candidate for a wax workout.

Tunes delivered by him include such numbers as "Just in Time," "My Heart Belongs to Somebody Else" and "Try a Little Tenderness." *Jess.*

LAMBERT, HENDRICKS & ROSS
Songs
30 Mins.
Storyville, Boston

Dave Lambert, Jon Hendricks and Annie Ross, out together for about a month, have welded themselves into a click jazz singing group. The Hub Storyville buffs cheered from start to finish, calling for three encores. Group scores with numbers from their album, "Sing a Song of Basie," as well as straight jazz tunes by top composers and slick special lyrics by Hendricks.

All three have established reps in the jazz field. Annie Ross, striking redhead, is a looker and delivers in a wild turquoise and blue ballon sack with the two tux-clad lads.

Three are backed by strong rhythm section of bass, piano and drums and overall effects sounds like full band. Although spotted No. 2 on the George Wein bill, trio shows strength for top spot and has been booked for return in December and March to top bill. Comedy and entertainment value is big, visual appearance is great, for class rooms as well as jazz boites. With fresh, new approach to group piping, should climb to top fast. *Guy.*

MARC ALDEN
Songs
12 Mins.
Gatineau, Ottawa

Marc Alden is equipped with looks, a clicko set of pipes and an okay personality but nobody's shown him what to do with any of them in front of an audience. Currently he's handling triple chores at the Gatineau Club: emceeing, chanting solo and with the line. He's adequate but shows big need of an act plus a course in staging savvy.

With proper backing he could be okay on disk. With production, he could crutch a nitery bill. *Gorm.*

Moulin Rouge, H'wood

Hollywood, Oct. 9.

Anna Maria Alberghetti, The Happy Jesters, Donn Arden revue, "Wonderful World," Dick Stabile Orch (16); $2.50-$5.50 *package.*

From Arizona to Africa, from London to Hollywood—with three white steeds, a trio of gray elephants and 100 nattily and sometimes scantily attired humans—the latest Donn Arden revue, "Wonderful World," opened at the Moulin Rouge (9) to a star-studded audience, many of whom ended up onstage to wish Frank Sennes a happy birthday. If the whole 90-minute show be likened to Sennes' finely baked birthday cake, then the topping—a striking combination of talent and looks—was Anna Maria Alberghetti.

The voice that Miss Alberghetti maneuvers with such ease is of excellent timbre and range, and, what is just as important in a night club, she realizes this is not a concert hall. The balance of classical and pop selections is perfect, and there's a mighty fine act here, besides. Joined by skillful dancers Jerry Antes and Pepe DeChazza, Miss Alberghetti flows just as smoothly through her routines as she does through her repertoire. Her stage presence is made of light-hearted dignity; she is sometimes soft and tender, often exciting and always in good taste. On opening night, the vocalist's mother, a pianist of no mean talent herself, Steinwayed a session of boogie that scored with the audience and her daughter.

Up for Act II of "Wonderful World" are the Happy Jesters, a trio of zany funnymen who rate solid kudos for their impersonations and happy sound.

The newest Donn Arden revue, said to have cost $250,000 to mount on the newly expanded panoramic stage, has the extravagant look of the old Metro filmusicals and the exuberant look of modern choreography. It starts with "Americana," a wild west show in which pinkclad cowpokes and girls raise the standards for "Gunsmoke," "Wyatt Burp" and "Have Gun Will Run." Next up is "Big Ben Beat," a study in red, white and black, with the final production number being "Africana," a rousing, fiery and savage spectacle that includes a bonfire sacrifice of the huntress. Taste, imagination and showmanship are keys to Ardens talents, and great assists come from music and lyric writers Lenny Adelson and Lyn Murray, costumer Mme. Berthe, choreographers Bonnie Hunt and Larry Baldonado, scenery designer Harvey Warren, musical arrangers Jack Hayes and Ruby Raksin and choral director Johnny Mann. Backing up the entire evening with stirring support and artistry of its own is the Dick Stabile orch (16).

Opening night crowd broke up with a nightcap bantering of Milton Berle, Jerry Lewis, Sammy Davis and Jimmy Durante who were called onstage, and later joined by Julius LaRosa, to say happy birthday and intro the stars who remained seated.

The Moulin Rouge, particularly with inauguration of a new low-price package to midweek patrons, should do especially well with its new show and already boasts a reported 25,000 advance reservations. Miss Alberghetti will hold down the top spot through Oct. 22, with Roberta Sherwood and Paul Gilbert then taking over. *Ron.*

Cafe Bohemia, N. Y.

Arthur Blake, Thelma Carpenter, Dino Fitzgerald, Don Forbes Trio; $3.50 *minimum.*

The Cafe Bohemia is launching its switch from a jazz policy to regular acts with a solid show. The talent lineup is on a par with that offered by the more established intime bistros in the New York area and the room itself is comfortable.

The Bohemia, in Greenwich Village, is a short distance away from the defunct Cafe Society Downtown. With its entry into the regular act class, it brings to three the number of Village spots with similar-styled entertainment. The other two are the Bon Soir and No 1 Fifth Ave.

Working out at the spot after being absent from the New York scene for a while are impressionist Arthur Blake and singer Thelma Carpenter. They're both top-drawer. Rounding out the bill nicely are singer Dino Fitzgerald, who's reviewed under New Acts, and the Don Forbes Trio.

Blake's material, frequently risque, is generally funny and sometimes possibly a little too tradey for the average customer. His mimicry covers a flock of celebs and several offbeat items such as a "Baby Doll" takeoff that's a strong yock-puller, but would never get a Legion of Decency okay.

Miss Carpenter, who does a nifty song-selling job, enhances her stint with an informal and personable delivery that takes in some between-tunes chatter. She delivers some of her numbers sitting on the edge of the stage and the effect is good. Her song spread, for which she occasionally uses a mike, covers such items as "Cry Me a River," "If I Could Be With You," "Something to Live For," "I Could Have Danced All Night" and "Harlem on My Mind."

Besides backing the acts, the Don Forbes Trio takes the spotlight on its own for a pleasantly melodic session. Forbes also does an okay job in the vocal department. Incidentally, the maitre d' handled by Carl Lee (son of the late actor, Canada Lee) who recently finished a lengthy road tour in "No Time for Sergeants."

Jess.

Colony, London

London, Oct. 8.

Barry Sisters (2), *Felix King and Santiago Orchs.;* $5.50 *minimum.*

The Barry Sisters are an amiable vocal team whose material is substantially helped by fancy and diverting arrangements. They're an attractive duo, strikingly gowned in red sheath-like dresses, and work together with just a shade too much precision.

This is their first London date and once they've settled down it should be a successful engagement. On the show caught, the act was on the longish side, running to about 35 minutes; elimination of one or two of the weaker entries would provide an effective trim and hypo the overall effect. Their routine starts with a cute introductory number appropriately titled "My Sister" and the best items included a racy calypso, "Man is for the Woman Made" and a Japanese-style interpretation of "Making Whoopee." "Take it Easy Boys" lacks the piquancy suggested by the title.

Felix King, now back on the dais after a vacation, gives the gals handsome treatment by always being on top of the music. The two house combos take full care of the dance time. *Myro.*

Steuben's, Boston

Boston, Oct. 9.

Danny Dillon, Jenny Collins, Los Rivieras, Don Dennis, Tony Bruno Orch (5); $2.50 *minimum.*

Danny Dillon registers solidly with patrons of Joe & Max Schneider's theatrical boite. On for 40 minutes, he nabbed three encores opening night (9) headlining a nicely paced Jack Mandell booked show in for two frames. Dillon has the customers pleading for more after a sock round of impresh bits ranging from "Mr. Magoo" and film cartoon characters to Elvis Presley. He opens with a slick Hollywood schooldays routine in which he carbons James Stewart, Frankie Laine and Vaughn Monroe.

One of his best bits, on which he draws heavy mitting, is a takeoff on Bing Crosby. The personable blonde tux-clad singing impressionist has a sock routine will all the film cartoon laughmakers. "Bugs Bunny," "Doc," "Porky Pig," etc. He segues to a Jimmy Durante impresh, then pipes "Bill Bailey" in Eddie Jackson fashion. He has a piping stint on "This Old House" in which he mimicks a considerable number of sound effects from wind to rain for big hand. From takeoff on Charlie Weaver and the Jack Paar show, he goes to rock 'n' roll with three Presley bits, complete with sideburns and GI hat. Windup is "Don't Step On My GI Shoes" a la Presley in the Army.

Jenny Collins, in pale pink strapless bouffant gown of nylon net with sequins and a tiara atop her black hair, looks regal as she pipes a rousing songalog in fine soprano voice. She's slick with "I Could Have Danced," fiery with a gypsy love song, and whams over "Sorrento" for big returns. She throws in "Volare" in cute style, windsup with boff "One Fine Day." Don Dennis, singing emcee, brings a new number to the room where he registers fave, and goes over big with "Dance, Everyone Dance" and encores with a dramatic "Fernando's Hideaway." Los Rivieras, two lads and a femme, terp some torrid Latin rhythms. Black-haired femme scores solidly in symbolic terp bit with two partners and in jitterbug windup in which she twirls bits with each partner ending with turnover spin. Tony Bruno cuts the show in nice style. This layout exits Oct. 22; Marge Cameron opens Oct. 23. *Guy.*

El Rancho, Las Vegas

Las Vegas, Oct. 8.

Vic Damone, Lili St. Cyr, Hal Loman & Playmates (3), *Dick Rice Orch* (14); $3 *minimum.*

After an admiring glance in the direction of where Lili St. Cyr had just finished her artistic undulation, Vic Damone got yocks from first-nighters—and he almost broke up—because his first two songs were "I Love All of You" and "I've Got It Bad and That Ain't Good." He cracked, "Maybe I should change these songs around—let's do 'The Star Spangled Banner!'"

Damone's voice is bigger and better than ever in this turn. He seems relaxed, and he sells like a vet showman. The pacing is good as he smoothly sings such as "Cheek to Cheek," "I've Got You Under My Skin," "Someone To Watch Over You," "World On A String," "They Can't Take That Away From Me," "Street Where You Live," "Fascinatin' Rhythm," "Gigi," "Two Left Feet" and "Arrivederci Roma," latter being a dramatic standout rewarded with warm mitting. Bob Smale, piano; Artie Anton, drums; and Bob Morgan, guitar, are strong assistants, and the Dick Rice orch (14) capably coordinates.

Miss St. Cyr's act is called "A Night In Tangiers," which again displays the exotic in bedroom and bath. The beautiful stripper still has one of the most gorgeous figures on any stage.

Hal Loman & His Playmates (Loman and two girl terpers) is a dance act of the loftiest quality, well executed in all departments, and staged with imagination. For this four-week attraction, there is no regular line. *Duke.*

Ambassador Hotel, L. A.

Los Angeles, Oct. 9.

Guy Lombardo Orch (12), *Jackie Kannon, The Petticoates* (3). $2-$2.50 *cover.*

The LP'ingest band in show biz and reputedly the four brothers who gave MCA their first real importance as bookers of orchestras are back in the Grove after a 10-year absence spent mostly in Manhattan's Roosevelt hotel as in the years before. That the passing years (ringsider Norman Siegel said he danced to Guy Lombardo's music in Cleveland 33 years ago) may have blunted their nitery appeal but not their musicianly skill is readily apparent because of the changing styles in music. The opener of a three-week stand Wednesday (8) caught only half a house and scarce few of the Hollywood crowd.

The Lombardo music still flows soft and silky from the sax section, which brought the band to acclaim, but the two pianos get most of spotlight bask. There's a strong output from the brass, too, but the tempo rarely gets too hurried for the cover slifters. From the Lombardos they expect a relaxed stimulation of their nethers and the massed shuffle becomes about as spirited as Perry Como trading gags with a guest. But the floor was packed and that's what dance bands are for.

The Lombardo name in lights will account for its own particular draw but whether the remainder of the show will pull of its own weight is questionable. Jackie Kannon, a flip standup comic, has been around the night spots and after a slow start he "reaches" the sitters to bag a good quota of laughs. A trio of femme singers called the Petticoats (Mary & Bea House and Margie Hirth) match their voices to good effect and give promise of making their mark in a field not too crowded presently. As with the McGuire Sisters, to whom they conjured comparisons, they diversified with instruments for a fast banjoing of "Bill Bailey."

The Lombardos, who take the beat from brother Guy—Carmen, Liebert and Victor—are still the key men and Carmen sends up a vocal of his own composition. Kenny Gardner carries the bulk of the vocals with an assist from Bill Flanagan. Next booking brings Carol Channing into the Grove with Freddy Martin's orch.

Helm.

Shoreham, Wash.

Washington, Oct. 7.

Vaughn Monroe, The Hamilton Boys (3), *Al Donahue Orch* (10); $2 *cover.*

Vaughn Monroe seems to make his living easily. In Washington, where he has established himself as one of the most popular nitery draws, he exhibits no particular use of energy in voicing favorites everyone likes.

But while Monroe and his relaxed masculine manner of putting across the moon and swoon tunes appears effortless, the result has its impact. On opening night in the Shoreham Hotel Blue Room, his act was interrupted and midway by a former femme member of Congress, now a widow, who rushed up to kiss him full on the lips.

Monroe plugged his new record, "Ten Chaperones," which went weakly, plus many songs which have proved strong for him, like "Sound Off," "Ballerina," "Tangerine" and "Racing With the Moon" (in a town where the current emphasis is a race to the moon). But the crowd liked even better such numbers as "The Girl That I Marry" and "Home on the Range."

By coincidence, opening night was his birthday (noted by maestro Al Donahue) and his capacity audience didn't want him to stop singing. He does a one-stand nightly, and repeated encores kept him before the mike for an hour and 10 minutes. Finally, he snuffed further demands by inviting everyone to dance to his last number. He had a similar set of experiences when in the Blue Room last spring. He's well liked there.

Monroe has a trio, the Hamilton Boys, with special material to support him. Even with mike trouble, they added to the show. The Ximinez-Vargas Ballet Espanol group follow him Oct. 16: *Carp.*

Black Orchid, Chi

Chicago Oct. 10.

Phil Foster, Dr. Arthur Ellen, Joe Parnello Trio; $1.50 *cover.*

What with a discourteous party or two and a persistent tipsy heckler, Phil Foster couldn't have had it rougher for his preem (10) in this smallery if someone had planned it that way. Comic showed not only much patience but some nifty squelching talent for bonus yocks. In the story vein, he roped 'em nicely with an "account" of his trip here by car, then doubled 'em with impreshes of Catskill resort types.

Tablers are naturally alert to hear his Brooklyn boyhood revivals, and Foster wisely doesn't disappoint. Bit, seemed to miss the usual gusty reaction at the opener, however, but it's likely the ill-mannered outfronters may have taken the edge off it. Comic also has an okay takeoff on Latin band chirps that might be enhanced for more returns.

Hyponotist Dr. Arthur Ellen, on fourth stand here, shows himself as crafty and slick as ever, though outing caught didn't favor him with an ideal selection of subjects. Leadoff is the blackboard routine, with customers calling out numbers and items to fit boxes for an impressive memory demonstration. Hypnosis of volunteers follows the formula, but Ellen could beef it with a gimmick or two and some more laughs. Hypnosis may be a true science, but showmanship first if it's via a theatre or nitery. Show's in for two weeks, and runs to 80 minutes—a mite too long for all talk and no song.

Joe Parnello house trio ably gives brief assist to both acts, and offers fine entr'acte jazz. Phil Ford & Mimi Hines plus Sallie Blair come in Oct. 24. *Pit.*

Dunes, Las Vegas

Las Vegas, Oct. 9.

"Folies International," Tempest Storm, Norton & Patricia, Tommy (Moe) Raft, Irving Benson, Murray Briscoe, Vicki Denas, Marilyn Dann, Samy Bros, (2), *Sharon Randal, Alan Roberts, Barbara Esko, Minsky Models & Dancers* (31), *Cee Davidson Orch* (11); *produced by Harold Minsky; stage director Eddie Lynch;* $3 *minimum.*

The new edition of Harold Minsky's show is called "Folies International. Like his previous offerings at the Dunes, it's a fast & funny frolic, typically Minsky in that it seems to have a little bit of everything and a lot of beautiful girls (31) including 11 in the bare-breasted category. It's a show that's sure to keep the Arabian Room packed, even during this "slow" season.

Tempest Storm headlines, and this time she's seen in a new act staged by Bob Sidney which shows off her exciting "exotic dancing" to best effect. In a lavish bedroom setting, she removes her clothes in a manner appropriately naughty.

Like in most burlesque-type revues, the comedians steal the show—and this time it's Irving Benson and Tommy (Moe) Raft who walk off with the yocks. They make ancient skits as funny as ever, are ably assisted by Murray Briscoe and Vicki Denas. Also getting laughs are some well-trained English sheepdogs in a clever act called "Excess Baggage." Terp team of Norton & Patricia score with a neat impresh of dancers on a music box; the Samy Bros. (2) show unusual skill as one juggles the other with his feet; ballerina Barbara Esko is refreshing as she moves with real class; *Duke.*

El Morocco, Montreal

Montreal, Oct. 10.

Tony Bennett (with Ralph Sharon Trio), Gary Morton, Joy Dancers (4), *Wally Aspell Nick Martin Orch* (11), *Three Keys with Ann Summers;* $1.50 *cover.*

Three-act shows with headliners and sizable budgets mean biz for El Morocco these days and current layout with Tony Bennett is no exception. Bennett, always a fave in Montreal, continues to wow with a songalog that is diversified, neatly paced and casual to a point of almost losing his audience at times. This attitude, reaching its zenith with some one such as Perry Como, can be a risky commodity in the hands of lesser singers, but Bennett knows just when to come back. Working with the solid backing of Ralph Sharon and an enlarged Nick Martin orch plus split-second timing of a single spotlight, Bennett belts an item like "Just In Time" and then dramatizes "Without a Song" for okay mitting.

Over-generous almost to a fault with the songs offered, Bennett takes time out to let his bongo drummer, Candido, take the floor with a mighty fine session and then smoothly works back into a song. There's no milking with Bennett and no unnecessary gabbing about his past hits or future waxings—"soon to be released"—which is refreshing.

Prior to Bennett's 40-minute smash is the comedy of Gary Morton, back in Montreal after a five-year absence. Morton brings back a great deal of new material and still highlights with his impresh bits which are standout because of the offbeat ideas. The Joy dancers, three femmes and a male, appear at the opening and midway marks and apeal visually. House emcee Wally Aspell with his usual enthusiasm does a song or two and *Newt.*

Beverly Hills, Cincy

Cincinnati, Oct. 10.

Alan King, Helene Aimee, Lindsay-Sapphire Dancers (9); *Bill Raymond, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent;* $3 *minimum,* $4 *Sat.*

Greeted like a long lost son in his first Greater Cincy exposure, Alan King hits high on the entertainment meter in this fortnight's layout at swank Beverly Hills on the Kentucky side of the Ohio River. The dapper and dynamic comic, on a brief visit from a lengthy stay in England, is supported by chirp Helene Aimee, also a newcomer, and the bistro's Lindsay-Sapphire line and band directed by Gardner Benedict.

Sticking to a Yankee Doodle fun pattern, with nary a note of British accent, King rattles the walls with yocks over a goodly part of 35 minutes. His material is fresh and clean and for the most part satires goings-on in the average household. Pins barbs on the beloved wife and kids, tv soap, horse and gangster operas and home and family problems.

Miss Aimee apparently was hindered by ailing pipes at the opening session. Billed as a Benida record'ng star, the flaming redhead's numbers include "Put Me Papoa" and "Love For Sale" in English and three songs in foreign tongues. *Koll.*

Hotel Muehlebach, K. C.

Kansas City, Oct. 7.

Rowan & Martin, Larry Green Orch (8); $1-$1.50 *cover.*

Early in their careers as a comedy team Dan Rowan & Dick Martin played Kansas City, albeit at another spot. Now more than four years later they are back and have pretty well spanned night clubs and hotels, have a motion picture to their credit, and a network tv show coming up. They've acquired considerable polish and upgraded their material along the way until their half-hour or so is satirically packed and makes a happy entertainment session for the Terrace Grill patrons.

Generally, Rowan plays it straight with Martin as his bumbling, carefree foil, breaking up a serious attempt at Shakespeare with skilled heckling, twisting up his partner's psychology on femmes and ruining a vocal attempt on "Old Man River." They have a sequence well adapted to their talents as they satirize an evening on tv—the fights, the westerns, the commercials, etc. Much of their laughs come from sight gags, especially Martin downing four bottles of beer during the show (every performance).

They maintain the satirical plane throughout, with a bit of sophistication contrasting with some broader interludes. keep away from the off-color, and hold the pace steady. 16. *Quin.*

Shows on Broadway

Goldilocks

Producers Theatre presentation of Robert Whitehead production of two-act (11 scenes) musical comedy; book by Walter and Jean Kerr; music, Leroy Anderson; lyrics, Joan Ford, Walter and Jean Kerr; overall direction, Walter Kerr; dance and musical staging, Agnes de Mille; settings, Peter Larkin; costumes, Castillo; lighting, Feder; musical director, Lehman Engel; orchestrations, Leroy Anderson and Philip J. Lang; dance music arrangements, Laurence Rosenthal. Stars Don Ameche, Elaine Stritch; features Russell Nype, Pat Stanley, Nathaniel Frey, Margaret Hamilton, Martin Wolfson, Kelly Brown, Donald Barton, Richard Armbruster, David Nillo, Ilona Mural, Loren Hightower. At Lunt-Fontanne Theatre, N.Y., Oct. 11, '58; $9.90 top (11.50 opening).

Maggie Harris ..... Elaine Stritch
George Randolph Brown.... Russell Nype
Max Grady ..... Don Ameche
Lois Lee ..... Pat Stanley
Pete ..... Nathaniel Frey
Andy ..... Richard Armbruster
Assistant Directors.....Gene Varrone, Sam Greene
J. C. ..... Martin Wolfson
Bessie ..... Margaret Hamilton
Deputies.....Del Anderson, Beau Tilden
Chauffeur ..... Samye Van
Singers: Jane Carlyle, Jeanne Grant, Joanna Lavalle, Sadie McCollum, Rita Noble, Suzanne Stahl, Richard Armbruster, Del Anderson, John Carter, Sam Greene, Ben Parriah, Rufus Smith, Gene Varrone.
Dancers: Patricia Birsh, Lynne Broadbent, Judith Chazin, Bunty Kelley, Margaret Lithander, Imelda de Martin, Carolyn Morris, Ilona Mural, Patti Nestor, Evelyn Taylor, Diana Turner, Kelly Brown, Donald Barton, Michael Fesco, Loren Hightower, George Jack, Ronnie Landry, David Nillo, Paul Olson, Peter Saul, Ron Stratton.
Numbers: "Lazy Moon," "Give the Little Lady," "Save a Kiss," "No One'll Ever Love You," "If I Can't Take It With Me," "Who's Been Sitting in My Chair," "There Never Was a Woman," "The Pussy Foot," "Lady in Waiting," "The Beast in You," "Shall I Take My Heart and Go," "Bad Companions," "I Can't Be in Love," "I Never Know When," "The Town House Maxine," "Two Years in the Making," "Heart of Stone."

As the first new musical of the season, "Goldilocks" hardly explodes with a bang. With reportedly large theatre party bookings and the absence of new song-and-dance competition, the show should keep the luxurious Lunt-Fontanne Theatre lighted for a considerable spell. It won't cause a boom for the ticket brokers, however. The production reportedly cost over $300,000.

"Goldilocks" is, the Walter and Jean Kerr show. At least that's the way it's generally referred to in the trade. Walter Kerr is the legit critic of the N. Y. Herald Tribune and his wife, besides being the author of the bestselling "Please Don't Eat the Daisies," has written or collaborated with her husband on various shows, including "King of Hearts," and a couple of previous musicals.

The Kerrs have supplied the book for "Goldilocks" and collaborated with John Ford on the lyrics, and Walter has staged the production. The music is by Leroy Anderson, his first legit assignment. The dances and musical numbers have been directed by Agnes de Mille, and are her best Broadway work in some years. The excessively elaborate scenery is by Peter Larkin and the over-dressily handsome costumes by Castillo. Robert Whitehead's production is presented by the Producers Theatre, their first venture with a musical.

Don Ameche and Elaine Stritch are costarred in the yarn about a shoestring movie producer of the nickelodeon days and the Pearl White-like actress he bamboozles into being the workhorse heroine of his quickie epics. Some of the shooting scenes are laughable, especially a pioneer western sequence and a grandiloquent Egyptian ceremony, but they tend to be repetitions of a single idea and are incidental to the main story line.

There are an unusual number of dialog laughs, mostly in the quiet, throwaway style of the authors and not of the slam-bang sort to convulse a Broadway musical audience. Essentially, however, the book is the thin and uncomfortable element in the show.

Miss de Mille's ballets are excellent and pleasantly varied in flavor, although possible a trifle lengthy, and her staging of the musical numbers has professional gloss. There are several fairly good songs, including "Save a Kiss," "No One'll Ever Love You," "Shall I Take My Heart and Go?" and an almost certain number for disking by pop singers, a lament titled "I Never Know When." But passable songs are one thing and audience-rousers are quite another, and "Goldilocks" is painfully lacking in a real powerhouse musical number.

Don Ameche, who took over the top-starring role of the flicker producer during the tryout tour, succeeding Barry Sullivan, who had succeeded Ben Gazzara just before the start of rehearsals, has welcome animation and presence. But he lacks the kind of galvanizing drive that might overwhelm an audience and carry a show. He sings proficiently and acts acceptably, if with a somewhat disconcerting air of detachment.

Elaine Stritch is visually attractive as the actress who relinquishes her ambition of marrying for social position and financial security in favor of stringing along with the infant film biz. She handles the Kerrs' brand of casual jokes with offhand deftness and sings well, being particularly impressive with "I Never Know When." But she, too, seems only vaguely interested in the love story, and as with Ameche, hasn't bulldozer power.

Russell Nype is warm and disarming as the society Croesus who almost marries the actress but who merely bails out the producer and prepares to make do with a palpitating non-show bizzer. He sings agreeably enough and actually seems to be thinking of what he's saying. Pat Stanley registers effectively if not sensationally as the girl who yearns for the producer but learns to accept the rich man. She clicks as a dancing comedienne, and just about ekes by as a singer.

Margaret Hamilton scores as the standard musical comedy character woman, Nathaniel Frey is okay in the straight scenes as an incorruptibly devoted cameraman, but seems to force the comedy scenes and numbers, and there are the customary assortment of journeymen clowns, stooges, singers and dancers.

Kerr has staged the proceedings with what appears to be the proper amount of invention and propulsion, although there isn't quite the maximum degree of pandemonium in the movie shooting sequences. All in all, "Goldilocks" has a promising idea and some funny stuff, but lacks a knockout punch.

Hobe.

Drink to Me Only

George Ross Gn association with John Robert Lloyd) production of three-act (six scenes) comedy by Abram S. Ginnes and Ira Wallach; staging, George Abbott; settings, John Robert Lloyd; costumes, Julia Sze. Features Tom Poston, Paul Hartman, Cameron Prud'homme, John McGiver, Royal Beal, Sherry Britton, Jack Gilford, Leona Powers, Georgann Johnson. At 54th Street (Adelphi) Theatre, N.Y., Oct. 8, '58; $5.75 top ($6.05 opening) (beginning Nov. 7, the top will be $6.90 Friday-Saturday nights).

Stanley Farrington.....John McGiver
Gregory Wendell ..... Royal Beal
Bailiff ..... John Allen
Vicky Nemsen ..... Georgann Johnson
Miles Pringle ..... Tom Poston
Judge ..... Truman Smith
Prosecutor ..... Lou Polan
James Porterman.....Paul Hartman
Joyce Porterman.....Undine Forrest
Dr. Ulman ..... Jack Gilford
Princess Alexandria.....Sherry Britton
Mrs. Havermeyer.....Leona Powers
Sandy Wendell ..... Diana Millay
Clinton Wheelock..Cameron Prud'homme
Jurors.....Leona Noric, Mary Stanton, Frank Ford, Don Penny

If a couple of very funny scenes made a show, "Drink to Me Only" would be the new Broadway comedy smash. But this Abram S. Ginnes and Ira Wallach farce doesn't sustain as a full evening. In fact, it just about collapses in the third act, and ends as a dud.

If there's not enough of a play for Broadway standards there's hardly sufficient for a picture, and it's hard to figure how the piece could be expanded more than it already has been. That leaves television, for which it might provide a convulsing half-hour, and of course "stock."

The whole comedy is based on a gimmick idea about how, in order to defend a client charged with wife-shooting, a young lawyer tries to prove that it's possible to drink two bottles of whiskey during a 12-hour period and then argue the case in court. In perhaps the most brilliant comedy performance the masterful George Abbott has ever staged, the attorney not only gets hilariously ossified but also manages to shake down his domineering boss for $100,000 and becomes a member of the law firm, with billing above the other two partners.

The courtroom scene immediately following also opens uproariously, but it's essentially an elaboration of the same drunk routine, and it's continued after the humor has been exhausted. The final scene has approximately as much bounce as a morning-after.

As indicated, Abbott's direction glistens with superb economy, drive and tempo. Especially in the expertly pyramided invention of the long second-act souse scene, this hysterical hubdub builds to a peak of frenzy.

As the dutiful-beyond-the-call-of-Blackstone lawyer, Tom Poston is side-splitting, and there are varyingly amusing supporting performances by such knockabout comics as John McGiver (who has the appearance — and sound — of an aggrieved moose, but is occasionally unintelligible), Cameron Prud'homme and John Beal as the harrassed legalites. Paul Hartman as the cheerfully daffy defendant, Jack Gilford as a bemused medical expert, Truman Smith as the tolerant-as-Job judge, Leona Powers as the attentive witness of the liquor consumption, and Georgann Johnson, Sherry Britton, Undine Forrest and Diana Millay as visual assets.

John Robert Lloyd, besides being associated with pressagent George Ross in the production, has designed three divertingly flossy sets and Julia Sze has provided eye-catching costumes. But even in a less cavernous house than the renovated and newly renamed 54th Street (formerly Adelphi) Theatre, "Drink to Me Only" would probably be too sketchy for Broadway.

Hobe.

Live and Kicking

San Francisco.

Editor, VARIETY:

In re your review of the Old Vic "Hamlet in San Francisco, alas for critics whose ears are so attuned to disks, tapes, monaural, stero, etc., that they can no longer tell live music when they hear it.

For that's what it was, played by me and my merry men (all loyal members of AFM).

Arthur Lief.

Concert Reviews

Little Orchestra Society

(Thomas Scherman)

Thomas Scherman, son of the Book-of-the-Month Club tycoon, has for some years been providing New York with interesting and obscure musical curios. For the start of his Little Orchestra Society's 12th season Monday (6) he performed the masque "Comus," with a text by John Milton and music by the 18th-century English composer, Thomas Arne.

From a musical standpoint, the performance was a hit. Arne seems to have been the Dick Rodgers of his time, and his writings were abundant, including scores for masques, operas, songs, odes, sonatas and incidental music for plays, including works by Shakespeare. His melodies are tuneful, filled with flowing lines and pleasing to the ear. The arias lack drama and variety in content, but they are a joy to hear, particularly when warbled by the cast of singers Scherman assembled for the occasion.

As dramatic fare, "Comus" did not fare so well, though the narration and the spoken lines were declaimed with fervor and intensity. The text is filled with glorious Miltonian prose, but the tale simply does not interest the contemporary mind. At no time were the proceedings dull, but the lift of the performance was provided in the naive charm and simplicity of the Arne score.

Veteran soprano Dorothy Maynor, who has not been heard here often in recent years, incited a brief interruption in the proceedings with her stunning performance. Appearing near the very end, Miss Maynor sang her long and difficult arias with clarity and beauty. It took courage on Scherman's part (and imagination) to cast this half-forgotten star of pre-World War II days, and he was rewarded with an exhibition of superior vocal gymnastics that won the heart and plaudits of the capacity house.

Laurel Hurley, John McCollum, Laura Castellano, Max Adrian and others in the cast performed with distinction. The orchestra, conducted 18th century fashion by Scherman from the harpsichord, was first-rate.

Wier.

Anna Russell

London, Oct. 7.

New York's Anna Russell packed the Royal Festival Hall on the opening date of a British tour of one nighters, wowing her audience with 110 minutes of musical mimicry, wit and polished professionalism.

The first half was devoted to devastating observations in a song recital which took in the varying styles of a choir boy, an amateur lieder singer, a prima donna, etc. Miss Russell is ably accompanied at the piano by Eugene Rankin.

Her lecture on the bagpipes and a potted version of "The Ring of The Nibelungs," scored the biggest success of the evening. Seated at the piano, she demonstrated perfect timing and amazing mimicry while ridiculing and simplifying concert traits. British loved her.

Bary.

Ronald Scofield, of the Sanata Barbara (Cal.) News-Press, is in New York covering Broadway and off-Broadway shows.

Inside Stuff—Legit

A story from London in last week's issue reported that Wendy Craig, imported to repeat her original West End performance in the Broadway production of "Epitaph for George Dillion," has a contract for only eight weeks, including the four-week tryout tour and four weeks in New York, commented that some years ago Vivien Leigh had a deal for only three months on Broadway.

Morton Gottlieb, who was company manager for "Edward, My Son" during the 1948-49 season, points out that Peggy Ashcroft's costarring contract in that show provided for eight weeks' appearance, including the five-performance tryout in New Haven and seven weeks in New York. She was subsequently succeeded by Adrienne Allen.

John Gielgud, who for years has had a standing invitation to star in the Stratford, Ont., Shakespeare Festival, wants to—but not in Shakespeare. So he told Sydney Johnson, Montreal Star's theatre critic, after the one-night teeoff of his North American tour in "Shakespeares Ages of Man" in the Stratford Festival Theatre. He'd like to do "Cyrano de Bergerac" if he can get a new adaptation from Christopher Fry. He says he has already played all the Shakespearean roles he is young enough to play, and is tired of them.

Contract of the Coast company of "Auntie Mame" with the Louis R. Lurie-operated Geary Theatre, Frisco, calls for 60 house seats nightly to go to general manager Ben F. Stein, instead of 60 pairs as reported in the Oct. 1 issue. Also, typewritten in the contract is a clause giving 100 opening-night house seats to Stein, on top of which he asked for another 150, as was reported. All negotiations were by long-distance phone, as Stein was not in Frisco for the confabs.

Shows Out of Town

Epitaph for George Dillon

Baltimore, Oct. 13.

David Merrick & Joshua Logan production of three-act (four scenes) drama by John Osborne and Anthony Creighton. Staging, William Gaskill; scenery, Stepneh Doncaster, supervised by Ralph Alswang; costume supervision, Helène Pons. Stars Eileen Herlie, Robert Stephens; features Alison Leggatt. At Ford's Theatre, Baltimore, Oct. 13, '58; $4.98 top.

Jodie Elliot ..... Wendy Craig
Ruth Gray ..... Eileen Herlie
Mrs. Elliot ..... Alison Leggatt
Norah Elliot ..... Avril Elgar
Percy Elliot ..... Frank Finlay
George Dillon ..... Robert Stephens
Geoffrey Colwyn-Stuart..James Valentine
Mr. Webb ..... David Vaughan
Barney Evans ..... Felix Deebank

If playgoers who kept John Osborne's "Look Back in Anger" alive on Broadway for a healthy spell are still in the mood for "Angry Young Men" who spout bitterly and endlessly about everything from sex to religion, "Epitaph for George Dillon" should be their dish. The hero of the drama is a blood relation to the Jimmy Porter of "Anger." Dillon is an actor-playwright, an "artist" with not too much to show but ample to say for himself. At least the talk is forceful and articulate.

Dillon plants himself on a British middleclass family that wallows in the kind of bourgoise things that are repugnant to him but worthy of his most inspired ridicule. An arrant opportunist, he feigns sincerity, gratitude and mediocrity to keep himself close to the hands that feed him. To Ruth, the aunt, played expertly by Eileen Herlie, he is most revealing, and it is when these two hold the stage, that co-authors Osborne and Anthony Creighton are most theatrically effective.

Comprising the family in addition to Ruth are the mother, who invites George to live with them, her scorned husband, and their two dimwit daughters, one a looker and the other a frump. The father thinks George is worthless, the aunt tries to see him for what he is, one daughter is impressed by him and the other unimpressed by anything. Conversation gallops along until George is told he has TB, one of the daughters becomes pregnant with his child, the aunt moves out and Dillon is trapped as part of the mediocrity he has been decrying.

"Dillon" should be satisfying to playgoers who like their comedy-drama on the intellectual side. It's not an action play, for dialog is the thing, and Osborne and Creighton come through with some biting, entertaining, sometimes brilliant and almost always interesting lines.

There are dull patches here and there when the talk stops, but these are few and serve as breathers. The acting is superb, with Miss Herlie and title player Robert Stephens taking first honors. Alison Leggatt, as the mother, provides most of the laugh lines and does well by them. The others are not to be ignored, particularly James Valentine as the religious man who's a target for Dillon, and Felix Deeband as a theatrical producer.

An irritating aspect of the show, particularly to patrons in the rear of the house, is director William Gaskill; frequent way of having the players read their lines while facing upstage. This is especially difficult as the British accents already have spectators on edge in an effort to understand all that is being said.

The single set by Stephen Doncaster has the right note of drabness, and the lighting and costumes seem appropriate.

Cedro.

Crazy October

New Haven, Oct. 8.

Walter Starcke presentation of three-act comedy by James Leo Herlihy. Stars Tallulah Bankhead; features Joan Blondell, Estelle Winwood, Jack Weston, Collin Wilcox, Fred Beir, J. Frank Lucas. Staging, Herlihy; scenery, Ben Edwards; costumes, Alvin Colt. At Shubert Theatre, New Haven, Oct. 8, '58; $4.80 top.

Dorrie Cotton ..... Collin Wilcox
Daisy Filbertson.....Tallulah Bankhead
Rudy Filgertson ..... Jack Weston
Thelma ..... Joan Blondell
Boyd ..... Fred Beir
Charlie ..... J. Frank Lucas
Miz Annabel Cotton.....Estelle Winwood

This is a weirdie. It has an actual skeleton in a closet, an assortment of unusual characters, and a pratfall by Tallulah Bankhead in an angel costume. It adds up to an incongruous piece of stagecraft and, subject to smart doctoring, is a questionable bet for Broadway.

"Crazy October" is located in a roadside inn near a small coal-mining ghost town. Owner of the spot dominates everyone she contacts until her not-so-bright son uncovers a family skeleton that brings the mother up on the short end of the rope, and everybody walks out on her. The role of the inn proprietor could be interesting when it is developed, but its potentialities have not yet been fully realized. However, the actress does okay with what she has.

Joan Blondell, playing a heart-of-gold prostie, maintains pleasant contact with the audience. Estelle Winwood's version of a hypochondriac widow is excellent. Collin Wilcox as a smalltown girl experiencing her first touch of love, and Fred Beir as the personable lad responsible for it, make a worthy team. J. Frank Lucas scores in a brief appearance as an also-ran suitor. Jack Weston gives a knowing interpretation of a lightweight mentality.

Ben Webster's single set of the inn lunchroom is appropriately commonplace and the Alvin Colt costumes, with exception of the prostie's classy wardrobe, are appserviceable. The author's staging is coherent to a degree, but reflects his own scripting uncertainty as to proper approach.

Bone.

Edwin Booth

Hollywood, Oct. 8.

Jose Ferrer & Playwrights Co. production of three-act drama by Milton Geiger. Staged by Ferrer; setting and lighting, Zvi Geyra; costumes, Edith Head. Stars Ferrer. Lois Smith, Lorne Greene; features Ian Keith, Richard Waring. At Huntington Hartford Theatre, Hollywood, Oct. 7, '58; $5.50 top.

William Winter ..... Lorne Greene
Junius Brutus Booth, elder...Ian Keith
Edwin Booth (as boy)....Stephen Franken
Junius Brutus Booth, younger ..... Sydney Smith
Edwin Booth ..... Jose Ferrer
Asia Booth ..... Marion Ross
John Wilkes Booth.....Richard Waring
Mary Devlin ..... Lois Smith
Edwina Booth ..... Patricia Kane

Although Jose Ferrer gets an ovation for his title performance in "Edwin Booth," the Milton Geiger drama doesn't impress as much of a vehicle. It is trying out at the Huntington Hartford Theatre here, prior to San Francisco and ultimately Broadway.

The piece tends to be a series of sketches covering 42 years of the famous tragedian's life, and although it is theatrical and at times moving, it lacks dramatic form and cohesion.

Geiger has laid much of the continuing exposition in the hands of a narrator, and while the words are compelling and often humorous, the device doesn't maintain pace. The frequent play-within-a-play interludes of Shakespeare are

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USSR Envoy Succeeds Sherm Adams; As Steady D.C. Legit Patron, That Is

By LES CARPENTER

Washington, Oct. 14.

When Sherman Adams packed his vicuna coat and left town, local legit lost one of its best customers.

It has picked up an exotic alternate, however. This new name theatre enthusiast on the Washington scene is the Russian ambassador, Mikhail Menshikov. He is locally dubbed "Mikey the Smiling Marxist" because of his affable politeness, in contrast to his Soviet predecessors.

Menshikov showed up at the National Theatre a few nights ago for "The Man in the Dog Suit," and, according to others nearby, found it highly amusing. It was his first comedy at the National, although he has attended several dramas, including "Long Day's Journey Into Night" and others, since his arrival in Washington last spring.

While the number of officials, both foreign and domestic, who attend the local theatre regularly is not especially large, Adams was among the group. U. S. Supreme Court Chief Justice Earl Warren is the highest ranking official who is an almost invariable ticket purchaser.

Adams' faithful attendance at National opening nights was not interrupted on the evening that President Eisenhower was taken to the hospital with an ileitis attack. Adams had tickets that night and used them, checking on the President's condition by a lobby telephone at intermission.

Most VIPs showing up at the National and Shubert are occasional theatregoers as guests in parties given by local society leaders buying blocks of seats. Presi-

(Continued on page 76)

Herb Rogers Switching To Name Policy for His Chi Barns Next Summer

Chicago, Oct. 14.

Strawhat producer Herb Rogers, citing the scarcity of hit shows for the silos in recent years, says he will subordinate plays to stars next summer. He even may present two weeks of vaudeville at his Music Theatre in Highland Park, Ill.

"There is room for that in summer theatre," he suggests. "We may even do a minstrel show too. This way we'd save on costumes, royalties, ensemble, choreography, scenery and like expenses, but would have a big name as draw."

The Tenthouse, a straight play theatre which Rogers also owns, will disband its resident company of the past 10 years in favor of a star policy in 1959. First gesture in this direction was made at Tenthouse this last summer, when Hal March was booked for a week in "Hole In the Head."

With four other barns in this area offering names, the Tenthouse has had a struggle getting much publicity Rogers has also found that customers want a firstclass headliner, regardless the play, for their $3.40 admission.

Both these developments, he believes, arise from the fact that Broadway does not produce enough smash comedies, the shows that have been the lifeblood of summer theatres in the past. "Any of the big ones we can get," he points out, "become available only after their Broadway glory has faded and usually after the film companies have disposed of them."

'Plume' Cast Planes In; Something for Prudes

The original cast of "La Plume de ma Tante" arrived in New York from Europe yesterday (Tues) aboard the Queen Mary prior to beginning a two-week pre-Broadway tryout run in the show at the Forrest Theatre, Philadelphia. British producer Jack Hylton, who's co-sponsoring the Broadway presentation with David Merrick and Joseph Kipness, preceded the company by plane.

Tradesters, who saw the revue overseas, are speculating as to how the bluenoses will react to a sketch in which Robert Dhery, who heads the troupe, is trapped in a French-style public toilet.

Haeussermann Will Head Vienna's Burg Theatre

Vienna, Oct. 7.

Ernst Haeussermann will take over as head of the Burg Theatre, the leading German-language house here, next Sept. 1. The present management continues until then, but Haeussermann, who comanages the Theatre in der Josefstadt, the Kammerspiele and the Little Josefstadt, will soon take an active part in the Burg operation. Dr. Karl Haertl remains as general manager of all state theatres.

Incidentally, Haeussermann's wife, Susie Nicoletti, is a member of the Burg Theatre company.

'Garden District' Recoups, London

London, Oct. 14.

"Garden District," currently in its fifth week at the Arts Theatre here, earned back its investment after only a fortnight at the house. The production, capitalized at around $5,600, cost about $3,000 to open. It's slated to remain at the Arts at least one more week and then may move to a West End house.

The Tennessee Williams double-bill, presented locally by Jerry Leider, John C. Wilson and Toby Rowland, Ltd., opened Sept. 16. Patricia Neal, who was costarred with Beatrix Lehmann, exited the cast last Sunday (12) to fulfill a commitment in the upcoming Broadway production of "Far Away the Train Birds Cry." She's been succeeded by Margo Johns.

Another edition of "District," is scheduled for Oct. 28 at the Ivar Theatre, Los Angeles, with Cathleen Nesbitt starring. Herbert Machiz, who directed the original off-Broadway company and the London version, will ditto on the Coast entry, in which Sylvia Stone and Olive Deering will repeat the roles they played off-Broadway.

45G FORD FUND GRANT FOR LEGIT DIRECTORS

The Ford Foundation has made another grant for legit. Following up earlier allotments for the development of actors and playwrights, the fund has now given the nod to directors. A three-year program of director-observerships is being financed by a $45,000 grant to the New Dramatists Committee.

The project calls for the expenditure of $15,000 annually to cover the subsistence expenses for up to five qualified stagers to observe the development of Broadway plays by a similar number of leading directors. Applications for consideration under the grant are to be made directly to George Hamlin, executive director of the New Dramatists.

15G Scot TV Donation Helps Theatre Groups

Glasgow, Oct. 14.

As a step toward insuring the continuation of the live theatre in Scotland, television executives have estiblished a fund for the support of legit repertory companies. An initial donation of $15,000 has been made by Roy Thomson, head of the local-based Scottish Television Ltd.

Struggling repertory groups here and in Edinburgh Perth, Dundee and Pitlochly will be eligible for grants from the fund, and other outfits may also be helped from time to time. The grants are to be used only for capital expenditure. However, the tv companies also plan to assist the legiters by using stage players in video shows.

Sets and costumes for the upcoming off-Broadway production of "Diversions" will be designed, respectively, by William Strom and Charles Hanford. Carl Davis is musical director.

Play Cycle, Opera Bow For '59 Salzburg Fest

Vienna, Oct. 14.

A cycle of plays by Hugo von Hofmannsthal is planned for the Salzburg Festival next year. Scheduled as the opener in the series is "Das Gerettete Venedig" (Venice Saved).

In the opera vein, five works are contemplated for the 1959 season, including a preem of "Giulietta," by Heimo Erbse.

Pitt CLO Quitting Stadium for '59; Competing Tent?

Pittsburgh, Oct. 14.

Civic Light Opera Assn., after its worst financial beating in 13 years of outdoor operation at the Pitt Stadium, announced last week that it would not be back at the same stand next summer. The group is considering a tent as an interim project until completion of the projected Civic Auditorium downtown, with a movable steel roof. That will hardly be before season of 1961, or even later.

CLOA heads haven't decided whether to go under canvas next year. Meanwhile, however, David M. Holtzman, a New York attorney who manages the South Shore Melody Tent at Cohasset, Mass., announced plans for a tunetent next summer at Murrysville, about 15 miles from downtown Pittsburgh.

Through his local spokesman, Lawrence Carra, of the Carnegie Tech Drama School faculty, who has been directing shows for the last two seasons at Cohasset, Holtzman said his tent would seat 2,000 and have parking space for 700 cars. Corporate name will be the Pittsburgh Music Theatre and the release said the project will be controlled by an unspecified group of local professional and business men.

In the past, canvas operations had been considered several times, but were dropped because nobody wanted to buck the outdoor civic enterprise at the Stadium. The CLOA project has been a steady loser at the Stadium, with deficits made up by private guarantors and business firms. This summer was the worst yet, however, with the rainy weather playing havoc at the boxoffice.

MAKES B'WAY ROUNDS DURING EUROPE TOUR

Making the Broadway rounds during the summer can be a long distance proposition, even extending as far as Europe.

By hopping overseas during the warm-weather months, actors are virtually assured of meeting the people they normally would contact in New York, during the active fall and winter months. That, at least, is the conclusion of Chris Gampel, who stretched an approximate month-long Israeli stay in the Broadway production of "The Firstborn" into a three-month European tour.

Illustrating his point, Gampel notes that while visiting London he met about 15 agents and directors, having previously bumped into stager Elia Kazan during a one-week stay in Athens. However, there's a wrinkle to Gampel's Atlantic hop. The transportation cost, which most actors might find prohibitive, was covered by the "The Firstborn" management. All Gampel had to do was arrange with El Al Israel Airlines to extend his overseas stay beyond the windup of show's Israel engagement.

TV Scripter Eugene Vale Authors Play and Novel

Hollywood, Oct. 14.

Eugene Vale, who quit tv scripting to write a play and a novel, has connected with both. The play, "The Fragile Titans," has been optioned by scenic designer-producer Jo Mielziner for Broadway presentation, possibly next Spring or the following season.

The book, "The Thirteenth Apostle," will be published by Scribner's.

Mixed Press on 'Goldilocks' Rebuts Perennial Critics' Logrolling Charges

The critical reception of "Goldilocks" is causing the usual palaver about reviewer logrolling in legit circles this week. Any time a drama critic gets involved on the nether side of the footlights, between-the-line interpretation of reviews becomes the trade sport-of-the-week.

"Goldilocks," of course, is the new musical comedy for which the N. Y. Herald Tribune's regular drama critic, Walter Kerr, has been director, co-author of the book with his wife, Jean Kerr, and for which the Kerrs have collaborated on lyrics with Joan Ford.

Recent shows affording opportunities for similar chatter have been the late Wolcott Gibbs' "Season In the Sun," and another Kerr family collaboration, "King of Hearts" (she as co-author, he as stager). On both those shows, there was some assertion that the aisle-sitters were cozily careful with their confrere's handiwork. Perhaps significantly, however, both "Season" and "Hearts" were hits on the hard practical standard of paying off.

Analysis of notices in the seven principal metropolitan dailies Monday (13) showed "Goldilocks" netting two favorable reviews, three negative and two "no opinion." Five of the critics, however, agreed that the show suffered from a weak book, although other production aspects provided offsetting compensations.

Only on the question of directing did there seem reluctance to state an opinion. Two critics who firmly committed themselves were Brooks Atkinson, of the Times and Robert

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Tap Orson Welles And John Osborne as Crix

London, Oct. 14.

Orson Welles and John Osborne are among those who have been approached by The Observer to act as guest legit critics during the year's absence of Kenneth Tynan in New York. No one is set for the assignment, however.

Tynan starts Nov. 3 as theatre critic of the New Yorker, and will cover the entire Broadway season through next May. He will then cover the European theatre season, with accent on the cultural theatre, and return to London in October, 1959. During his Broadway stint Tynan will also contribute special pieces to The Observer.

Equity Burns At Member-Scribe

Actors Equity has sprung a press leak. The union has been caught in a situation where a new member, who's also a trade reporter, is utilizing his access to membership meetings for news-gathering purposes.

It's believed to be the first time such an incident has occurred. Union officials are concerned over the matter and are considering possible ways of dealing with it. Although, as a rule, reporters aren't admitted to the Equity conclaves, there's nothing in the union's existing regulations to prevent a member in good standing—even a working journalist—from attending meetings.

There's also no regulation regarding reporter-members who cover meetings for their newspapers. However, the union feels it's a matter of ethics and there's a possibility it could involve charges of "conduct unbecoming an Equity member." The reporter, who joined Equity last summer, is one of several newsmen belonging to the association.

Among the fourth estaters are N.Y. Times legit reporter Sam Zolotow and Broadway columnist Ed Sullivan. However, they haven't used their dual positions to get inside info on the organization. It's understood, however, that Zolotow has several times suggested that the union open its membership meetings to the press.

AGATHA CHRISTIE HAS NEW HIT WITH 'GUEST'

London, Oct. 14.

Agatha Christie has another West End hit in "The Unexpected Guest," which has been running at the Duchess Theatre for two months. It recouped its investment after one week on the road and four weeks in town, and broke the house record during the week ending Sept. 20.

Miss Christie's other hit, "The Mousetrap," is the all-time West End champ which is now nearing the end of its sixth year. Both shows are presented by Peter Saunders.

Plan Annual Cruise For Minnesota U. Showboat

Minneapolis, Oct. 14.

The Minnesota Centennial Celebration showboat, which docked at nine towns along the Mississippi River last summer, will be sent out on an annual basis by Minnesota Univ. A different play will be presented each season by the non-pro operation.

On its recently-ended initial voyage, the showboat offered Augustin Daly's 19th century meller, "Under the Gaslight." The presentation played to 20,000 patrons at 103 performances, of which 92 were sellouts. According to Dr. F. M. Whiting, the college's theatre director, some of the towns visited had never before had legit on either a pro or amateur level.

The showboat is being moored at the east Mississippi river bank here, during the winter.

ATPAM Membership To Consider League Offer, Elect Business Agent

Consideration of the latest contract offer from the League of N. Y. Theatres and the election of a new business agent will highlight the regular bi-monthly meet of the Assn. of Theatrical Pressagents & Managers in New York tomorrow (Thurs.).

The ATPAM membership, which last month voted to continue negotiations with the League, despite dissatisfaction with the producer-theatre owner group's original proposals, will weigh the revised terms being offered. The confabs between the two groups were launched July 22.

As before, the members can agree to accept the League proposals, approve continued negotiations or authorize the union's board of governors to call a strike. The membership decision will also effect the Shuberts, with whom ATPAM negotiates separately as a result of J. J. Shubert's resignation from the League in 1954.

In relation to the business agent post, the election is for a successor to the late Joe Moss, who died June 26 after holding the post a few weeks. Edward J. Scanlon has been functioning as temporary business agent since late July. During the interim between his appointment and Moss' death, the office was held on a voluntary basis by different ATPAM members.

Incidentally, both the Shubert and League pacts with ATPAM expired Aug. 31. The contract with the League covered a three-year period and the agreement with the Shuberts was for one year.

Meet 2 Burt Lancasters: With 'Disciple' and 'Pigs'

London, Oct. 14.

Burt Lancaster gets around a lot. At least, it seemed so last week to Kirk Douglas, who's costarring with him in the film edition of Shaw's "The Devil's Disciple," currently being shot here.

Douglas attended a performance of the legit drama, "Live Like Pigs, at the Royal Court Theatre, and was startled by a program note reading, "English Stage Society's assistant stage manager, Burt Lancaster." It turned out that the a.s.m. is a 20-year-old Englishman whose full name is Frederick Burt Lancaster. The American actor's real name, incidentally, is Burton Stephen Lancaster.

Shows Abroad

Shadow of Heroes

Toby Rowland & Peter Hall presentation of two-act drama by Robert Ardrey; staging, Peter Hall. Stars Peggy Ashcroft, Emlyn Williams, Alan Webb, Mogens Wieth, Stephen Murray. At Piccadilly Theatre, London, Oct. 7, '58; $2.80 top.

The Author ..... Emlyn Williams
Janos Kadar ..... Alan Webb
Lazlo Rajk ..... Mogens Wieth
Viktor Babbits ..... Charles Morgan
Julia Hajk ..... Peggy Ashcroft
Capt. Szabo ..... Norman Mitchell
Erno Gero ..... Stephen Murray
Rakosi ..... Martin Miller
Julia's Mother ..... Mary Ogg
Poet ..... Garfield Morgan
Doctor ..... John Nettleton
Babor Peter ..... Bartlett Mullins
Vladimir Farkas ..... Hamlyn Benson
Mrs. Kovacs ..... Lillian Moubrey
Lazlo Rajk (as boy) ..... John Pike
Sandor Horvath ..... David De Keyser
Students ... Derren Nesbitt, Paris Byrne
Suslov ..... Neville Goba
Nagy ..... Norman Pitt
Hegedus ..... Terence Greenidge

In stark, documentary fashion, Robert Ardrey depicts 12 tragic years in the history of Hungary, from the time of the rout of the Nazis in 1944 to the abortive uprising in 1956. It is a sombre and grim story and, although there is some of the West End's top talent to decorate the marquee, it is questionable whether the theatre-going public will support this type of entertainment.

The harsh reality of the subject is put into sharp focus by the style of presentation. A bare stage is relieved only by a few screens, and a few simple props indicate changes in scenery. Harsh white lights hypo the sombre effect.

In a play of this nature the treatment must necessarily be episodic, but a degree of continuity is maintained by the use of a narrator, Emlyn Williams, who speaks as the author and who sets the scene and introduces the characters. The tragedy of Hungary is unfolded with Lazlo Rajk and his wife Julia, the principal characters, and all the top brass in the Communist hierarchy (both living and dead) identified by actual names. Only a few fictitious personalities have been added as a device to maintain the plot continuity.

The author claims that the basic events are based on historical fact and it is clear that he has undertaken considerable research. His treatment is subjective, but that's understandable in the circumstances, as he's retelling a recent page of history which shocked the world.

The play begins with considerable dramatic force and the opening scenes, with a blend of violence and suspense, describe how Rajk and Janos Kadar defy the German occupation forces to contact with the approaching Russians. Three years later Rajk is a member of the Hungarian Communist government, but his fortright and independent stand makes him an embarassment to his Party colleagues.

He's arrested on charges of negotiating with the Titoists and is tricked by his friend and colleague, Janos Kadar, into making a false confession on the understanding that the inevitable death sentence will not be carried out, that he will be transferred to the Crimea under another name and his wife (also in jail) and son will be free to follow.

Rajk makes his confession, but the execution follows. From then on, it is a story of cynism and a struggle for power within the Party on the one side and the fight for freedom from tyranny, led by Rajk's widow, on the other.

Peter Hall's highly dramatic staging is given the fullest backing by an outstanding cast. In addition to Emlyn Williams' suave narration, there is a moving performance by Peggy Ashcroft as Julia Rajk; a sinister interpretation by Alan Webb as Kadar; and cynical studies by Stephen Murray and Martin Miller. Mogens Wieth has conviction as Lazlo Rajk and Norman Pitt achieves a surprising likeness in the role of Nagy. *Myro.*

Live Like Pigs

London, Oct. 1.

English Stage Co. presentation of three-act drama by John Arden; staging, George Devine and Anthony Page; decor, Alan Tagg. Stars Wilfrid Lawson, Anna Manahan. At Royal Court Theatre, London, Sept. 30, '58; $2.30 top.

Sailor Sawney ..... Wilfrid Lawson
Big Rachel ..... Anna Manahan
Col ..... Alan Dobie
Rosie ..... Margaretta D'Arcy
Sally ..... Daphne Foreman
Mr. Jackson ..... Nigel Davenport
Mrs. Jackson ..... Peggyann Clifford
Doreen ..... Jacqueline Hussey
Blackmouth ..... Robert Shaw
Old Croaker ..... Madge Brindley
Daffodil ..... Barbara Ashcroft
Official ..... Alfred Blake
Doctor ..... Anne Blake
Police Sergeant ..... Stratford Johns

"Live Like Pigs" is an apt title for an unsavory and unpleasant play. John Arden, a new writer, has plumbed the depths of squalor and degradation for the characters. The drama is utterly distasteful, without even the merit of a plot to provide conventional dramatic form. The script is just a situation over-extended in three acts.

The main characters are gypsies compulsorily moved from their caravan site to a municipal housing estate. They are a rotten group, living by thieving, prostitution and so on. Their only possession seems to be an old-fashioned phonograph and a couple of worn out records.

Apart from the vigor and imagination with which he has presented an exceptionally sordid slice of life, it is hard to see what motivated John Arden to write a play of this kind. It paints a grim picture, but offers no hope or solution. Maybe he's trying to prove that people brought up to behave like wild beasts cannot be helped by a change of environment. The acting is consistently vivid from a cast headed by Wilfrid Lawson and Anne Manahan. *Myro.*

The Risen People

Dublin, Sept. 30.

Abbey Players presentation of three-act (nine scenes) drama by James Plunkett; staging, Ria Mooney; setting, Thomas McCorn. Abbey Theatre, Dublin, Sept. 29, '58.

Rob Fitzpatrick ..... T. P. McKenna
Annie Fitzpatrick ..... Maire O'Donnell
Mary Fitzpatrick ..... Theresa McShane
Mrs. Mulhall ..... Brid Lynch
Mrs. Hennessy ..... Maire Kean
Aloysius Hennessy ..... Harry Brogan
Pat Bannister ..... Liam Foley
Joe Somerville ..... Vincent Dowling
Timothy Keever ..... Philip O'Flynn
Mrs. Kerrigan ..... Doreen Madden
Mr. Hegarty ..... Geoffrey Golden
Jim Larkin ..... Eddie Golden
Policeman ..... Ray McAnally
Rashers Tierney ..... Patrick Layde

This documentary story of a labor row in Dublin in 1913 started out as a successful radio play, but bears no traces of its origin in stage version. It is excellent theatre.

James Plunkett locales the action in a tenement apartment, and skillfully portrays dreary atmosphere and depressing situation. Although the events presented in the play are familiar in Ireland, the appeal seems much broader than that.

The basic plot is historically accurate, but the reality of the characters adds a valuable element. There are expressive performances by T. P. McKenna and Maire O'Donnell as a husband and wife, and Brid Lynch, Maire Kean and Harry Brogan as other tenement-dwellers.

Liam Foley's portrait of a glibly trite Socialist and Vincent Dowling as his loud-mouthed companion are also persuasive, and Eddie Golden is both historically and dramatically convincing as the labor leader.

Thomas McCann's settings are realistic, with imaginative use of a gauze for the Greek chorus sequences, and Ria Mooney's staging has enough vitality and pace to remove the sense of reportage from the play. This looks a good bet for permanent place in Abbey repertoire and, despite its Dublin background, should stand up for production outside Ireland. *Mac.*

The Time of Your Life

Brussels, Oct. 9.

U. S. Performing Arts Program presentation of N. Y. City Center Theatre Co. revival of comedy-drama by William Saroyan. Staging, Jean Dalrymple; setting and costumes, Watson Barratt; incidental music arrangements, Max Marlin and Eddie Barefield. Stars Franchot Tone, Susan Strasberg, Myron McCormick, Ann Sheridan, Scott McKay, Rita Gam, Arnold Moss, Paula Laurence, Howard Smith, George Mathews, Lonny Chapman, Dan Dailey; features Len Doyle, Larry Blyden, Billy M. Greene, Will Kuluva, Samuel Benskin, Claire Waring, Betty Bartley, Hildy Parks, Fred Kareman, Charles K. Robinson 3d, Art Ostrin, Rosanna San Marco. At U. S. Pavilion, Brussels Universal & International Exposition, Brussels, Oct. 8-15, '58.

Newsboy ..... Art Ostrin
Joe ..... Franchot Tone
Arab ..... Will Kuluva
Drunkard ..... Billy M. Greene
Proprietor ..... Myron McCormick
Pinball Player ..... Fred Kareman
Tim ..... Lonny Chapman
Kitty Duval ..... Susan Strasberg
Harry ..... Dan Dailey
Dudley ..... Scott McKay
Piano Player ..... Samuel Benskin
Lorene ..... Claire Waring
Blick ..... Howard Smith
Mary L. ..... Ann Sheridan
Cop ..... Larry Blyden
Longshoreman ..... George Matheys
Nick's Ma ..... Rosana San Marco
Kit Carson ..... Len Doyle
Sailor ..... Charles K. Robinson 3d
Anna ..... Florence Mitchel
Elsie ..... Rita Gam
Floosies ..... Betty Bartley, Hildy Parks
Society Couple ..... Paula Laurence, Arnold Moss
Cops ..... Clifton James, Michael Kasdan

There was great excitement in Brussels when the cast of "Time of Your Life" appeared on the playbills at the American Pavilion Theatre. With Franchot Tone, Ann Sheridan, Susan Strasberg, Dan Dailey and Rita Gam heading the cast, here was something the playgoer couldn't afford to miss. Brussels seemed suddenly like a gateway to Broadway.

However, the excitement at opening night fell rather flat. Lack of sufficient rehearsal, or coordination of time, or perhaps something else, was at fault. William Saroyan's play requires fantasy and imagination. When the play was first produced here eight years ago by a local company, that quality came through in spite of the inability of Continental actors to portray American characters.

But there was enthusiasm and belief and sincerity in those performances. Perhaps there is the same feeling in the people assembled by Jean Dalrymple, a company that sounds like a producer's dream come true. Nevertheless, the impression is that nobody's heart is really in the venture, that what the actors are doing and saying is of little importance.

The stage is not Nick's bar, as depicted by Saroyan, but a place where, instead of real beer and whisky, only cold tea and lemonade is served. If a lady overheard saying, "I've never been so bored in my life," probably put it a little too strongly, it nevertheless appears that the shortcomings of this production, its standard too, were not up to par.

Many of these faults probably stem from loose direction. People are pushed into the background and reduced to dummies as soon as they had delivered their lines. Lighting is dimmed at the wrong moments. Kitty Duval's bedroom scene is almost laughable because of the impression of taking place in an alcove in the middle of the bar. Actors muffle their lines and behave awkwardly.

In the acting, credit should go to some of the less-known people who have little to do but do it well. Billy M. Greene is a picturesque drunk, George Mathews a believ-

(Continued on page 76)

Oops, Sorry!

Following rehearsals the other night of Maxwell Anderson's drama, "The Golden Six," the author and off-Broadway producer Warner LeRoy dropped in for supper at the Algonquin Hotel, forgetting that they were wearing sports shirts and no neckties.

In justification of refusing to admit them to the dining room, the headwaiter explained, "This is a very formal room—we get a good many theatre people here."

TWO'S A COINCIDENCE, BUT THREE'S A TREND

London, Oct. 7.

Is there a new trend toward offbeat entertainment in the West End? That is suggested by the current success of two productions, one a musical and the other a comedy.

The musical is "Expresso Bongo," which opened at the Saville Theatre last April and has now earned its investment of around $70,000. The backers, however, have not yet been repayed in full as a proportion of the earnings is being kept back for operational costs.

Presented by Oscar Lewenstein and Neil Crawford, with a book by Wolf Mankowitz and Julian More, "Bongo" is currently playing 75% capacity and is grossing around $11,700 weekly. It was voted best British musical of the year by London critics in a VARIETY poll.

"Brouhaha," which is presented by the International Playwright's Theatre and Robert L. Joseph and Lester Osterman, preemed on Aug. 27 and, after a slowish start, is now playing to capacity with a weekly gross of around $14,500. Although it is still some considerable way from paying off its $33,000 production cost, the management is confident that, on present performance, this will be accomplished very quickly.

Parisian 'Thunder Rock' Set for Moderate-Run

Paris, Oct. 14.

"La Tour d'Ivoire" ("The Ivory Tower"), Jean Mercure's adaptation of Robert Ardrey's "Thunder Rock," opened last week at the Bouffes-Parisiens for its first French-language presentation. It drew mixed reviews but generally favorable word-of-mouth, and should have a moderate run. The adaptor also produced.

The drama was originally done on Broadway in the early fall of 1939. The production was a failure, but the play was a hit in London in the spring of 1940 and was subsequently filmed in England, with the late Robert Donat repeating his West End starring role.

There's Jack in All Trades

The shift this week of Robert Downing from stage manager of "Say, Darling" to a similar assignment with the upcoming Archibald MacLeish drama, "J. B.," involved more than the usual adjustments. That was because Downing also doubled as an actor in "Darling," portraying the stage manager in the backstage scenes of the musical comedy about the production of a musical comedy.

As production stage manager of the show, Downing has been succeeded by David Clive, who was previously stage manager. As an actor playing a stage manager, he has been succeeded by Jack Waldron, who previously played a walk-on and sang in an ensemble number. (Incidentally, as a gag comment on his vocal effort, Waldron called himself "the oldest living chorus boy.")

Henry Velez, formerly assistant stage manager of "Darling," has moved up to stage manager, succeeding Clive, and James Kerr has been engaged as the new a.s.m. Daniel S. Borun will be stage manager of " J. B." under Downing. Besides his stage managing and recent acting stints, Downing keeps busy as a freelance book reviewer for VARIETY, a critic for Films in Review, published by the National Board of Review, show biz columnist for several papers in his native Iowa and prolific letters-to-the-editor writer.

Legit Bits

Ralph Lycett, a member of the Assn. of Theatrical Pressagents & Managers for the last five years on a local basis, has transferred to overall status and is advance man for the touring "Tunnel of Love."

Reuben Rabinovitch has recovered from illness and has resumed as pressagent for "West Side Story." **Sol Jacobson** subbed during his absence.

Ed Runkle is house manager of the ANTA Playhouse, N.Y., with **Morton Zolotow**, son of N.Y. Times legit reporter **Sam Zolotow**, as assistant.

Elliot Norton, drama critic of the Boston Record, was in New York last Saturday-Sunday (11-12) to catch four off-Broadway shows: "Heloise," "The Bald Soprano," 'Children of Darkness" and "The Crucible."

Nancy Sykes has become the production assistant to **Robert L. Joseph.**

N.Y. Times drama critic **Brooks Atkinson**, who has a summer home at Durham, N.Y., will be guest speaker this weekend before the local Rotary Club.

A new musical, "Follow That Fellow," with book by **Gore Vidal**, lyrics by **Howard Dietz** and music by **Arthur Schwartz**, is planned for Broadway production next spring by **Saint Subber** and **Paul Feigay.**

Emil Katzka will co-produce "Lovely Star" Good Night" with **Richard W. Krakeur.** Katzka's son, Gabriel, had originally planned to be partnered with Krakeur in the venture.

Robert Montgomery will stage "The General's Other Son," slated for Broadway production by **Courtney Burr** and **Elliott Nugent.**

Jose Ferrer and **Harry Kurnitz** will collaborate on the book for the musical version of Robert E. Sherwood's film, "The Ghost Goes West," planned for future Broadway production by **Jule Styne** and Theatre 200. Ferrer will also double as director of the tuner, which will have music by **David Rose** and lyrics by Styne's son, **Stanley Styne.**

Norman Corwin's dramatization of the Lincoln-Douglas debates, "The Rivalry," will be one of the three **Cheryl Crawford-Joel Schenker** productions to be presented at the Bijou Theatre, N.Y., this season by arrangement with the Actors Studio. **Richard Boone** has been set for the role of Lincoln, which **Raymond Massey** played during an extensive road tour last season.

David Robbins, a producer of documentary films, is planning to produce a musical version of **James Gunn's** short novel, "Wherever You May Be," early next year. **Howard Blankman** and **David Hughes** are working on the book, lyrics and music for the tuner, which will be called "Come Live With Me."

John Allen, an actor and assistant stage manager of "Drink to Me Only," will collaborate with **George Abbott** on the book for "The Jet Propelled Couch" the musical version of **Dr. Robert Linder's** story, "The Fifty-Minute Hour," which was previously adapted for television production by **Stanley Roberts.** The tuner is scheduled for Broadway production next season by **Robert E. Griffith** and **Harold S. Prince**, with Abbott doubling as director.

"Garden District," **Tennessee Williams** dual-bill, opens Oct. 28 at the Ivar Theatre, Hollywood. **Olive Deering** will star and **Herbert Machiz**, who staged the original off-Broadway and the current London versions, will direct. **George Edwards**, Metro production staffer, and **Gene Banks**, KABC-TV producer, will co-produce.

Ned Armstrong reports himself "back in show biz" (he was being literary in interim) and has hooked up with the **Dick Weaver** publicity menage after summering at the Bucks County Playhouse, New Hope, Pa.

Group of ladies calling themselves the Century Club, Inc. (not to be confused with the all-stag Century on W. 43) are consistent buyers of legit tickets in block. Expressing their enthusiasm and appreciation for the legitimate in another way, the gals are throwing a benefit luncheon Oct. 31 at the Commodore Hotel, N.Y., with the proceeds earmarked for the Actors Fund.

Elliott Kozak, formerly with the William Morris office, has joined the **Gus Schirmer Jr.** theatrical agency, Professional Artists Ltd.

Legit pressagent **Betty Lee Hunt** is publicist for the new eastside eatery, Restaurant Brown's, operated by talent agent **Gloria Safier.**

"Two Masks," the overall title of a double bill consisting of two original one-acters by **Louis Lippa**, "Penelope" and "Clytemnestra," will be the initial offering Nov. 10 in a Monday night series of one-acters at the Actors' Playhouse, N. Y.

Joan Larkey, scenic artist on the staff of the Yale Drama School, will design the sets for the series of plays to be presented by the American Academy of Dramatic Arts' Repertory Players in its upcoming tour of civic organizations and schools in the metropolitan area.

The Playrads Dramatic Society of New York's City College will present its semi-annual production in mid-December at an undesignated theatre. The production, under the overall title, "The Quality of Woman," will be made up of three one-acters, Rupert Brooke's "Lithuania," **Johnathan Tree's** "The Fisherman" and **Tennessee Williams'** "Portrait of a Madonna."

George Jenkins is set designer for "Tall Story."

Clarence Derwent has been set as stager for **David Cecil Rosetahl's** "Ideal Husbands?" which the author intends producing on Broadway later this season.

Robert Proctor is composing original music for the upcoming off-Broadway production of "The Hamlet of Stepney Green."

Fred J. Scollay's "Listen to the Quiet," will launch the Blackfriars' Guild season Oct. 27 at the Guild's New York theatre.

"Foenix in Choir," a new play by **Frank Merlin**, is slated for an Oct. 24 opening at the Rita Allen Theatre, N. Y., with the author doubling as director.

"A Family Mishmash," a new Yiddish - American musicomedy starring **Leo Fuchs**, will open next Saturday (18) at the Phyl's Anderson Theatre, N. Y.

Louis L. Lotito, pr[illegible] of City Playhouses, was ele[illegible]resident of the League of N.[illegible]atres at the organization's ann[illegible]membership meeting last Thursday (9). He succeeds producer **Kermit Bloomgarden** in the office. Other officers elected were **Robert Whitehead**, first vice president; **Irene Selznick**, second veepee; **Gilbert Miller**, treasurer, and **Herman Shumlin**, secretary.

Jean Kerr, playwright-wife of N.Y. Herald Tribune drama critic **Walter Kerr**, is expecting her fifth child during the Christmas holiday.

"The Folding Green," by **Howard Moss**, poetry editor of The New Yorker mag, is planned for production this season at the Poets' Theatre, Cambridge, Mass.

International Theatres Arts, Inc., is planning a Broadway production early next February of **N. Peter Dee's** "Papa," which the author will also direct.

The touring edition of "Two for the Seesaw" will be the opening entry Dec. 26 at the Michael Todd Theatre, Chicago.

Michel Saltzman is set designer for "Nice People," the Yiddish-American play, which opens next Saturday (18) at the Downtown National Theatre, N.Y.

Road Nifty; Tallu $26,300 (5), N.H.; Old Vic $70,000, Ferrer $20,500, L.A.; Arden 39½G (7), S.F.; 'Li'l' 31½G, Pitt

The road held sturdy last week, with the majority of shows running at a profitable pace.

A number of entries were again sellout or virtual capacity, in some cases on Theatre Guild-American Theatre Society subscription.

Estimates for Last Week

Parenthetic destgnations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

Two for the Seesaw, Ford's (CD-RS) ($4.98; 1,819; $45,000) (Ruth Roman, Jeffrey Lynn). Opened tour to over $28,300 on Guild subscription.

BOSTON

One More, With Feeling, Shubert (C-T) (1st wk) ($4.95-$4.40; 1,717; $44,500) (Joseph Cotten, Arlene Francis). Opened Oct. 7 to one yes-no (Melvin, Monitor); one no opinion (Doyle, American) and four negative (Durgin, Globe; Hughes, Herald; Maloney, Traveler; Norton, Record); about $26,500 for seven performances. Previous week, $40,800 at the Erlanger, Philly.

Patate, Colonial (C-T) (2d wk) ($4.95-$4.40; 1,590; $35,000) (Tom Ewell). Over $9,800. Previous week, $9,000 for five performances.

Pleasure of His Company, Wilbur (C-T) (1st wk) ($5.50-$4.95; 1,241; $36,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Opened Oct. 6 to two yes-no reviews (Melvin, Monitor; Norton, Record) and four affirmatives (Doyle, American, Durgin, Globe; Hughes, Herald; Maloney, Traveler); nearly $27,200 on Guild subscription. Previous week, $27,200 for five performances at the Shubert, New Haven.

CHICAGO

Auntie Mame, Erlanger (C-RS) (6th wk) ($6.60-$5.50; 1,333; $45,187) (Constance Bennett). Nearly $41,300. Previous week, $39,200.

My Fair Lady, Shubert (MC-RS) (49th wk) ($7; 2,100; $72,979). Almost $65,100. Previous week, $58,500.

CINCINNATI

Romanoff and Juliet, Shubert (C-RS) ($5.09; 2,000; $54,000) (Peter Ustinov). Over $38,700 on Guild subscription. Previous week, $42,200 at the Cass, Detroit.

DALLAS

Music Man, State Fair Music Hall (MC-RS) (10 perfs) ($4.50; 4,120; $150,000). Almost $106,000 for 10 performances. Previous week, $49,700 for a five-performance split between the Philharmonic Auditorium, Los Angeles (three performances), and this house (two performances).

DETROIT

Can-Can, Shubert (MC-RS) (2d wk) ($3.85; 2,050; $48,000) (Genevieve). Nearly $38,000. Previous week, $36,000.

Look Back in Anger, Cass (D-RS) (1st wk) ($4.40; 1,482; $38,500). Almost $15,700. Previous week, $23,100 at the Royal Alexandra, Toronto.

LOS ANGELES

Edwin Booth, Hartford (D-T) (1st wk) ($5.50-$4.95; 1,024; $28,900) (Jose Ferrer). Opened pre-Broadway tour Oct. 7 to one favorable notice (Scheuer, Times), one fair (Carroll, Herald-Express) and three unfavorable (Greene, Examiner; Williams, Mirror News; Redelings, Citizen News); nearly $20,500.

Old Vic, Philharmonic Aud. (Rep-RS) (1st wk) ($5.50-$4.50; 2,670; $75,000). Opened Oct. 6 with "Henry V" (five performances) to five excellent notices (Scheuer, Times; Greene, Examiner; Carroll, Herald-Express; Williams, Mirror News; Montgomery, Citizen News). Ditto for "Twelfth Night," which opened Oct. 10 for three performances; around $70,000. Previous week, $41,500 on "Henry V" at the Curran, Frisco.

NEW HAVEN

Crazy October, Shubert (C-T) (5 perfs) ($4.80; 1,650; $27,200) (Tallulah Bankhead). Almost $26,300 for five performances.

PHILADELPHIA

Comes a Day, Forrest (D-T) (1st wk) ($5.20-$4.80; 1,760; $45,000) (Judith Anderson). Opened Oct. 6 to three pans (Murdock, Inquirer; Gaghan, News; Schier, Bulletin); nearly $14,900. Previous week, $7,900 in five performances at the Playhouse, Wilmington.

Girls in 509, Walnut (C-T) (2d wk) ($4.80; 1,340; $32,000) (Peggy Wood, Imogene Coca). Almost $23,200. Previous week, $20,100.

PITTSBURGH

Li'l Abner, Nixon (MC-RS) ($5.90-$4.95; 1,760; $43,500). Opened legit season here Oct 6 to three favorable notices (Cohen, Post-Gazette; Krug, Sun-Telegraph; Monahan, Press). Over $31,500 on Guild subscription. Previous week, $20,800 for five performances at the Bushnell Auditorium, Hartford.

SAN FRANCISCO

Auntie Mame, Geary (C-RS) (1st wk) ($5.50; 1,550; $45,000) (Eve Arden). Opened Oct. 7 to three affirmative reviews (Knickerbocker, Chronicle; Morton, Examiner; Hall, Call-Bulletin), one inconclusive (Cone, Oakland Tribune) and one negative (Hodel, News); about $39,500 for seven performances. Previous week, $51,000 at the Biltmore, L.A.

Marriage-Go-Round, Alcazar (C-T) (2d wk) ($5.50; 1,147; $39,000) (Charles Boyer, Claudette Colbert). Around $34,000 on Guild subscription. Previous week, overquoted, was $34,000 on subscription.

WASHINGTON

Man in the Dog Suit, National (C-T) (2d wk) ($4.95-$4.40; 1,677; $36,000) (Jessica Tandy, Hume Cronyn). Over $29,100 on Guild subscription. Previous week, $26,800.

SPLIT-WEEKS

Auntie Mame (C-RS) (Sylvia Sidney). Totalled $40,800 for seven performances, as follows: Monday-Wednesday (6-8), Temple, Birmingham, $21,500 for three on Broadway Theatre League subscription; Thursday (9), High School, Tuscaloosa, $6,200 for one; Friday-Saturday (10-11), $13,100 for three. Previous week, $40,100 for seven-performance split.

Diary of Anne Frank (D-RS) (Francis Lederer). Totalled $24,200 for eight performances, as follows: Sunday (5), O'Laughlin, South Bend, $6,200 for two; Monday (6). Orpheum, Springfield, Ill., $1,800 for one; Wednesday (8), KRNT Theatre, Des Moines, $3,000 for one; Thursday-Saturday (9-11), Music Hall, Kansas City, $13,400 for four. Previous week, $23,600 for seven-performance split.

Shakespeare's Ages of Man (DR-RS) (John Gielgud). Totalled $25,800 for eight performances, as follows: Sunday (5), Memorial Aud., Burlington, $3,000 for one; Monday (6), College Aud., Syracuse, $2,500 for one; Tuesday (7), Aud., Rochester, $4,000 for one; Wednesday (8), Glass Center, Corning, N.Y., $1,800 for one; Thursday (9), Chapin Aud., No. Hadley, Mass., $3,000 for one; Friday-Sunday (10-12), Sanders Hall, Cambridge, Mass., $11,500 for three. Previous week, $19,000 for a six-performance split.

Tunnel of Love (C-RS) (Eddie Bracken). Totalled $14,600 for eight performances, as follows: Monday-Wednesday (6-8), Memorial Auditorium, Louisville, $7,800 for four; Thursday-Saturday (9-11), Pabst, Milwaukee, $6,800 for four.

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Once More With Feeling, Nat'l (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
Make a Million, Playhouse (10-23-58).
Patate, Miller (10-28-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Crazy October, Alvin (11-3-58).
George Dillon, Golden (11-4-58).
Comes A Day, Ambassador (11-6-58).
Plume de Ma Tante, Royale (11-11-58).
Shadow of Gunman, Bijou (11-19-58).
Edwin Booth, 46th St. (11-24-58).
Flower Drum Song, St. James (12-1-58).
Gazebo, Lyceum (12-3-58).
Cold Wind & Warm, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
J. B., ANTA (12-11-58).
Whoop-Up, Shubert (12-18-58).
Redhead, 46th St. (2-5-59).
First Impressions, Alvin (2-12-59).
Rivalry, Bijou (2-12-59).

OFF-BROADWAY

Family Reunion, Phoenix (10-20-58).
Golden Six, York (10-25-58).
Laurence Sterne, Sheridan Sq. (10-27-58).
Foenix in Choir, Alice (10-29-58).
Stepney Green, Cricket (10-31-58).
Look Back in Anger, 41st St. (11-2-58).
Diversions, Downtown (11-7-58).
Golem, Orpheum (11-10-58).
Salad Days, Barbizon-Plaza (11-11-58).
Cock-A-Doodle, Carnegie (11-12-58).
Quare Fellow, Circle in Sq. (11-17-58).
Man Who Never Died, Jan Hus (11-18-58).
Of Mice & Men, Provincetown (12-2-58).
I'll Call You, Anderson (2-3-59).

'ROBBINS BALLET U.S.A.' $185,100 GROSS IN N.Y.

"Jerome Robbins Ballet: U.S.A.," which closed last Saturday night (11) at the Alvin Theatre, N.Y., racked up a total gross of $185,100 for the five-and-a-half weeks' run. It just about recouped the $35,000 cost of bringing the production to the U.S. following its initial appearance at Spoleto, Italy, and the Brussels Fair.

The 1,331-seat Alvin had a $6 top evening and $4.80 matinees for the dance engagement. The weekly grosses ranged from $20,000 for the five-performance opening stanza to $35,900 for the fourth.

Dance Review

Roberto Iglesias Ballet

Sol Hurok presentation of Spanish dance company of 20; Stars Iglesias; features Ana Mercedes, Rosario Escudero, Rosario Galan. Dancers: Esperanza Galan, Rosalia Loren, Manola Galan, Charles Vega, Juan Tapia, Carlos Camara, Maria Del Carmen. Singers: Maria Fabregas, Pepe Sekundo. Guitarist, Felix De Utrera; conductor, Silvia Masciarelli; accompanist, Marina Alonzo. Choreography by Iglesias and Guillermo Keys Arenas. At Broadway Theatre, N.Y., opening Oct. 7, '58. $0.00 top.

Spanish dance with a difference, that difference being his personal and virtuosic showmanship and shoemanship, sums up the Roberto Iglesias Ballet Espanol. A lover but no slave of the flamenco, this newcomer to the American bigtime concert stage is first of all an individuality-motivated artist. His own dancing style shows it and his own supporting cast and development of material extend it overall.

The evening is solid with color, entertainment and several audience-has-just-gotta-go-crazy crescendos of sheer sockeroo. The comments of the present reviewer when Iglesias gave his original "sneak" at Carnegie Hall (May 10, 1957) and was promptly "discovered" not only by the critics but by Sol Hurok still apply: *"elemental, dynamic, earthy, sexy . . . marked by special and ardent showmanship."*

At Carnegie the climaxing number, "Soledad Montaya," came last. For the Broadway showcasing it's in the first half to assure boff impact with the reviewers. This is the Gypsy-style "courtship" dance, and, again to quote last year's VARIETY review: *"The crescendo is orgiastic, the girl being artistically brought to a frenzy of desire."* Iglesias joins one of the two twins in his company, Rosario Galan, to create this many-faceted, shimmering study in passion.

For his present next-to-closing the star partners with the Argentinian, Ana Mercedes, in an absolutely sensational point-and-heels executed to equestrian motif. Here, as in earlier examplings, Iglesias demonstrates his amazing, seldom equalled "trembling control" and it is a stunning tribute to Senorita Mercedes that she keep up all the way.

Necessarily the evening varies from the half-dozen peaks to the diverting but necessarily lesser "filler." The stylized Mexican comedy interlude of Esperanza Galan and Antonio Espanol is expected to earn and does earn and give an encore. Rosario Escudero worthily supports the sheer flamenco dance technique in solo.

Provocatively, Iglesias not only improvises his material, loosely derivative from sullen, Spanish and gayer Latin sources, but has been wide-ranging in his selection of talent. While the Galan twins and their brother Manola are, like Rosalia Lorca, Juan Tapia and Carlos Vega, from Spain, Maria Del Carmen comes from the Ballets de Puerto Rico, the guitarist Felix De Utrera from the Canary Islands and the conductor, Silvio Masciarelli, like Senorita Mercedes, from Argentina. Special note may perhaps be taken of Carlos Camara, so-called, a Spanish dancer out of New York's High School of Performing Arts, down 46th St. from the VARIETY office. If that suggests that "Spaniards" are nowadays pretty universal, Iglesias himself was born in Guatemala, educated in Mexico, trained in San Francisco and enjoys U.S. citizenship.

At Cargegie the company had only piano accompaniment. For the Sol Hurok (born in Russia) N.Y. showing there's an orchestra. It seemed a little under-rehearsed opening night but improved. The musical support includes Maria Fabregas and Pepe Segundo plus Marina Alonso on the piano beside the important guitar of Utrera. Some 20 persons constitute the company.

Present bookings amount to 12 weeks with a probable return engagement for Broadway thereafter. It is a safe bet that notices and money will be good everywhere. The break-in week for Broadway as part of Hurok's 1958-59 "festival" is a sellout. *Land.*

B'way Strong; 'Drink' $21,600 in 6, 'Goldilocks' $37,700 (5), 'Angel' 31G, 'Poet' $42,200, 'Visit' 32G, 'Say' 46½G

Broadway was solid again last week, as business jumped for practically all shows. There were only 14 entries on tap, of which two were newcomers. The number of sellouts spread to five, including "My Fair Lady," "Music Man," "Sunrise at Campobello," "Touch of the Poet" and "Two for the Seesaw."

The production roster this week climbs to 17 with the addition of the French Theatre National Populaire. "World of Suzie Wong" and "Girls in 509."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Drama Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (95th wk; 756 p) ($8.05; 1,453; $58,101) (Judy Holliday). Over $57,600. Previous week, $55,400.

Dark at the Top of the Stairs, Music Box (D) (45th wk; 356 p) ($5.75-$6.90; 1,010; $33,000). Over $27,600. Previous week, $25,600.

Drink to Me Only, 54th St. (C) (1st wk; 5 p) ($5.75; 1,218; $36,000) Opened last Wednesday (8) to unanimous nays (Aston, World Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post; Whittaker, Herald Tribune); almost $21,600 for first five performances and a partial preview.

Goldilocks, Lunt-Fontanne (MC) ($9.90; 1,402; $68,843) (Don Ameche). Over $37,700 for first performance and four previews. (See separate story for critical reaction.)

Jamaica, Imperial (MC) (44th wk; 348 p) ($8.35; 1.427; $63.000) (Lena Horne, Ricardo Montalban). Over $50,700. Previous week, $48,300.

Look Homeward, Angel, Barrymore (D) (46th wk; 364 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Almost $31,000. Previous week, $26,100.

Music Man, Majestic (MC) (43d wk; 340 p) ($8.05; 1,626; $68,658) (Robert Preston). Another $69,300.

My Fair Lady, Hellinger (MC) (135th wk; 1,075 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Say Darling, ANTA (MD) (28th wk; 220 p) ($7.50; 1.185; $50,460) (David Wayne). Nearly $46,500. Previous week, $43,000. Moves Dec. 1 or Dec. 8 to the Beck.

Sunrise at Campobello, Cort (D) 37th wk; 292 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Over $38,300. Previous week, $37,700.

Touch of the Poet, Hayes (D) (2nd wk; 12 p) ($7.50; 1,139; $43,067) (Helen Hayes, Eric Portman, Betty Field, Kim Stanley). Almost $42,200. Previous week, $33,600 for first four performances and three previews.

Two for the Seesaw, Booth (CD) (39th wk; 308 p) ($6.90; 780; $31,700) (Dana Andrews). Over $31,900. Previous week, $31,700.

Visit, Morosco (D) (17th wk; 133 p) ($6.90; 946; $37,500) (Alfred Lunt, Lynn Fontanne). Nearly $32,000. Previous week, $30,700.

West Side Story, Winter Garden (MD) (55th wk; 436 p) ($8.05; 1,404; $63,203). Over $52,200. Previous week, $49,100.

Opened This Week

Theatre National Populaire, Broadway (Rep) ($6 ;1,900; $59,000). S. Hurok presentation, under the auspicies of the French government; opened last night (Tues.) for three-week stand.

World of Suzie Wong, Broadhurst (D) ($6.90; 1,214; $46,500) David Merrick, Seven Arts Production, Inc. & Mansfield Productions presentation of Paul Osborn dramatization of novel by Richard Mason; opened last night (Tues.).

Girls in 509, Belasco (C) ($5.75-$6.90; 1,037; $33,000) (Peggy Wood, Imogene Coca). Alfred de Liagre Jr. presentation of Howard Teichmann play; opens tonight (Wed.).

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58); closes Nov. 9.

Crucible, Martinique (3-11-58).

Deathwatch, Theatre East (10-9-58).

Heloise, Gate (9-24-58).

Ionesco Plays, Sullivan St. (6-3-58).

Ivanov, Renata (10-7-58).

Playboy of the Western World, Tara (5-8-58).

Threepenny Opera, deLys (9-20-55).

Ulysses, Rooftop (6-5-58).

Closed Last Week

American Mime, Orpheum (9-23-58; closed last Saturday (11).

Lulu, 4th St. (9-29-58); closed last Sunday (12).

Touring Shows

(Oct. 13–26)

Auntie Mame (Eve Arden)—Geary, S.F. (13-25).

Auntie Mame (Constance Bennett)—Erlanger, Chi (continues indefinitely).

Auntie Mame (Sylvia Sidney)—Municipal, New Orleans (13-19); City Aud., Beaumont, Tex. (20); Municipal, San Angelo, Tex. (22-23); Lubbock (Tex.) Aud. (24-25).

Can-Can (Genevieve)—Warner, Erie, Pa. (13-14); Lafayette, Buffalo (15-17); Civic Aud., Syracuse (18); Shubert, N.H. (20-25).

Candide—Duke U., Durham, N.C. (14); Aycock Aud., Greensboro, N.C. (15); Wake Forest College, Winston-Salem, N.C. (16); Maryville (Tenn.) College (17); Tennessee A&I U, Nashville (18); Tower, Atlanta (19); Polytech, Auburn, Ala. (20); U. of Fla., Gainesville (21); Fla. State U., Tallahassee (22); U. of Alabama, Tuscaloosa (23); Municipal Aud., Pensacola, Fla. (25).

Comes a Day (tryout) (Judith Anderson)—Forrest, Philly (13-18); Colonial, Boston (20-25) (Reviewed in VARIETY, Oct. 8, '58).

Crazy October (tryout) (Tallulah Bankhead)—Shubert, Wash. (13-25).

Diary of Anne Frank—Music Hall, Omaha (13); Kansas State College Aud., Emporia (14); Arcadia, Wichita (16-17); H.S. Aud., Topeka (18); Pershing Municipal Aud., Lincoln, Neb. (20); Orpheum, Sioux City, Ia. (21); Municipal Aud., St. Paul (22-23); H.S. Aud., Ames, Ia. (24); Shrine Aud., Davenport, Ia. (25); Wisconsin Union, Madison (26).

Edwin Booth (tryout) (Jose Ferrer)—Hartford, L.A. (13-25).

Epitaph for George Dillon (tryout)—Ford's Balto (13-18); Warren, Atlantic City (20-25).

La Plume de ma Tante (tryout)—Forrest, Philly (21-25).

Li'l Abner—Hartman, Columbus (13-15); Memorial, L'ville (16-18); KRNT, Des Moines (20-22); Paramount, Omaha (23-25).

Look Back in Anger—Cass, Det. (13-18); Victory, Dayton (20-22); Hartman, Col. (23-25).

Man in the Dog Suit (tryout) (Jessica Tandy, Hume Cronyn)—Walnut, Philly (13-25) (Reviewed in VARIETY, Oct. 1, '58).

Marriage-Go-Round (tryout) (Charles Boyer, Claudette Colbert)—Locust, Philly (15-25) (Reviewed in VARIETY, Oct. 1, '58).

Music Man (2d Co.)—State Fair Music Hall, Dallas (13-18); Curran, S.F. (20-25).

My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).

Old Vic—Philharmonic Aud., L.A. (13-18); State Fair Music Hall, Dallas (21-26).

Once More With Feeling (tryout) (Joseph Cotten, Arlene Francis)—Shubert, Boston (13-18, moves to N.Y.) (Reviewed in VARIETY, Sept. 24, '58).

Patate (tryout) (Tom Ewell)—Warren, Atlantic City (13-18, moves to N.Y. for a week of rehearsals) (Reviewed in VARIETY, Oct. 1, '58).

Pleasure of His Company (tryout) (Cyril Richard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel)—Wilbur, Bost. (13-18, moves to N.Y.) (Reviewed in VARIETY, Oct. 8, '58).

Romanoff and Juliet (Peter Ustinoff)—National, Wash. (13-25).

Shakespeare's Ages of Man (John Gielgud)—King, Lancaster, Pa. (13); Memorial Aud., Athens, O. (15); Gray Chapel, Delaware, O. (16); John Carroll Aud., Cleve. (17); Schwab Aud., Univ. Park, Pa. (18); Masonic Temple, Det. (19); Warriner Aud., Mt. Pleasant, Mich. (20); Hill Aud., Ann Arbor (21); Gobin Church, Greencastle, Ind. (22); Perr Hall, Decatur, Ga. (23); Hall of Music, Lafayette, Ind. (24); Goodman Memorial, Chi (25); New H.S. Aud., Downers Grove, Ill. (26).

Sunrise at Campobello (2d Co.) (Leif Erickson)—Plymouth, Wilmington (13-18); Nixon, Pitt (20-25).

Third Best Sport (tryout) (Celeste Holm)—Community, Hershey, Pa. (17-18); Cass, Det. (20-25).

Tunnel of Love (Eddie Bracken)—Blackstone, Chi (13-25).

Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Nixon, Pitt (13-18); Manna, Cleve (20-25).

Casting

BROADWAY

Dark at the Top of the Stairs: George L. Smith (succeeded Pat Hingle).

Whoop-Up: Jackie Warner, Bobby Shields, Wallace Rooney.

Rashomon: Oscar Homolka, Angna Enters.

Disenchanted: John Cypher, Henry Beckman.

Third Best Sport: William Prince, Judson Laire, Parker McCormack.

OFF-BROADWAY

Foenix in Choir: Nat Burns, David Hooks, Dan Morgan, Constance Conrad, Elmarie Wendel, Ral Saunders.

Diversions: Tom Molinaro, Aline Brown, Gubi Mann, Peter Feldman, Nancy Dussault, Sy Young.

Crucible: Neil Burnside (succeeded Sybil White).

Time of the Cuckoo: Reva Rose, Louis Giraci, Justine Johnston, Garry Phillips, Richard Carafa.

Man Who Never Died: Ferdi Hoffman, Earl Rowe, Richard Ward, John Kellog, John Graham, Joe Callaway, Dick Farmer, Jack Wilson.

Of Mice and Men: Jo Sullivan.

OVERSEAS

West Side Story (London): George Chakiris, Eddie Roll, Tony Mordente, Sylvia Tysick, Ed Verso.

Off-Broadway Reviews

Ivanov

Daniel Hineck, in association with Harlin Quist, revival of four-act tragedy by Anton Chekhov, as translated by Elisaveta Fen. Features Paul Stevens, Jacqueline Brookes, Jack Bittner, Sada Thompson, Roberts Blossom, Anne Fielding, Albert Quinton, Marian Reardon, Harlin Quist, Mary Van Fleet, James Goldsmith. Staged by William Ball; settings and lighting, Will Steven Armstrong; costumes, Poppy Lagodmos. At Renata Theatre, N.Y., Oct. 8, '58; $3.60 top ($ 50 opening).

Cas.. Paul Stevens, Jack Bittner, Jacqueline Brookes, Roberts Blossom, Harlin Quist, Sada Thompson, Mary Van Fleet, Ezra Howard, James Goldsmith, George Barry, Marian Reardon, Albert Quinton, Anne Fielding, Phil Jacobus, Claude Woolman, Yafa Lerner, Hugh Whitfield, Vivian Neuberg, Robert Diehl, Joan Kugell.

The revival at the Renata Theatre of Anton Chekhov's first important full-length play is an admirable addition to the burgeoning off-Broadway season. Among the finely-drawn production's virtues is its revelation of the Russian playwright in process. For "Ivanov," like its more eminent successors, is an introspective study of a group of late 19th century Russians who are living lives of quiet desperation.

A Chekhov contemporary, the director Nemiorvitch - Dantchenko, considered "Ivanov" as "merely a rough draft for an excellent play." It is a credit to those involved with this revival that it seems something more than that. To a large extent, virtues have been exploited to gloss over weaknesses, and although the production notably austere, room has been allowed for temper and passion.

Much of the credit must go to director William Ball, who has attended to minutest detail without losing sight of essential rhythms and fervors. From the careful timing of a book's closing to the fearsome moment when the distracted husband shouts at his tubercular wife that she is about to die, Ball has made each instant meaningful to itself and to the total effect.

The large cast is paced by shrewdly-wrought performances by the principals. As the husband of the title role who cannot find himself in life, Paul Stevens has asceticism as a man of intellect, and robust temperament when the civilized veneer has been scraped away. As his doomed wife, Jacqueline Brookes again reveals herself an actress of presence, fine sensitivity and sure instinct. To her small but crucial role, she brings a scope that dominates the play.

As a petty official who is also a victimized husband and tender father, Albert Quinton has excellent humor and definition. Roberts Blossom, though palpably not aged 62 behind the white whiskers, is quaintly pathetic as an impoverished count, Harlin Quist's earnestness as the wife's physician doesn't quite save him from being victimized by the part's single-track thought, while Sada Thompson is pert and coy as a wealthy, title-seeking spinster.

As a steward of the estate, Jack Bittner cavorts with a forced zest that is at odds with the basic mood. Less transparently, Anne Fielding has similar difficulty as the councilman's daughter whose determination to marry the widowed Ivanov forces the play's unhappy denouement.

Will Steven Armstrong's two sets make superior use of the small stage, and first-rate design, while his lighting has carefully enhanced the play's fluctuating moods. Elisaveta Fens' translation is unobtrusively colloquial, while producer Daniel Hineck, and his associate, actor Quist, rate nods for their discernment in making this seminal Chekhov locally available.

Geor.

Deathwatch

Garen, Greene & Smith presentation of two-act tragedy by Jean Genet. Staged by Leo Garen; setting, Jack Youngerman; music, David Amram. At Theatre East, N. Y., Oct. 9, '58; $4.05 top ($5 opening).

Cast: Vic Morrow, George Maharis, Harold Scott, Stefan Gierasch.

Jean Genet is one of the current crop of cryptic French playwrights whose apparent whim is to keep audiences guessing. The faet that Genet has done considerable time in prison has evidently been useful in providing source material for his harrowing tragedy, "Deathwatch," which takes place in a cell.

In this brief two-act play, the author is either saying something important that he wishes to be ferreted out, or he has penned a literary exercise on the misfortunes of incarceration. At a guess, he seems to think that man is an inconsequential creature, a victim of circumstances he cannot possibly control, and that his instincts are inherently evil.

If this is not the import of his play, however, that Genet is telling the short chronicle of three mis-mated cellmates. One is guillotine-bound and concerned about the fidelity of his girl on the outside. Another is in a torment of anguished loneliness and inadequately, and yearns for the solace of friendship and love, even within this crawling cell. The third is a sadistic homosexual whose loose-tongued taunting leads to his murder.

In the small confines of Theatre East, the fighting, scratching, pawing and grovelling is virtually in the audience's collective lap. Similarly, the hatred infesting Genet's violent tract spews itself into the mind with vindictive precision. That it is distasteful is hardly a fault, but that it seems relatively unimportant is well-nigh fatal.

Vic Morrow and George Maharis are the two convicts who could find a common bond in each other but are separated by the gulf of suspicion, distrust and loathing. Harold Scott has the tasteless part of the Negro catalyst who makes life for all three a living hell. Each has the vigor, spit and tension required by the play, with Maharis bringing the intellectual content into sharpest focus.

As the guard, Stefan Gierasch draws a self-consciously mannered portrait that occasionally has the distinction of being inaudible 12 feet away. Leo Garen has provided unsparingly naturalistic staging, while even the bluish-red theatre exit light adds to the eeriness of this verminous study in pessimism.

Geor.

Light Up the Sky

Equity Library Theatre, Inc. revilal of three-act comedy by Moss Hart. Staging, Jerry Adler; setting, Bill Ritman; lighting, Hugh E. Lester. At Lenox Hill Playhouse, N.Y., Oct. 11, '58; admission by contribution.

Cast: Nancy Lester, Harvey Korman, Carol Southard, Brent Sargent, Peggy Fenn, Jim Dimitri, Salem Ludwig, Gil Fields, Julie Christy, Richard Marr, Don Burns, Vincent J. D'Anca, Andrew Lawrance.

Whatever Equity Library Theatre may or may not achieve during its 15-play fifteenth season, it has set itself a high standard with its opening bill, a sparkling revival of Moss Hart's "Light Up the Sky." Since ELT is a showcase for Actor's Equity members, it might seem unnecessary to call this production professional, yet it is one of the most thoroughly pro jobs to turn up at Lenox Hill Playhouse in recent years. Jerry Adler's staging is expertly slick, his casting has been sound and he has wrought, with his company's exuberant help, a revival of this comedy ode to show business that deserves longevity beyond its East 70th St. seven-performance stand.

Particularly outstanding in the sharp cast are Salem Ludwig, as the bellicose producer who emerges from every sewer dripping with honey, and Jim Dimitri as the youthfully impressionable playwright who learns about show people the hard way. The performances of these two proficient actors are remarkably instructive by contrast, Ludwig's for its free-swinging attack, Dimitri's for its deceptive simplicity.

Among the distaffers, Julie Christy, as the star actress, draws an observant portrait of temperament at work. As her hard-bitten mother, Peggy Fenn is acidulously brittle, while Carol Southard, as the producer's flashy wife, capitalizes on the sardonic relationship between a mismatched couple who were made for each other.

In support, Nancy Lester is attractively direct as the secretary, Harvey Korman keeps the off-beat humor implicit in the director's character under control, while Brent Sargent as a successful author, Richard Marr as the actress' husband, and Andrew Lawrence as a star-bedazzled Shriner make significant contributions to the production's high standards.

Bill Ritman's solid setting of a Boston theatrical hotel suite is another positive contribution to the re-lighting of Lenox Hill.

Geor.

TNP Skeds 3 at MIT

Cambridge, Mass., Oct. 14.

The Theatre National Populaire will give three performances Nov. 8-9 at Kresge Auditorium, Mass. Inst of Technology, under the auspices of the Cambridge Drama Festival. The French group's repertory will include "Lorenzaccio," by Musset; "L'Amour" by Marivaux; "Marie Tudor," by Hugo; "Don Juan," by Moliere, and "Le Cid," by Corneille, all in French.

The TNP Troupe, headed by Jean Vilar, includes Maria Casares, Alain Cuny, Gerard Philipe, and Daniel Sorano. The U.S. tour is under the management of S. Hurok.

ANN TODD BEATEN UP; VIVIEN LEIGH RETURNS

London, Oct. 14.

Vivien Leigh returned ahead of schedule last Thursday night (9) to the cast of "Duel of Angels," at the Apollo Theatre. She had previously been due back last night (Mon.), after a week's holiday in Italy.

The actress moved up her return to the Jean Giraudoux-Christopher Fry comedy upon learning that her costar, Ann Todd, will be out of the cast several days longer because of injuries received last week when she was assaulted by thugs armed with coshes (blackjacks) at Brighton, where she was vacationing.

Sylvia Kay subbed for Miss Leigh and Sally Home is appearing in place of Miss Todd, who recently took over the costarring role from Claire Bloom.

Opera Review

The Silent Woman

N.Y. City Opera Co. presentation of three-act opera based on a Ben Jonson comedy; music, Richard Strauss; adaptation, Stefan Zweig; translation, Herbert Bedford; conductor, Peter Herman Adler; staging, Margaret Webster; setting end costumes, Andreas Nomikos; makeup, Michael Arshansky; chorus master, Gino Smart. At N.Y. City Center, Oct. 7, '58; $3.80 top.

Housekeeper .... Ruth Kobart
Barber .... Paul Ukena
Sir Morosus Blunt .... Herbert Beattie
His Nephew .... John Alexander
Company Singers ..... Arnold Voketaitis, Arthur Newman, Joshua Hecht, Jacquelynne Moody, Regina Sarfaty, Joan Carroll

Others: Edson Hoel, John Dennison, William Zakariasen, Peter Sliker, George Del Monte, Marshall Stone.

If the opening night performance of "The Silent Woman" is anything to go by, the N.Y. City Opera is in fine fettle for its fall semester at the City Center. The American premiere of this Richard Strauss opera has been made a rollicking occasion, with conductor Peter Herman Adler, stage director Margaret Webster, the singers and orchestra combining to let the town know that, whatever its past woes, this is not an opera company to be discounted.

Stefan Zweig adapted the Ben Jonson play into German a couple of decades ago and the modified story has become the framework for ingratiating Strauss. To make the premiere here thoroughly American, however, the opera has been sung in English, in a translation by Herbert Bedford from Zweig's German text.

The original conceit of the ancient man of wealth who craves a young, but silent, wife, has been used by Zweig to introduce a troupe of itinerant singers into the venerable one's household. The jest concerns the mock marriage of the nephew's wife to the quiet-craving retired admiral, the girl's subsequent "plotted" shrewishness, a "divorce" and subsequent revelation of the truth.

A slight difficulty of the adaptation is a conflict in mood. The old man has been made understandably pathetic, so much so that the girl feels genuinely sorry for him. So does the audience, which has been led into farce. Japery and sentiment seldom blend well.

But Strauss was feeling felicitous when he composed this opera. More successfully than the story, he has contrasted rambunctiousness with tenderness, and throughout his score there is a useful touch of mockery. Adler's conducting at the Center has been perceptive and his melding of orchestra and voice has served Strauss excellently.

Miss Webster, a familiar hand with Elizabethan staging, has infused vigor, style and feeling into the visual production, and she has elicited from the performers a relaxed comic flair. In rehearsal it was necessary for her to do some tampering with phrasings that just wouldn't fit, but the end result is harmonious flow.

Herbert Beattie uses a good crusty voice as the old admiral, Joan Carroll's vivacious soprano, coupled with a nice sense of mood, enables her to make the "bride" unhackeyed and charming. Paul Ukena, as the barber who plots the inner play, is bustlingly alert as he patters his zany role, and the Center's familiar romantic tenor, John Alexander, is in spirited voice as the legacy-interested nephew.

Andreas Nomikos has provided a light-hearted setting, before which the entire company gives evidence of having a fine time in a capital romp. Not coincidentally, the results are infectious. *Geor.*

Jay Blackton is musical conductor of "Redhead."

Shows Out of Town

Continued from page 70

Edwin Booth

flowingly constructed, but these also show the essential story movement. Ferrer's staging on the exciting Zvi Geyra set produces scenes that are visually inspiring, but more like tableaux, as graphically lighted by Geyra.

Booth is painted as a fated man, the actor who craved love but relinquished it for the foot-loose existence inherent in the theatre. He lived under the shadow of his actor father and the madman his father became, and he turned to alcohol when there was little else to grasp. New York drama critic William Winter, vividly portrayed by Lorne Greene, provides the narrative passages, and Ferrer follows through to portray them. The most effective sequence involves the effects of President Lincoln's assassination by Edwin's brother, John Wilkes Booth.

Ferrer switches smoothly from Booth the man to Booth the actor and is convincing whether with subtleties or grandiose elocution. In addition to Greene's fine performance, there is a fiery one by Richard Waring as notorious murderer-brother and a moving one by Jan Keith as Junius Brutus Booth, the father.

Lois Smith, as Edwin's wife, Mary Devlin, is sensitive and tender, better as the woman than the actress. Marion Ross is excellent as Asia, the sister, turning in a brief but moving portrayal. Stephen Franken, playing Booth as a boy, is very good, as are Sydney Smith, as brother Junius, and Patricia Kane, as Edwin's daughter.

Costumes, an artistic assist to the play, are faithfully and tastefully created by Edith Head.

Ron.

Twelfth Night

Los Angeles, Oct. 10.

Old Vic Trust Ltd. & Arts Council of Great Britain presentation (under management of S. Hurok) of Old Vic Co. revival of two-act comedy by William Shakespeare; staging, Michael Benthall; decor and costumes, Desmond Heeley; musical arrangements, Gordon Jacob. Features John Neville, Barbara Jefford, Richard Wordsworth, Dudley Jones, John Humphry, Joss Ackland, Gerald Harper, Jane Downs, Judi Dench. At Philharmonic Aud., Los Angeles, Oct. 10, '58; $5.50 top.

Orsino .... John Humphry
Curio .... Thomas Johnston
Valentine .... Peter Cellier
Viola .... Barbara Jefford
Sea Captain .... David Gardner
Sir Toby Belch .... Joss Ackland
Maria .... Judi Dench
Sir Andrew Aguecheek ... John Neville
Clown .... Dudley Jones
Olivia .... Jane Downs
Malvolio .... Richard Wordsworth
Sebastian .... Gerald Harper
Antonio .... Oliver Neville
Fabian .... James Culliford
Page to Olivia .... Simon Fraser
Officers. Harold Innocent, James Mellor
Priest .... John Gay
Others.... Peggy Butt, Ursula Jenkins, Michael Culver, Peter Hodgson, Dyson Lovell, James Mellor, Crispian Woodgate

The Old Vic is playing a rollicking "Twelfth Night" into a flawless, zestful production, second in the troupe's three Philharmonic selections. Set before a single arbor and quickened into two flowing acts, the revival is a triumph of zany buffoonery, most effective in the hands of John Neville as Sir Andrew Aguecheek and in the direction of Michael Benthall. Once past the initial scenes of exposition, the action is painlessly clear, so the show should be as enjoyable to the unfamiliar as to the Shakespeare addicts.

Barbara Jefford is impressive and poignant as Viola, and Neville gives a witty, sensitive performance as Aguecheek. There are also excellent portrayals by Jess Ackland as Toby Belch, Dudley Jones as Feste, Jane Downs as Olivia, Richard Wordsworth as her steward, John Humphrey as the duke, Judi Dench as Olivia's maid, Gerald Harper as Sebastian nad James Culliford as Fabian.

Decor and costumes by Desmond Heeley and musical arrangemens by Gordon Jacob add to the illusion.

Ron.

Two for the Seesaw

Baltimore, Oct. 6.

Fred Coe production of three-act comedy-drama by William Gibson. Staging, Arthur Fenn; settings and lighting, George Jenkins; costumes, Virginia Volland. Stars Ruth Roman, Jeffrey Lynn. At Ford's Theatre, Baltimore, Oct. 6, '58; $4.95 top.

Gittel Mosca .... Ruth Roman
Jerry Ryan .... Jeffrey Lynn

What Anne Bancroft did for the Broadway production of this William Gibson hit, Ruth Roman does for the road company. The screen actress is a surprise and delight as the Bronx girl with too much heart and not enough judgment. Except for an opening night incident when she had an uncontrollable cough and couldn't find her voice, the star was expressively brash, uncomprehending, sincere and then wise as the girl who doesn't know what she wants out of life or how to go about it.

Jeffrey Lynn is limited by the less colorful part, but he manages to do well by the attorney from Omaha who finds in the New York girl not only an escape from loneliness, but also a balancing influence in his life. In sum, this touring production stacks up as a money-maker, with Miss Roman the major draw.

Li'l Abner

Broadway Theatre Alliance presentation of Lee Guber-Frank Ford-Shelly Cross (in association with Norman Panama, Melvin Frank & Michael Kidd) production of two-act musical comedy; book, Panama and Frank, based on comic-strip characters of Al Capp; lyrics, Johnny Mercer; music, Gene de Paul. Overall staging, Lawrence Kasha, and choreography, George and Christy Reeder, based on original direction and choreography by Kidd; musical direction, Phil Ingalls; scenery and lighting, William and Jean Eckart; musical supervision, Salvatore Dell'Isola; orchestrations, Philip Lang; dance music arrangements, Genevieve Pitot. Features Patricia Northrop, Robert Kaye, Henry Norell, Dean Dittman, Charlotte Nolan, Sammy Smith, Don Potter, Peter Costanza, Norman Kessler. At Nixon Theatre, Pittsburgh, Oct. 6, '58; $5.90 top.

Lonesome Polecat .... Bob Becker
Hairless Joe .... John Pero
Romeo Scragg .... Mark Ross
Clem Scragg .... Chuck Arnett
Alf Scragg .... Allan Charlet
Moonbeam McSwine ...... Margo DeBarr
Marryin' Sam .... Dean Dittman
Earthquake McGoon..... Peter Costanza
Daisy Mae .... Patricia Northrop
Pappy Yokum .... Don Potter
Mammy Yokum .... Charlotte Nolan
Li'l Abner .... Robert Kaye
Cronies...... Mark Ross, Chuck Arnett, Herb Giron, Allan Charlet, John Pero
Mayor Dawgmeat .... Jay Gerber
Senator Phogbond .... Sammy Smith
Government Man .... Duane Bodin
Available Jones .... Duane Bodin
Stupefyin' Jones .... Ginny Gan
Colonel .... Dick Keller
President .... Jay Gerber
General Bullmose .... Henry Norell
Secretaries...... John Pera, Mark Ross, Leslie Guinn
Appasionata Von Climax. Norm Kessler
Evil Eye Fleagle .... Duane Bodin
Dr. Finsdale .... Jay Gerber
Dr. Smithborn .... Mark Moss
Dr. Krogmeyer .... John Pero
Dr. Schliefitz .... Allan Charlet
State Department Man....Allan Charlet
Wives Ellen Fluhr, Jean Ann Einwick, Margo DeBarr, Dolores Bagley
Butler .... Charles Floyd

Others: Andrew Mass, Konstantin Moskalengo, Nick Siggelakis, Vern Weaver, Dolores Bayley, Jean Bledsoe, Joan Coddington, Barbara Creed, Margo DeBarr, Jean Ann Einwick, Ellen Fluhr, Ginny Gan, Priscilla Morrow, Jayme Mylroie, Chuck Arnett, Bob Becker, Duane Bodin, Allan Charlet, Charles Floyd, Jay Gerber, Herb Giron, Leslie Guinn, Thomas Hester, John Pero, Mark Ross.

Summer theatre operators Lee Guber, Frank Ford and Shelly Gross have put together a more than respectable bus-and-truck touring production of "Li'l Abner," the Broadway musical hit based on the Al Capp comic strip. They've spent money and the show looks it. The costumes and sets are fresh and bright, and the general atmosphere is professional.

Just as in the Broadway original, the dancing remains the long suit. George and Christy Meeder, who duplicated the original Michael Kidd choreography, have done a first-rate job, and the ballets, especially the Sadie Hawkins high spot, are fast and flashy, altogether satisfactory counterparts of the Kidd craftsmanship.

For the lead, Robert Kaye, fits the part like a custom-made glove. He's big, gangling, good-natured and friendly, with a nice voice, a pleasant manner and the air of having stepped right out of Al Capp's inkwell. Patricia Northrop is first-rate as Daisy Mae, too, all peaches and cream, but handicapped somewhat vocally opening night by a bad cold. However, she'll do, with plenty to spare. Among the lower echelons, Charlotte Nolan as Mammy Yokum and Henry Norell as General Bullmoose are by far the best. Dean Dittman should be an okay Marryin' Sam just as soon as some of his coyness wears off—or it could be nervousness.

There are certain vocal weaknesses which need repair. For instance, one of the best lyrics in the show, the satirical "Oh, Happy Day," is practically lost in the male quartet that's currently doing the numbers. But on the whole, the road version is an okay offspring, and the boys who put "Li'l Abner" together so industriously on Broadway won't be ashamed of it either.

Cohen.

Dallas Opera-AGMA Pact

Dallas, Oct. 14.

A two-year contract has been negotiated between the Dallas Civic Opera and the American Guild of Musical Artists.

AGMA board of directors has voted its approval of the contract, according to word received by Lawrence Kelly, general manager of the opera company from Hy Faine, union's national, secretary in New York.

"this attraction certainly going places!"

BAMBI LINN
AND
ROD ALEXANDER
Dance Jubilee

NORTH SHORE
CIVIC MUSIC ASSOCIATION
LYNN, MASS.

September 30, 1958

Mr. F. C. Schang
Columbia Artists Management, Inc.
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New York 19, New York

Dear Mr. Schang,

Last night we opened our 1958-59 Civic Music Association concert series with the first performance on any stage of DANCE JUBILEE, starring Bambi Linn and Rod Alexander. And what an opening! Both for them and for us! It was truly a "world premiere", because this show is certainly going places!

Our audience of 1800 persons was overwhelmed by the gaiety, speed, color, youth, tunefulness, variety and originality of the production. We were entranced by the graceful vitality and precision of this amazingly versatile company of dancers, singers, and musicians headed by that incomparable team of Linn and Alexander.

Being a capsule history of American song-and-dance as it has developed in vaudeville and musical comedy, this show has a most delightful quality of nostalgia which is not sad, but which is young, joyous, at times extremely funny, and always beautiful. A rare accomplishment.

We feel that we were the most favored audience in America last night. Your organization deserves a vote of thanks for making possible the appearance (in communities like ours) of a production of such scope and quality.

Cordially yours,

Harold Power

Harold Power
(President North Shore
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'Goldilocks' Mixed Press

Continued from page 71

Coleman, Mirror. (In his own dramatic criticism, Kerr has always been a forthright commentator on a show's staging. This has been a facet of his work that has tended to net him respect, if occasionally individual resentment, in the legit profession.)

"Walter Kerr has been wise in pacing the frolic with the speed of a hungry steed on the way to the oats in his stable. That's all to the good," was Coleman's comment. Said Atkinson, "Acting as his own director, Kerr has everything organized and has established a lively pace. But, like the book, the direction is not vigorous or versatile."

The two favorable reactions to "Goldilocks" were from John Chapman, of the N. Y. Daily News, and Coleman. While Chapman shied away from the staging issue, everything else impressed him "as a funny musical comedy, and they don't hardly make them no more." Coleman said that, while "no gem of a show," he found it "in the black in our ledger."

Despite extra time available to them due to the Saturday opening, two reviewers had difficulty reaching a definitive conclusion for their readers. Frank Aston, of the N. Y. World-Telegram, allowed that, "Its parts surpass the whole" and "it never develops a personality of its own." However, he registered no specific opinions about the book, staging or lyrics, although the Kerrs provided "thickets of witticisms."

Herbert Whittaker, of the Toronto Globe & Mail, who's guesting on the Tribune during Kerr's absence, turned in a "yes-no" summary. He wrote that the show, "although admittedly dislocated at times in book, sounds and looks like a big Broadway musical."

Richard Watts, of the N. Y. Post, and John McClain, of the N. Y. Journal-American, both admitted that this was a task they'd rather duck After an outspoken "No" review, Watts wound up, "I hate to be so sullen about 'Goldilocks'."

McClain's notice started: "Here is a time when I wish I had realized my childhood ambition of becoming a soda jerk (Shouts from the balcony: 'Well, you're half-way home.') For then I would not be faced with the chore of reviewing 'Goldilocks'."

Atkinson opened his review with a succinct paragraph: "'Goldilocks' is a bountiful, handsome musical comedy with an uninteresting book." His closer recapped with, "Apart from the spectacle and the music, 'Goldilocks' is an unexciting show." (In some quarters it was immediately intimated that perhaps Atkinson was leaning over backward to prove his incorruptibility, so apparently a critic can't win whatever the circumstances.)

Ironically, Atkinson's review brought another verbal spitball barrage from Richard Kollmar, the occasional legit producer who, with his wife, columinst-television performer Dorothy Kilgallen, conducts an over-the-coffee-cups gab series weekday mornings on WOR, New York. With Miss Kilgallen currently out of the country, Kollmar was teaming with his father-in-law, former Hearst feature writer James Kilgallen.

There was little suggestion in Kollmar-elder Kilgallen spiel that Atkinson had written a kid-gloves review of the Kerrs' show. On the contrary, they renewed the "Dorothy and Dick" attacks of last season on the Times critic's alleged negative attitude. In this connection, it's recalled that the senior Kilgallen has several times in the past advocated a newspaper policy of "rotating" critics as a method of avoiding bored and blase reviews.

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Edinburgh Ballet Cuts London Stand, May Fold

London, Oct. 14.

Because of the skimpy advance sale, amounting to only 4% of the prospective gross, the Edinburgh International Ballet postponed the opening of its London engagement from last Thursday night (9) at the Sadler's Wells Theatre. The preem is now set for next Thursday (16), and the booking is for three "token" performances. The troupe may then disband unless new financing is obtained.

The company had offers from the U. S., South Africa, Vienna and Monte Carlo to follow its appearance here.

BALLET RUSSE INTO ALBANY

Albany, Oct. 14.

Ballet Russe de Monte Carlo will play Fabian's Palace the night of Oct. 28. Troupe appears in the 3,600-seater at two or three-year intervals.

Another dance organization scheduled to perform here is Jose Limon's, at State Teachers College, Nov. 15.

D.C. Music Lover Group Lines Up Busy Season

Washington, Oct. 7.

Opera Society of Washington—a local music-loving group without a resident company—opens its third season Nov. 20 in Lisner Auditorium with a three-nights of Mozart's "Le Nozze di Figaro."

Donald Gramm, here last year for the Opera Society presentation of "Cosi fan tutte," will sing the title role. John Reardon and Irene Jordan will portray Count Almaviva and the Countess. Eva Wolff, a Fulbright scholar in Germany, will come from Europe to play Cherubino. Judith Raskin of the NBC Opera Co. will sing Susanna. Others in the cast include Nadja Witkowska, Phyllis Frankel, Lee Cass, Frank Poretta and Jan Rubes.

Ralph Herbert, Metropolitan baritone, will direct the production. Paul Callaway will conduct the chorus of the Opera Society, the only local group involved, and the National Symphony Orchestra. Frederick Franklin, co-director of the Washington ballet and former Ballet Russe star, will be choreographer.

William Pitkin will design the stage settings. James Waring of Catholic U. will handle lighting and technicalities.

The season planned by the Opera Society will also include the first Washington performance of Stravinsky's "The Rake's Progress," Feb. 12, 13 and 15, and Verdi's "Falstaff," April 10, 12 and 13.

USSR Envoy

Continued from page 71

dent Eisenhower has never been to the National since he has been in the White House, although he came occasionally while an Army general. Mrs. Eisenhower has averaged attending about two or three Wednesday matinees during the legit season. With her almost always are her mother, Mrs. Elivera Doud; her sister, Mrs. Gordon Moore (who is a regular National customer); and her Washington friend, Mrs. Reva Clark Miller.

Although Vice President Richard M. Nixon evidenced an early interest in the theatre (he and Mrs. Nixon met while working in a Whittier (Cal.) Little Theatre production of "The Night of January 16") he and his wife seldom attend the National. Among members of the Supreme Court, Chief Justice and Mrs. Warren and Justice and Mrs. Tom Clark are steady legit patrons. Justice Felix Frankfurter and his wife were also, before her prolonged illness.

Washington still talks about Chief Justice Oliver Wendell Holmes forgetting his judicial cares as a constant patron of the old burlesque house, the Gayety, now transformed into the Shubert legit house (which is dark most of the year, unlike the National). Although the Holmes story survives, it is considered by many to be apocrypal, or exaggerated.

The current Cabinet has no theatre devotee. But several of Cabinet wives sometimes attend Wednesday matinees, usually as a group with Mrs. Arthur Summerfield, wife of the Postmaster General, making the arrangements. The British and Belgian ambassadors are among the diplomatic corps' most faithful theatre followers, although a number of other envoys are good customers, too.

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folle, Wint. Gard. (6-28-58).
A Drop of Hat, Fortune (1-24-57).
Auntie Mame, Adelphi (9-10-58).
Boy Friend, Wyndham's (12-1-53).
***Breath of Spring,** Duke York's (3-26-58).
Brouhaha, Aldwych (8-27-58).
Day in Life Of, Savoy (10-1-58).
Dual of Angels, Apollo (4-24-58).
Elder Statesman, Cambridge (9-25-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Heart's Wonder, Westminster (9-18-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Long Day's Journey, Globe (9-24-58).
Repertory, Old Vic (9-17-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Rear Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Shadows of Heroes, Picadilly (10-7-58).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
Tunnel of Love, Majesty's (12-3-57).
Unexpected Guest, Duchess (8-12-58).
Where's Charley, Palace (2-20-58).
**transferred*

SCHEDULED OPENINGS
Mister Venus, Prince Wales (10-22-58).

Shows Abroad

Continued from page 72

The Time of Your Life

able longshoreman, Rosana San Marco a volubile Italian, Betty Bartley and Hildy Parks as flooozies, Len Doyle as a spirited son of the West.

Miss Sheridan and Miss Gam are stymied by tiny parts, and expectant playgoers are thereby frustrated. Tone fails to convince. He is wooden and seems bored.

Dailey fares even worse. He dances well but seems utterly out of place. Susan Strasberg, trying to look the part of a "woman with memories," is sadly miscast. Lonny Chapman, Myron McCormick, Art Ostrin, Fred Kareman have good moments. Those who came to this show to see the best of Broadway were sent home drenched with disappointment. "The Time of Your Life" will be forgotten long after "Wonderful Town" is still a vivid memory. *Flor.*

A Day In The Life Of . . .

London, Oct. 2.

Peter Saunders presentation of two-act (six scenes) comedy by Jack Popplewell; staging, Charles Hickman; decor, Peter Rico. Stars Alfred Marks, Naunton Wayne. At Savoy Theatre, London, Oct. 2, '58; $2.35 top.

Harry ..... Naunton Wayne
John Mallorie ..... Alfred Marks
Stella ..... Therese Burton
Raymond ..... Simon Oates
Jerry ..... Kenneth Warren
Miss Johnson ..... Gabrielle Hamilton
Sid ..... Robert Desmond
Luigi ..... David Lander
Walter ..... Roy Hawkesworth
Laura Mallorie ..... Pamela Lane
Mrs. Mallorie ..... Amy Dalby
Susie ..... Jessica James
Mason ..... Sydney King

How does a man look to six other people in his life? That's the idea Jack Popplewell has conjured up for "A Day in the Life of . . ." and, while it's not strictly original, it is sustained largely by Alfred Marks' considerable flair as a character actor.

There is a repetitive quality in the treatment, and the humor, lively enough at first, shows signs of sagging before the final curtain. Nevertheless, with the marquee names to help it along, it should hold for a profitable run.

Apart from Marks' one-man triumph, the production also stars Naunton Wayne in the role of a narrator. He takes no part in the action, but is on before each scene to explain what is to be next unfolded. He has an affable and ingratiating manner and makes a substantial contribution to the entertainment.

The play is more like six elaborate revue sketches, although there is a slender storyline connecting them all. Marks plays a music publisher. To his mistress he is a doddering old fool who ought to be food for a mink. To his business rival he's a sly, shifty and crafty operator. To his secretary he's a gay man-about-town. To his mother he's still a little boy. To a barmaid he's a drunk who can't hold his liquor. To his wife he's a husband she can't trust but is prepared to accept.

For all six parts Marks effects changes in style and manner. He adapts himself fluently to the various guises and is always in character. Therese Burton, best known here for her recent appearance in a tv panel show, makes a modest appearance as the mistress, but her unusual voice is quite a gimmick. Kenneth Warren makes the rival publisher a bold and vigorous personality. Gabrielle Hamilton shines in her one big scene as the secretary lunching with her boss, while Roy Hawkesworth as a songwriter. Pamela Lane as the wife and Jessica James as the barmaid round off an able cast.

A racy production staged by Charles Hickman keeps the action rolling and Peter Rice has designed six attractive, simple sets. *Myro.*

La Hobereaute
(Bird of Prey)

Paris, Sept. 30.

Roger Dornes & Lars Schmidt presentation of three-act drama with musical accompaniment; script by Jackues Audiberti; music, Yves Claoue; staging, Le Poulain; sets and costumes, Jacques Noel. Stars Daniel Ivernel, Francoise Spira, Jean Le Poulain; features Christiane Lasquin, Camille Guerini, Jacques Marin. At Theatre Vieux-Colombier, Paris, Sept. 23, '58; $3 top.

La Hobereaute ..... Francoise Spira
Lotvy ..... Daniel Ivernel
Baron Massacre ..... Jean Le Poulain
Aldine ..... Christiane Lacquin
Mont Vimer ..... Camille Guerini
Rasibus ..... Jacques Marin
Garon ..... Jacques Dannoville
Maitre Parfait ..... Leo Peltier

Although this is billed as a spoken opera, the musical background is not essential. The tragi-comedy, with a flamboyant mixture of the bawdy, supernatural and grandiose, has a fluent story and excellent physical production. It would probably provide the basis for an effective opera or ballet, but is good theatre on its own.

The opera-type story, laid in 9th century France, involves a femme spirit and her Druid master, and the young knight with whom she falls in love. The verse play ends with wholesale deaths. The piece would be difficult for translation and export, but should be a Paris success.

Although the production is done in the small Vieux-Colombier Theatre, the scenery, costumes and staging have impressive sweep. Francoise Spira is delicate but expressively feline in the title role, while Daniel Ivernal as the young knight and Jean Le Poulain as the Druid are excellent. Le Poulain has also staged skillfully, Jacques Audiberti's poetic text is meaty and vital, and the Yves Claoue musical background is an asset.

George Roy Hill will direct "The Gang's All Here," the **Jerome Lawrence - Robert E. Lee** drama, which **David Merrick** and **Leland Hayward** will co-produce on Broadway.

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Literati

National Press Club's "shrdlu"

To celebrate the National Press Club's 50th anniversary, an affectionate chronicle of the half century of good times and bad, solemnity and shenanigans, sentiment and cynicism is to be published Nov. 15. The $5 book's tricky title, "shrdlu," is the traditional "word" employed by linotype men to test equipment or identify columnar material for editing. The committee putting the book together say it's rich with anecdotes involving the world famous as well as the Washington famous, including Presidents, kings, diplomats, jurists, show business personalities, business titans and the like. It tells about the time Warren G. Harding came over from the White House for lunch and won $1.80 playing hearts afterward. Another President, Harry S. Truman, played the piano while Lauren Bacall stretched out across the top of it —a location she obtained because of the fast thinking of a press agent. Among those present for the first meeting of the club was Buffalo Bill Cody.

Although basically written for the club's 4,600 members, it will be sold generally.

Papers Upping Prices

N.Y. Sunday Times is now 35c outside of the metropolitan New York area but remains 25c inside the radius of about 50 miles or so.

Meriden (Conn.) Record and Meriden Journal went from 5c to 7c daily this week.

Omaha World-Herald will add This Week mag to its Sunday paper effective Oct. 26, and will hike price from 15c to 20c. Present World-Herald mag, edited by its staffers, will continue with local and statewide features.

Stauffer Sells 'Household'

Stauffer Publications, Topeka, Kans., announced last week the sale of its monthly Household Magazine to the Curtis Pub. Co. Price was not disclosed. Household is reputed to have a circulation of about 2,650,000.

Household will end with the November issue, and Curtis will fulfill subscriptions with their own magazines. The sale ends a 40-year publication tenure for Household, and is the latest move by Stauffer in a series of shifts since it bought out Capper Publications couple of years back. Household was a Capper publication, originally.

Oscar Stauffer, head of the publishing house, said the company is withdrawing from the shelter field because "it is out of our sphere," and the company will stick to the farm field, continuing Capper's Farmer, Capper's Weekly, and a string of five state farm magazines. Household had not been profitable for many years, he said.

Stauffer properties now also include 13 dailies, four radio stations and one television station. All of its properties are in the states of Missouri, Kansas, Nebraska and Oklahoma.

64G Loot Subsidizes Book

Frances C. DeBerry, Bible teacher from Louisville, Ky., who won $16,000 on the "$64,000 Question" for her knowledge of Shakespeare, has a book coming out next month tagged "All the World's a Stage for Shakespeare's Comedies: A Modern Interpretation of the Bard's Humor." Publisher is Exposition Press, a "vanity press" outfit in Gotham. Dust wrapper shows the author in front of the Revlon isolation booth discussing the Bard's humor with Hal March, quiz program's emcee.

Mrs. DeBerry reportedly paid $2,200 for the "subsidization" of her book.

Cincy's 'Obscene' Mag Drive

Crusade of Cincinnati police against smut literature has been extended from dealers to the distributor.

In a raid Oct. 2 nearly 1,700 copies of 30 different alleged obscene magazines were confiscated at the J. L. Marshall New Co., Cincy's largest distribs.

"We want to cut off the source," said Lt. Carl Lind, who conducted the raid with six members of the vice control bureau squad. The firm's manager was cited on a charge of having indecent publications in violation of a city ordinance.

One of two retailers arrested after the raid had been fined $100 and costs early this year on a charge of possession for sale of alleged obscene literature.

Stylish As Was

Men and women and what they wore back to the Egyptians are laboriously and fascinatingly set forth in a third edition of "The Mode in Costume" just re-issued in updated version after 10 years by Scribners at $8.95. Comprising 49 chapters, 463 pp and 1,200 of the author's line drawings this is a life's work. The lady who did all the work pioneered in 1910 as fashion editor of Women's Wear, hence her use of the masculine-sounding signature, R. Turner Wilcox.

The text and illustration form an obbligato to human history and pack a remarkably vivid array of data in imagination-teasing exposition. It is instantly apparent that any historical novelist, any costume director for screen, legit or television ought to have this book close by, to pick up thumb-marks from frequent practical consultation.

If many civilizations ar covered, not surprisingly France dominates in the end. Though a serious work it may also be added that the book provides many a chuckle. Oh, those old petticoats for men, and those old drawers for dames!

Land.

Time's Book Bestsellers

Utilizing a point system covering 22 major U.S. cities, Time mag has inaugurated its own top 10 best sellers, fiction and nonfiction.

The sales volume at point of sale in key bookstores will be weighted against the population of each city and the findings assembled and reported by wire or telephone. Idea is to appraise the bestsellers in advance of the national lists now available.

Vancouver Shifts

Jack Scott, daily columnist for around a decade, has been upped to editorial director of the Vancouver Sun, no longer signs a column, at latest in changes made since the paper merged with Vancouver Daily Province, which controls, since last summer. Deal is under probe by Restrictive Practices Commissioner C. Rhodes Smith.

There's a glut of Vancouver newsmen locally since the Sun-Province alliance and the morning News-Herald foldo last year. It was absorbed, in part, by newcomer Family News-Advertiser, 142,000 circulation weekly, published by Metropolitan Press Ltd., prez Les C. Way, v.p. J. F. Magor, with former News-Herald columnist John Ray as editorial topper.

Big Literary Heist

A "big" robbery was reported at the Atlantic Monthly in Boston last week. An estimated four men got away with $1.98 from one of the Atlantic's many safes which they ripped open, an estimated 12c an hour apiece if they worked from midnight to 4 a.m. "We do all our business by check," Charles Morton, associate ed., pointed out. "I don't suppose there's a building in Boston that could be a worse selection for burglars."

The thieves opened five safes and quit on the sixth after knocking off the combination. The robbers were evidently so discomforted they threw $100 worth of stamps on the floor. In the safes opened were non-negotiable ledgers, contracts and assorted records. The robbers did not deign to steal any copies of the Atlantic Monthly.

Troy Record Shifts

Alton T. Sliter is new editor of the Troy Record Newspapers, promoted from managing editor to succeed Dwight Marvin, retiring after 52 years service with the Collar City's only dailies. Editor since 1915, Marvin will continue as member of the board, but will spend much of his time in Tyron, N.C., where he has bought a new home. He is a former president of the American Society of Newspaper Editors.

Joseph R. Snyder, city editor of the Troy Record (morning), has been appointed associate editor of it, and also of the Times-Record (evening). City editor of The Record for 11 years, he is succeeded in that post by George C. (Tommy) Thomas, one-time Denver newsman.

Pierre Berton's Berth

Pierre Berton, six years m.e. of Maclean's Magazine, now associate editor of Toronto Star, Canada's largest daily, whose editor is Beland Monderich. N.Z.-born Leslie F. Hannon moves up to m.e. at Maclean's, whose management is understood to have insisted that if Berton kept doing so much radio-tv interviewing he'd have to be identified with the mag henceforth. Canadian Broadcasting Corp. took position that they used him as an individual, not a mag rep.

Five or six years ago Yukon-born Berton, onetime Vancouver Sun reporter, did a Maclean's two-parter on Toronto Star, its founder, J. E. Atkinson, and its famous m.e. and later president H. C. Hindmarsh. Latter liked the story so much he commissioned Berton to do his obit for the morgue. When "HCH" died last year the more-than-full-page obit was used, and it was a natural that if Berton ever returned to newspaper work it would be to the Star.

Ravotto's New Post

Vet newspaperman and quondam foreign VARIETY correspondent Joseph D. Ravotto sails for his new post as public affairs, information and cultural officer with the U.S. Embassy in Israel. He just completed a three-year hitch in Mexico City, and prior thereto was in Bonn.

His Tel Aviv assignment is for two years minimum.

Universal Copyright Conv.

In cooperation with the Copyright Society of the U.S.A., R.R. Bowker Co. has just published Arpad Bogsch's "Universal Copyright Convention (An Analysis and Commentary)" ($12), with special eye to the American literary and other copyright property values. Some 29 of the 50 countries which have pledged themselves to the original international copyright conclave in Geneva, Switzerland, dating from Sept. 16, 1955, have ratified the Universal Copyright Convention. Plinio Bolla sparked the idea of this book and Arthur Fisher, U.S. Register of Copyrights, encouraged the actual writing of this work in English. Walter J. Derenberg, president of the Copyright Society of the U.S.A., wrote an introduction accenting the rapport between UNESCO and the conclave.

It is fitting, as Frederic G. Melcher, president of the R.R. Bowker Co., observes that the company founded by Richard Rogers Bowker should also publish this work as it did "Copyright, Its History and Its Law" (1912), by Bowker, who had worked tirelessly for the development and passage of the Copyright Act of 1909. This book is a comprehensive exposition of all facets of the universal copyright convention, its formalities, rights, etc., obviously a must for copyright attorneys and all interested in the protection of property rights to copyrighted works.

Abel.

CHATTER

Science Today Inc. authorized to conduct a publishing business in New York.

Life's film editor Mary Leatherbee is directing the editorial organization of Life's year-end Entertainment Issue.

Actor Michael Redgrave is completing his first novel, "The Mountebank's Tale.", Redgrave has written two books on the theatre.

David Dempsey, vet N.Y. Times Book Review columnist, draws on his native central Illinois background (he was born in Pekin, Ill.) for his first novel, "All That Was Mortal," which Dutton will publish.

Jeremy Gury, creative director of the Ted Bates agency, joins the adman-author set with collaboration on "Aunt Tuddy" (Random House) with Max Hess, of the Hess Bros. department store in Allentown, Pa.

A 250,000-word volume of "The Saturday Evening Post Carnival of Humor," edited by Robert M. Yoder, will be published by Prentice-Hall shortly, covering the last 50 years of lighter writing, including pieces by Will Rogers, James Thurber, Booth Tarkington, Dorothy Parker, Damon Runyon, Irvin S. Cobb, P. G. Wodehouse et al.

Katherine Van Epps Harrington, women's editor of Gannett's Knickerbocker News, Albany, named Woman of the Year by the suburban Bethlehem Business & Professional Women's Club. She was honored at a dinner (8) coinciding with the Club proclaiming her "the outstanding local woman reporter and editor of 1958."

Cdr. William R. Anderson, skipper of the Nautilus, with Clay Blair Jr., will have their dramatic account of the first atomic submarine voyage underneath the Arctic published by World, titled "Nautilus 90 North." Crew member John Krawczyk, official photographer of the Nautilus, took the 70 photographs. Foreign rights have already been sold to publishers in Britain, France, Germany, Norway, Spain, Sweden, Holland and Israel.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Oct. 14.

Walt Disney, the eminent zoologist who seems to have made a most profitable study out of the private lives of domestic and wild animals, recently released the news that the wolf is a nice, family-loving homebody. If this thing gets around, it will take one of the most picturesque sex epithets out of the so-called human race.

But long before Scientist Disney made his belated discovery there was a songwriter who dared to sign his lyrics "L. Wolfe Gilbert." I haven't the slightest idea whether that was his real name, and don't intend to ask him, as he has been using the split billing for at least 50 years. He is now 72 and full of *joie de vivre* as ever, and his friends —he seemingly has them everywhere—call him "Wolfie." It is difficult within a matter of minutes after knowing him to resist being drawn into this cozy syndrome.

Gilbert & Sullivan, American Version

The number of Gilberts in this country alone, if laid end to end, would reach from Hollywood to the Gilbert Islands. But Wolfie, a father of five, the youngest a doll of 16, is not related to many other Gilberts, least of all to the waspish Sir William Schwenck, the Gilbert of Gilbert & Sullivan. However, at one time Wolfie was a great friend of John L. Sullivan and often Gilbert & Sullivan were booked on the same vaude bill.

The Gilbert that Wolfie has to disavow most often, and that reluctantly, is Joanne Gilbert. It so happens her father is a songwriter, too—Ray Gilbert. He wrote "Zip-a-Dee Doo Dah," a simian sound-effect that won an Academy Award.

Wolfie has a brother and a niece or two in show business, and I believe his wife Rose, whose capsule beauty is what George Keats Jessel would call "a joy forever," got up and sang once. Considering that Wolfie is no Tony Martin, even when singing almost any of the thousand songs he has had a hand in, her voice must have reminded them of the gentle lark.

The Gershwin Bit

Though he has written the lyrics of all-time hits like "Ramona," "The Peanut Vendor," "Waiting for the Robert E. Lee," "Down Yonder," "Marta" and "I Miss My Swiss," in "Without Rhyme or Reason" he lists for several pages songs of his contemporaries which he wished he had written. This is as good an index to the charity of his lovely character as one can find, because it's on old story in Tin Pan Alley that when one is asked if a certain songwriter's tunes will be sung 25 years later, the answer is, "Yes, if he is still alive."

Wolfie's book is still selling in a homeopathic way and has gone into four editions. They were not big editions, and Wolfe carried the nut for the first edition. He has since come up with a nice profit. Any standard publisher who had a chance to sell a book which had a sure-fire sale of 12,000 copies and passed it up ought to have had his head shrunk. It is a good book, an honest biography, and explains in good humor what makes a songwriter tick.

Too Old To Retire

Apparently by now he is too old to retire, for he is still devoted to his craft and even more to his fellow-craftsmen. He is western rep of ASCAP, not on salary, but on call to hop to New York whenever a crisis develops among the men and women in the oddest union of them all, for ASCAP has a board of 12 publishers (bosses) and 12 songwriters (working stiffs), and its job is to see that every time you play you pay.

Wolfie started life in Philadelphia but at 19 he had a hole in the wall overlooking Broadway, his "office," and was listing himself as a songwriter. His first good one, oddly, was call "All Alone on Broadway." From there, he worked himself as a replacement into an act that was well established—Jolson, Palmer & Jolson. Al Jolson was pulling out and Harry had already gone when Wolfie took up partnership with Palmer. Palmer was a cripple who worked from a wheelchair, so his partner had to be a part-time nurse. They got booked into a house in New Jersey. The first three acts were "novelty" acts—all cripples! Before being fired himself as an idiot, the booker cancelled Palmer and Gilbert to restore some balance to this entertainment bill.

Palmer's Dutch Act Pancakes

They went back to their hotel. Wolfie stepped out to get some food for his handicapped partner, but returned to see if Palmer wanted anything else. He caught the cripple just as he was climbing out the window to end it all.

Wolfie couldn't begin lower than this, and obviously there was no way to go but up. After Palmer, he teamed with Pitzy Katen who later changed his name to Katz. At first they went up like an iron balloon, but it was in the days when a bad act could be booked and work up to something better, which presumably does not exist today.

Between the acts, Wolfie kept writing songs. "My Mother's Eyes," "Jeannine, I Dream of Lilac Time," "Mama Inez," "Lucky Lindy," "Take Me to That Swanee Shore" and "When I'm Alone With You, I'm Lonesome" were a few of the better-known ones. Between times he roamed, in song at least, as far as Hawaii, the French Riviera and Latin America, did some cowboy songs and indeed covered the whole field of popular music. In 45 years he has averaged at least 20 songs a year.

Last summer he took a tour of Europe and in Paris was to go on a tv show with a guy he was told had written "Ramona." Wolfie thought he and Mabel Wayne had written that one, but he was assured this guy not only wrote it, but had been honored for it. "In fact," his informant told Wolfie, "he is now a marquis."

"You mean they hung him outside the theatre?"

"No, they made him a real marquis." It subsequently developed the guy had merely translated Gilbert's lyrics into French.

Dukes, Marquises—All Songwriters

Wolfie reached in his bag of memory and explained that America went out for that sort of thing, too. "In fact, the composer of 'April in Paris' was a duke." They may have found out by now that the Duke's name was Vernon.

In Rome, Wolfie was invited by the Vatican to see the canonization of a Spanish saint, and this impressed him greatly. Then he went on to Israel and, like everybody else who has seen the transformation of that flock of desert rocks and sand dunes into a modern industrial and agricultural country, he was awed by what his people could do if given half a chance in their own native land.

Recently, back in L. A., he guestarred on Larry Finley's new television show "Music is My Beat" and the press reaction was unanimous in the belief that Wolfie made all the difference between just one of those things and a great show.

Buck's Own Follies

He has glowing and wonderful things to say about his friends and, most of all, about the late Gene Buck, who was his mentor in ASCAP. Wolfie has stacks and stacks of Gene's letters and telegrams wrapped in oilcloth in the garage of his Beverly Hills home. He says he never saw Gene take a drink, but he sure could get drunk on telegrams. Gene wrote or co-produced several Ziegfeld Follies, but the only frailty of Ziggy's that rubbed off on Gene, according to Wolfie, was Buck's determination to keep the telegraph companies solvent singlehanded. He would send Wolfie wires two and three hundred words long. Here is a typical non-telegraphic opening: "As I was lying in bed last night, I got to thinking of you and thought I ought to tell you," etc., etc., etc.

It is a matter of record that Postal Telegraph folded shortly after Gene quit writing telegrams.

Broadway

Ray Walker, veteran songwriter, is in Lutheran Medical Center, Brooklyn, with a heart condition.

Come this Sunday (19) the Newspaper Reporters Assn. of N.Y. will use the ballroom of the revamped Hotel Manhattan at noon exactly to select "Miss By-Line of 1959."

Marjorie B. (Mrs. Leonard) Traube, wife of the VARIETY staffer, accepted for the top-rung professional membership in the National Society of Interior Designers.

Hotel Manhattan's new Playbill Room, aimed at the show biz crowd, preems with an invitation cocktailery-buffet Oct. 26, a Sunday, to permit current legit cast members' attendance.

Elijahou Habib, Israeli film producer, in town for confabs with Leo Fuld on the upcoming release of "Hatikvah." Pic stars Shoshana Damari, currently at the Cafe Sahbra on upper Broadway.

Matt Mattox will do choreography for "Aida" as newly mounted this season at the Met. After exiting "Say Darling" recently, Mattox took over the choreo-chores for the Patti Paige video show.

Hugh Shannon takes over the Hotel Delmonico's Cafe Lounge for a supper policy starting tomorrow (Thurs.) with Sula Levitch on piano and Yoko Matsuo, Japanese violinist. Doesn't open until after-theatre.

London producer Jack Hylton preceded his "La Plume de Ma Tante" company into N.Y. by air. Robert Dhery & Co. arrived yesterday (Tues.) by boat with the physical production which David Merrick and Joseph Kipness are co-presenting.

Robert S. Taplinger (ex-WB publicity v.p.) reaped lotsa space for client Julius Wile Sons & Co. last week by inviting 17 Soviet tourists to inspect and taste vodka at Wile's Teterboro, N. J., plant. But while praising the Jersey version, the guests said they preferred their native brew.

Timmie Rogers sailed yesterday (Tues.) on the SS Ile de France after his extended stay in Germany (1) as result of an attack upon him and (2) subsequent trial against the offending U.S. Army major. His lawyer, from Frankfurt, Germany, has preceded him back to the U.S. by air.

Publicist Norman Reader, ex-French Tourist Bureau, pulling a transatlantic switch. Having missed the opening of the Brussels Fair, he's flying to Paris and Brussels to participate in the Expo's closing day festivities. After Brussels Reader visits Rome, Zurich, London and Paris on his p.r. business.

American Academy of Dramatic Arts has commissioned Joan Larkey of Yale to design a single unit set adapted for seven plays. These are to tour schools and civic organizations of metropolitan N.Y. this winter under Marcella Cisney's general plan. First play, "The Happy Journey" is being staged by Worthington Minor.

Jennie Grossinger, who has aided many entertainers at her Catskill Mt. resort, will be honored by Brandeis University, Oct. 22 at a dinner-dance in the Hotel Pierre, on the occasion of her appointment as a Fellow of the university. She's the fourth woman to receive the Brandeis award, which also has been given to 84 men.

Anthony Franciosa is being paged for a lead role in "The Beach Boys," Columbia film starring Kim Novak. Roger Eden is the producer, and Charles Vidor director of the film which rolls in November. Franciosa, just back from Europe where he starred opposite Ava Gardner in "The Naked Maja," is now reading the script.

Madrid

By Hank Werba

(*General Sanjurjo* 24, *Tel*: 34-48-65)

Saenz de Heredia directing "10 Rifles Are Ready" for producer Procusa.

Egyptian hipswinger Naima Cherky back at latespot, Morocco, after extended run there last season.

Singing-dancing star Lola Flores playing her first dramatic film role in "Vargas Inn," directed by Argentine Enrique Cahen Salaberry.

Producer Luis Marquina's 25th anni in Spanish motion pictures was marked by film industry luncheon.

Contrasting views between director Alberto Vergel and Miguel Mihura postponing premiere of "Irma La Douce."

Mary Carrillo and Guillermo Marin returned to Teatro Recoletos with holdover "The Three Etceteras of Don Simon."

Bernard Hilda reopened Castellana-Hilton Rendezous Room featuring Irene Hilda and orchestra, vocalists Glenda Leigh, and Audrey Arno.

Tyrone Power, Gina Lollobrigida, George Sanders and Marisa Pavan back in Madrid after King Vidor mopped up final "Solomon and Sheba" battle sequences near Zaragoza.

"Caine Mutiny Court Martial" and "View form the Bridge" sparking legit season now in full swing. Two shows from Alfonso Paso, "Verdict for a Cad" and "Three Small Ones," also brightening legit marquees.

Las Vegas

By Forrest Duke

(*DUdley* 2-6100)

Hal Roach weekending at El Rancho.

James Arness, with tv pals Dennis Weaver and Amanda Blake, catching the shows.

Eddie Lynch, stage director for Harold Minsky at the Dunes, shopping for a home here.

Sy Samuels back from Hawaii where he spent two weeks looking for Dunes lounge acts.

Julius LaRosa in town saying hello to pals Tommy McDonnell and Billy Daniels at the Stardust.

Don Palmer, formerly with the Associated Booking Corp., opened the Palmer Entertainment Agency here.

Betty Hutton in for quick huddle with Silver Slipper's Hank Henry now at the Sahara about her upcoming tv series.

While Beldon and Millie Katleman are having their second honeymoon in Paris, he will scout acts for El Rancho.

Morris Lansburgh of Miami Beach's Deauville Hotel in town conferring with Judy Garland at the Sands about a one-nighter as part of his hotel's "for-guests-only" policy.

The Variety International convention, which will be held here next year, appointed Tropicana exec Garwood Van and Sands maestro Antonio Morelli to be in charge of music & entertainment.

Madras, India

Bombay producer turning out new epic titled "Daughter of Sinbad."

Dancer Uday Shankar, accompanied by wife Amla Nandi and troupe, left for East Africa where he will give series of recitals on classical Indian dance.

"Zimbo," a Wadias jungle pic in Gevacolor, modeled after Tarzan series, doing good biz in Calcutta, Bombay, and Madras. Success is sure to spur series of jungle pix.

M. H. Shah, Minister for Industries, who is currently touring the continent, reportedly asked to finalize arrangements with East German interests to facilitate setting up a raw film manufacturing plant in India.

Kerala State film interests have requested Indian Government to make separate allocation of raw film stock for distribution to local producers by State's film office rather than through channels in Madras. Claim is based on Kerala's contention that it's large-scale production center for Malayalam pictures. Decision rests with Minister for Law of Kerala Govt.

Brussels

By John Florquin

(1 *Avenue Paul Deschanel*)

The Queen Mother attended Berl Senofsky's recital at American Pavilion Theatre.

Prince Albert of Belgium guest of honor at charity preem of "The Vikings" (UA).

At same theatre, American-born French resident George Reich with his Ballets held over.

Elvire Popesco at Theatre des Galeries in last season's Parisian success, "La Mamma."

The SRO sign went up for solo performance at Ancienne Belgique of The Platters, in from Antwerp where they scored a triumph.

Caterina Valente in for quick look at the Fair and to sign contract with Ancienne Belgique where she will appear in March.

Producer Sam Spiegel, Dawn Addams and Spanish moppet singer Joselito at Femina awards won this year by Italy's "Chinese Wall." Special awards also went to "River Kwai" and "Mizar."

The U.S. 7th Army Symphony under Sgt. Edward Lee Alley gave three "free admission" concerts at American Theatre. Also at American Theatre Andre Eglesvky's "Ballet Divertissements" with Melissa Hayden, Patricia Wilde, Barbara Walczak, Eugene Tanner, Francia Russell and Edward Villella.

Rome

By Robert F. Hawkins

Mary Pickford to Spain after Italian trip.

Dates for San Remo Song Festival have been set; January 29-31, 1959.

Lea Padovani to London for legit stint in "Rose Tattoo" under direction of Sam Wanamaker.

First Italian "Sound and Light" program inaugurated at Rome's Villa Torlonia, situated in nearby Frascati.

Manuel Barbachano Ponce, Mexican producer, here to wind script work on upcoming pic to be shot in Mexico.

Carol Danell, U.S. chirp, appearing on Neapolitan video featuring all-Neapolitan songs, and over Italy's RAI-TV network.

George Weltner expected Oct. 24. Will illustrate Paramont's future program to press at luncheon slated for Oct. 28 at Excelsior Hotel.

Fernanda Montel through Rome on way to nitery date at Montreal's Ritz Carlton. She appears at New York's St. Regis Maisonette starting October 30th.

Current number one song hit in this country, "Come Prima," bought by Mario Lanza as Italian title for his current pic effort, "For the First Time," now shooting in Capri.

Ferruccio Tagliavini wound lensing of "Non ti Scordar di Me' (Never Forget Me) remake of 23 year-old Beniamino Gigli starrer, produced by Germany's Gloria Film.

Filippo Del Giudice, who produced "Hamlet" and "Henry V," being sued in Milan courts for breach of contract on a Paulette Goddard pic which was never made.

In-and-out of Rome: Merle Oberon, Henry Fonda, Albert Lewin, Norman Deming, Marisa Prado, Vivien Leigh, Harvey Gilbert, Jack Barenfeld, Dave Ginsberg, Maria Gambarelli.

Mexican student Victor Garcia, who won 64,000 peso quiz prize in Mexico, slated to appear on Italian video counterpart, "Lascia o Raddoppia." He's an expert on Sherlock Holmes.

Yvonne DeCarlo's local starrer, "The Sword and the Cross," being shot in two versions, English and Italian. Jorge Mistral and Rossana Podesta among her costars, in Liber Film production.

Jacques Tati heads for U.S. soon in connection with U.S. release of "Mon Oncle." Comedian received first Gold Medal given by Italian Film Club Association for pix selected as "Film of the Month."

Fred Buscaglione inaugurating Piero Gabrielli's fall band season at Grotte del Piccione nitery. He's also repacted Don Marino Barreto, Toto Ruta, Franco and his G. 5's and other top combos for season.

Irving Rubine here for Italian send-off for Carl Foreman's "The Key" (Col) and set advance details of their indie company's "The Guns of Navarone." "Key" got special Gala Benefit opening at Fiamma Theatre.

Zsa Zsa Gabor latest name to appear on Italian number one tv show, "Il Musichiere," for charity guest stint. Others in recent weeks have been Anita Ekberg and Sylvia Lopez. Miss Gabor is here to shoot "For the First Time" with Mario Lanza.

Cleveland

By Glenn C. Pullen

Joni James passed through on disk-plugging safari.

Anne Russell, song satirist, at Alpine Village with Four Carlegans and Connie Gauci.

Mrs. Dorothy Heyward, coauthor of "Porgy and Bess," here for opening of Lenny-Debin road production of "Porgy" at Musicarnival tent theater.

Johnny Singer added Marion Jeen as vocalist to orch at Hotel Cleveland's Bronze Room, plus Myrus, mental telepathy act, for two shows per night.

Rudolph Anders, vet tv-film-stage character from New York, brought in with Edith Owen and Nancy Pinkerton by Cleveland Playhouse for its fall opener, "Diary of Anne Frank."

Memphis

By Matty Brescia

Claire Perrault and orch to Peabody Hotel's Skyway.

Harry Davenport now managing famed downtown Gayoso Hotel.

Joe Jaffee, w.k. restaurauter here, now skippering plush Rivermont East Club.

Bill Grumbles, WHBQ and WHBQ-TV skipper, to New York for powwow with General Tele-radio execs.

Memphis' Front St. Theatre (legit) finished in the black with 15,000 paid admission for six-week season.

Stepin Fetchit, late Will Rogers' confere, now roosting here and penning music at W. C. Handy's old spot on Beale St.

George Mooney, Memphis sportspieler, now bicycling around state with terrif after game tv films of U. of Tenn. grid games.

Louis J. McWillie, Memphis and Dallas sportsman, moves into Havana's swank Tropicana as exec manager and director of shows and the casino.

Chicago

(*Delaware* 7-4984)

Shipstad & Johnsons' Ice Follies open Chicago Stadium fortnighter next Wednesday (22).

Ike Cole, Nat (King) Cole's brother, playing Club Laurel on northside with a trio.

Bob Vainowski, publicist for local ANTA chapter, joined staff of Drury Lane Theatre.

Bob Wagner and Natalie Wood due tomorrow (Thurs.) to plug his latest pic, "In Love and War."

Jeffrey Hunter, Joan Collins and John Gavin here today (Wed.) for banquet of Allied Theatres national conclave.

Pressagent Jerry Field leaving Chi to join Judd Bernard agency on the Coast and turning over several local accounts to Morrie Roth.

Project to create a theatre in Lincoln Park for off-Broadway shows, which industrialist Arnold Maremont is brainstorming, getting nowhere with Chi Park District, which doesn't feel it owes "that much" to art and theatre.

Berlin

By Hans Hoehn

(76-02-64)

Richard Brooks currently visiting Germany.

Ewald Balser, film and stage actor, observing his 60th birthday.

Soviets bought German film "Rose Bernd" for release in Russia.

Industrial Fair closed its doors after hosting record 569,000 visitors.

Arrival of that well-reported G.I. Elvis Presley rated big headlines in German press.

Most-screened German film of 1957-'58 season was "Inn In Spessart" (Witt-Constantin).

Sweden's rock 'n' roll king Little Gerhard & his G-Men at Casaleon throughout October.

Borra, "king of the pick-pockets," is headliner of three-ring Circus Althoff at Funkturm.

Hoch und Deutschmeister, Austria's military band, in U.S. last season guesting at local Sportpalast Oct. 18.

Konzertdirecktion Adler, local concert agency, celebrating its 40th anni. Outfit has handled about 4,000 concerts so far.

Titania Palast presenting Franz Schubert's "Das Dreimaederlhaus" with Karin Hardt, Erich Arnold, Hans Wocke and Dorothea Wieck in leading roles.

Chaplin's anti-Hitler "The Great Dictator" (UA) declared "valuable" by West German film classification board. Warners' "Old Man and the Sea" got same distinction.

Bill Haley & his Comets due in Germany for appearances in Frankfurt, Wiesbaden (both Oct. 23), Duesseldorf, Wuppertal (both Oct. 25), Berlin (26), Hamburg (27), Essen (28) and Stuttgart (29).

Fourth Amateur Festival of German Jazz Federation at Duesseldorf will take place without East German participants. Latter couldn't obtain permission to travel in West Germany it is reported.

"The Nuremberg Trial," documentary about sentencing of Nazi war criminals, preemed at Studio, local art cinema. Pic (Continent-Prisma) received "particularly valuable" label which means considerable tax relief.

Kansas City

By John W. Quinn

"Borscht Capades" in for one-nighter.

Monique Van Vooren sat in with guests at special screening of "Gigi" given by Midland manager Maurice Druker.

Glen Dickinson Jr., and family made a quickie trip to the Coast. He's general manager of circuit of the same name in this area.

Connee Boswell, Julius LaRosa and Jack Barry will share honors with K.C. Philharmonic at annual Katz (Drug) concert in Municipal Auditorium Nov. 1.

Vaughn Monroe, Lou Monte, Juan Garcia Esquivel, all RCA artists, all visitors here last week on separate occasions, and all lunched at Backstage and its VARIETY room. Paul Gilbert also casing the Backstage after his stint at Eddys'.

Hollywood

Gilbert Roland returned from Havana.

Jacqueline Mayo underwent major surgery.

Lawrence Weingarten back from European jaunt.

Roger Corman en route to India from Singapore.

Mort Abrahams in from Gotham for NTA confabs.

Myrt Blum off to Paris and Rome on client biz.

Ben Thau returned from extensive European jaunt.

Phil Gersdorf returned from year of flacking in Europe.

George Pall to Europe to scout locations for "Time Machine."

William Herbert named exec vp of Larry Harmon Productions.

Lord Louis Mountbatten hosted by Assn. of Motion Picture Producers.

Larry W. Dorn new Coast operations and sales v.p. for Walter E. Kline & Associates.

MacGregor Scott arrived from London for sales confabs with Allied Artists toppers.

Ted Lesser elected prexy of California Theatrical Agents Assn. for ninth consecutive term.

David Niven making directorial bow on "The Vaunted," in Four Star's "Zane Grey Theatre" teleseries.

James M. Weinberg replaces Paul Miller as head of Revue legal dept., swinging over from Allied Artists.

Betty Comden and Adolph Green in from N.Y. for story huddles on Metro's "Bells Are Ringing."

Mary Bran, impresario kudosed with title of Knight of Public Educations by French Consul General Romain Gary.

Larry Sloan takes over tomorrow (Thurs.) as director of public relations, promotion and advertising for Pacific Ocean Park.

Norman Panama & Mel Frank scouting locations in Tokyo and Hong Kong for their upcoming Danny Kaye starrer, "The Bamboo Kid."

Paris

By Gene Moskowitz

(28 *rue Huchette, Odeon* 49-44)

Paul Anka will share top billing with French chantoosy Colette Renard at Olympia Music Hall Dec. 16 for one month.

Yank thesps Lou Reizner and Ginger Hall making vidpilots for NBC-TV, "Road to Romance," with Simon Diamond directing and Leonard St. Clair scripting.

Tough French film critic Francois Truffaut makes his bow as a director with self-scripted pic "The 400 Blows," about a child's revolt against adult hypocrisy.

The Platters figured in $180,000 take during recently four week stint at Olympia Music Hall and Harry Belafonte accounted for $35,000 in four days at big Palais De Chaillot.

Director Marcel Pagliero in from Russia and says he will make a French-Russo coproduction this winter called "20,000 Leagues Across the Earth," about a European auto trip of a young Russo girl. Proposed Soviet star is Tatiana Samoilova who was in Cannes Fest prizewinning "Flying Cranes."

Philadelphia

By Jerry Gaghan

(319 *N. 18th St.; Locust* 4-4848)

Booker Nat Segall has formed Banks Music Co.

The Two-Four Club returned to seven-day schedule with name bands due every weekend.

Yvonne DeBrier, who used to head the line at Palumbo's opened a restaurant in Los Angeles.

Anthony Checchia, bassoonist and Curtis Institute grad, signed by New York City Center Ballet.

Clarence Fuhrman renamed director of Ocean City, N.J., Symphony Orch for 1959, his 10th year at resort.

Jacob Hoffman, former percussionist with Phila. Orchestra, will travel this season with Ballet Russe de Monte Carlo orch.

Former Footlights Cafe across from Forrest Theatre renamed the Starlight and will launch an entertainment policy. New owner is Edwin DeGeorge.

Fountainhead (New Hope spa) plans streamlined versions of Broadway plays and musicals starting next month. Productions will be staged by American Foundation of Dramatic Arts, local group.

OBITUARIES

PAUL MORTON

Paul Morton, believed around 75 and one of the once-famous original Four Mortons, died recently of a cerebral hemorrhage in Detroit. He had been retired from the theatrical profession many years, being latterly a manager in a department store.

The Four Mortons consisted of Sam and Kitty, the parents, sister Clara and the deceased. Another sister, Martha, appeared with the turn at a later period. She married Walter Greco, long in charge of the Yankee Stadium grounds.

Paul Morton in later decades did a class twosome on the bigtime circuits with Naomi Glass from whom he was subsequently divorced. His second wife survives as does one of his two children, now Mrs. Murray Morrisey.

In the early years of the century the Four Mortons were only less affectionately regarded than the other family act, the Four Cohans. Sam Morton was one of the founders of the first vaudeville actors' union, the White Rats.

DOUGLAS G. HUBBARD

Douglas Gar Hubbard, 35, actor, writer and director, died of cancer Oct. 11 in Spokane, Wash. He was a member of Eva LeGallienne's apprentice group and made his acting debut on Broadway in "Counterattack," starring Paul Muni, in 1943. He had been a playreader for 20th-Fox and ANTA and had taught at the Irvine Studio, N.Y.

After several seasons as a director in San Jose, Cal., and in Englewood, N.J., he directed "Misalliance" for the Equity Community Theatre. Since then, he had devoted most of his time to legit and television writing. His adaptation of Henry James' "Daisy Miller" was produced on the Coast in 1953.

His mother and four brothers survive.

HARRY W. CRULL

Harry W. Crull, 79, former newsman and theatre manager, died Oct. 3 in Miami. Born in Noblesville, Ind., he started in the newspaper business with the Anderson, Ind., Herald. Later he left the editorship of the Kalamazoo, Mich., Gazette to enter the theatrical field with W. S. Butterfield Theatres.

Crull subsequently went to New York with B. F. Keith and later to Providence to manage E. F. Albee's interests in Rhode Island. In the late 1920s he joined Fabian Theatres and introduced stageshows as well as a band policy at the Branford Theatre, Newark, and Stanley, Jersey City. Thereafter he managed the Fox Theatre, Washington, and Empire in London for Loew's.

Surviving are his wife, two sons and a sister.

BRADFORD N. COLEMAN

Bradford Noyes Coleman, 68, veteran West Virginia showman, died in Pratt, W. Va., Oct. 8 after a short illness. A former river boat owner, he operated the Gallagher, W. Va., theatre at the time of his death.

In the early part of the century, Coleman and a Cincinnati man, William Menke, operated the showboat Sunny South on the Ohio, Mississippi, Illinois, Kanawha and Monongahela Rivers. He was also the treasurer for the Miller Brothers 101 Ranch Wild West Show, which featured Jess Willard, the heavyweight boxing champion. Coleman likewise spent some time as a ticket agent and advance man for the Ringling Bros. Circus.

His wife and three daughters survive.

ROBERT M. JENKINS

Robert M. Jenkins, 56, board chairman and treasurer of the Smith, Taylor & Jenkins ad agency in Pittsburgh, died there Oct. 6 after a brief illness. He began his advertising career with a Pittsburgh newspaper shortly after graduating from Penn State College in 1926, and in 1938 became a member of Smith, Hoffman & Smith. Three years later when the business changed its corporate name to Smith, Taylor & Jenkins, he was made v.p. in charge of industrial accounts. He was elected treasurer and chairman of the board 10 years ago.

He leaves his wife, father and two brothers.

VERNE R. YOUNG

Verne R. Young, 49, radio-tv attorney in Washington, died Oct. 4 in Arlington, Va. A native of Bushville, Ill., he came to Washington in 1930 to work with the Federal Radio Commission, predecessor of the Federal Communications Commission.

Young resigned from the Government in 1935 to enter private law practice, specializing in communications law. At the time of his death, he was a member of the executive committee of the FCC Bar Assn., a group of Washington attorneys practicing radio-tv law. He was with the firm of Loucks, Zias, Young & Jansky.

ALBERT VON REMPERT

Albert Von Rempert, German actor, died recently from injuries sustained during shooting of the German-Spanish co-production, "Slave Caravan." His death stemmed from a staged fist fight with screen actor Jose Guardiola.

In the scene, Von Rempert is beaten and falls off a low cliff onto a pile of hay. After three unsatisfactory tries, director Ramon Torrado ordered a fourth take. Following the fall, Von Rempert remained inert and died later without regaining consciousness.

His wife and three-months old son survive.

STUART V. DAWSON

Stuart V. Dawson, 58, v.p. of Point of Sale ad agency, Las Vegas, died Oct. 4 in Evanston, Ill. He started in the radio business as an announcer 30 years ago, and was later program director of the CBS Central Division. Following that he became radio director of Young & Rubicam, and Foote, Cone & Belding, Chicago. He was active in the radio-tv packaging field before moving to Las Vegas in 1953.

Survived by wife, son, brother and sister.

MURRAY NADELL

Murray Nadell, 53, with the Gale Agency for the past 15 years, and before that with Clifford C. Fischer, died Oct. 3 in his New York home. He was manager for the Ink Spots for many years, until they left the Gale Agency. Recently he was company manager for name bands and vocalists on one-night stands.

Surviving is his wife, Marion, who, in the 1920s was billed as "Baby Marion" in vaudeville.

JAMES BENDER

James Bender, 41, legit and television actor, died in Massapequa, L.I., Oct. 9. Among his Broadway credits were "Anniversary Waltz" and "Detective Story," and during the week of his death he had a role on the teleshow, "The Verdict Is Yours." He also had operated summer theatres, last season in Falmouth, Mass., and previously in Maine and Florida.

Surviving are his wife, actress Ruth Bryant, and two children.

DORIS N. DOUGLAS

Doris Nesnow Douglas, at one time with the Theatre Guild and formerly treasurer of the Martin Beck Theatre, N.Y., the old Hippodrome and various Broadway theatres operated by the Shuberts, died Oct. 12 in New York. Although she had been in retirement for several years, she retained membership in the Treasurers & Ticket Sellers Union, IATSE.

Husband, three brothers and three sisters survive.

MARGARET SCUDAMORE

Margaret Scudamore, 73, actress and mother of Michael Redgrave, died Oct. 6 in London. She made her first West End appearance at the Garrick in 1912 in "The Fire Screen." She appeared with Henry Irving at the Savoy Theatre and the New Shakespeare Company at Stratford-on-Avon in 1921.

Her last stage appearance was in "The Young Elizabeth" at the New Theatre in 1952.

VICTOR WOOD

Victor Wood, 44, an actor, died recently in London. His last West End appearance was in "The Egg." He was in the cast of the Broadway production of "Faithfully Yours," costarring Robert Cummings and Ann Sothern, in 1951-52, and two years ago had a principal role in the tv dramatization of "A Night to Remember."

His mother survives.

PAT DIXON

Pat Dixon, 54, radio and tv producer, died Oct. 9 in London. He had been a radio producer for the BBC since 1940 and had produced "ITMA," "Hancock's Half-Hour," "The Goon Show," and "These Foolish Things," along with other highly rated light entertainment programs.

He is survived by his wife and son.

BERTHA JANCKE

Bertha Jancke, 52, vet publicist, died after a long illness in Hollywood Oct. 8. Starting her career as a pub secretary, she worked variously with Paramount, Metro, Columbia Pix and 20th-Fox; last was with House of Westmore.

Her husband, George Luck, survives.

JOSEPH KATZ

Joseph Katz, 70, advertising and radio executive, died Oct. 13 in Baltimore, Md. He founded and was head of the Joseph Katz ad agency operating in Baltimore and New York.

Katz was also board chairman of radio station WWDC, in Washington, and KMBR in Jacksonville, Florida.

BILL KENT

Bill Kent, vet vaudeville agent, died in New York, Oct., 12, age 69.

His wife, non-pro, survives.

Mrs. Bernice White, 48, coowner of Ideal Pictures Co., Dallas, died Oct. 8 in that city. She and her husband once operated the Texan Theatre, Mesquite. Survived by her husband, father, brother and three sisters.

Jessie Rosella Michaels, 50, Chicago nitery chirper the past 30 years under the pro name of Jessie Rosella, died Oct. 10 in that city. Survived by husband, two brothers and a sister.

Victor Tyrrell, 34, manager of the Gorey Cinema, Gorey, Ireland, was killed Oct. 3 in a car crash near his home. His wife and four children survive.

Wilbur (Bud) Lollier, 65, former head of Fox West Coast real estate department, and former chief barker of Variety Club tent 25, died Oct. 10 in Hollywood.

Walter Waddell, 71, vet film editor, died Oct. 8 in Hollywood. He had been with Metro for more than 25 years. His wife and two sons survive.

Father, 64, of Larry Holofcener, lyricist and librettist, died Oct. 6 in Miami. Also surviving are his wife, two other sons and a daughter.

Alce E. Beaudoin, 73, former owner of the Scenic and State Theatres in Rochester and Dover, N.H., died Oct. 8 in Rochester.

Charles Collier, 88, harpist with the Halle Orch, Manchester, Eng., died recently in that city.

Mother, 54, of actor Robert Easton, died of a heart attack Sept. 30 in Hollywood.

MARRIAGES

Wanda DePre to Jack Warden, Las Vegas, Oct. 10. Both are thesps.

Rita Davies to Ian MacNaughton, Helensburgh, Scotland, Oct. 6. Both are tv thespers.

Petronella Byrnes to Garry Hope, Pitlochry, Scotland, Oct. 4. Both are thespers.

Gwyda DonHowe, to Norman Kean, New York, Oct. 11. She is an actress; he's a stage manager.

BIRTHS

Mr. and Mrs. Leonard Heideman, son, Hollywood, Oct. 3. Father is scripter of "Flight" teleseries.

Mr. and Mrs. Alan Boal, son, Pittsburgh, Oct. 5. Father's a newscaster at KQV.

Mr. and Mrs. Jerry Karl, son, Pittsburgh, Oct. 2. Mother used to be secretary to Don Trageser, KDKA radio sales manager.

Mr. and Mrs. Alfred Marks, son, London, Sept. 4. Father is a stage and tv comedian; mother is tv comedienne Paddy O'Neil.

Mr. and Mrs. Jack Kalish, son, Forest Hills, L.I., Oct. 6. Child is grandson of Al (Doubletalk) Kelly, vet vaude performer.

Mr. and Mrs. William C. Molyneux, son, New York, Oct. 6. Father is a tv and motion picture art director.

Mr. and Mrs. Si White, son, Philadelphia, Oct. 9. Father is a night club comic; mother is an accordionist.

Lt. Col. Guy and Mrs. Campbell, son, London, Oct. 9. Mother is Lizbeth Webb, actress and singer.

Mr. and Mrs. Stan Jarvis, twin son and daughter, Glasgow, Oct. 6. Father is assistant manager of Glasgow Empire.

Mr. and Mrs. John Chapman, daughter, Houston, recently. Father is promotion manager at KTRK-TV in that city.

Mr. and Mrs. Harry Sheppard, daughter, New York, Oct. 10. Father is vibraharpist with Sol Yaged Quintet.

No Dull Moments in Todd 'Lives'

Continued from page 2

the Showman of the Year. His untimely death at 51, 49, 47—his "statistics" got shorter on the count as his ebullience in battling middle-age grew stronger—will not diminish that honor. A legend in his own time, his showmanship has already taken its place with Barnum and Ziegfeld. Future spaceshowmanship will see him cast as the Diamond Jim Brady of this era, such was his personal flair for the lavish living.

From Avrom Hirsch Goldbogen, the poor Minneapolis urchin, to Mike Todd, the showman, the third-of-a-century of his mature life plays like a fictional script. A floating crap game operator, a millionaire at 19 building Hollywood soundproof studios, his active enterpreneurship touches on the life and times of the contemporary "greats" in all walks of the lively arts. He also was Big Business in action but concluded that when he put over a sharp deal he was voted a "con man"; when the industrialists, who were in with him on Cinerama and Todd-AO (and eased him out of both), put over a similar deal, they were called "astute business men."

Bootleg Reading

Todd lived his nine lives to the fullest. They were replete with melodrama and mellowness. A hustler, yet he was "an Oxford scholar disguised as a mugg," in George Jean Nathan's opinion. His "bootleg reading," as Nathan called it, gave Todd an erudition denied him through conventional scholastic pursuits. A tough trader, he was a softie to pals—and particularly in his relations with Michael Jr. In the opinion of one of Todd's most veteran angels, Jack Dietz, "If it wasn't for Junior, Mike would be a bum."

His legit show business career embraced the production of 16 ventures which grossed $18,000,000. In one year he had four shows concurrent, and his take-home profit was $20,000 a week. He was elected Abbott of the Friars and that theatrical retreat, already his second home, became his home-base for gin rummy gambling at $10 a point and losses of $50,000 a session. He was Broadway's prize pigeon at cards. When he wound up a bankrupt for $1,105,616.78, he observed, "What do you want me to do, cut down on my cigars?" While broke and owing he entertained lavishly at his Irvington-on-Hudson estate, with John Blondell, his second wife, and promoted $200,000 to float further theatrical ventures.

Barouches & Broughams

He took his "Up in Central Park" first night audience from the Century Theatre to the Tavern-on-the Green in barouches, fiacres, broughams and carriages for a champagne-and-caviar party, just to top Billy Rose's post-premiere champagne shindig in the basement of his Ziegfe'd Theatre on the occasion of "7 Lively Arts." He was almost the victim of a Chi "snatch" because he refused to work with the "mob" (yet his throwaway line for some Broadwayite that "He's one of the mob" was the complete accolade).

He "promoted" astute business men, and also Mrs. Lorraine Manville Gould Aldao Dresselhuys, with whom he was romantically linked. His life touched intimately on Muriel Page, Chicago "flame dancer," whom he payrolled at $65-a-week and sold to the Casino de Paree, N.Y., at $750. Later it was Joan Blondell, Mae West, Gypsy Rose Lee, Marlene Dietrich, Evelyn Keyes—and "Meet Miss Lizzie Schwartzkopf," as he kiddingly introduced Elizabeth Taylor to pals in Hollywood, New York, London and Paris.

Down the Middle

This is no glorified obituary. His Boswell has maintained a scrupulously detached perspective. To those who knew Todd over the years, certainly longer than did Art Cohn, the biographer rates a posthumous salute for his keen perception, although it is not surprising considering Cohn's rich newspaper experience.

Cohn has made the blog a curiously contemperaneous work about a recently demised subject; it's as living and vibrant as if both were still on earth. The publisher wisely left it that way. The saga fades out on the Acapulco honeymoon cottage Feb. 2, 1957.

Cohn seemingly had a photographic word mind and memory. His reportage of Toddisms is phenomenally faithful.

He has captured the flavor of the flamboyant showman in every faithful detail. His reportage gives "Nine Lives" a fictional bounce which should make the book timeless in its appeal. It is compelling reading.

Showman By Instinct

The sideline observer will emerge with mixed emotions about Todd. He was, of course, an instinctive showman. He was sharp, betimes bordering on the illegal but no matter the degree of his aggressive resourcefulness, he was never dull.

Todd was a stimulus and, more important, he was stimulating unto himself.

From his lowly carnival pitch days, through the N.Y. World's Fair, to Broadway, to his abortive Hollywood film production span, until he finally hit the jackpot with Todd-AO and eventually his monumental "Around the World." Todd was lavish in everything he did. When, in a single week, in June of 1957, he bought a half-million dollars worth of jewels and paintings in Paris for his bride, his son Michael Jr. admonished, "Dad, you're going now like you did when you *didn't* have it."

For almost 10 years since "Up in Central Park," his last big hit in 1945, Todd had parlayed himself into the poorhouse. In that span Bertha Fleshman Todd, his first wife, died under tragic and quasi-mysterious circumstances which further badgered the beleaguered producer. He had lost his Del Mar (Calif.) Racetrack, fiascoed his film production opportunity, had gone into bankruptcy, had been eased out of Cinerama and Todd-AO.

Birth of '80 Days'

Then he saw "Around the World in 80 Days," in Sir Alexander Korda's office in London. Latter told him to back away from it; that he had even had Orson Welles shoot some test footage; it was too tough, expensive, etc. The rest is history.

In the Welles-Todd imbroglio as to how the idea of filming the Jules Verne classic was spawned, biographer Cohn plays it down the middle by paralleling each of their version.

In like manner, he quotes a cross-section of Todd's pals (including this reviewer), but perhaps the shrewdest closeup on the showman is that of Evelyn Keyes: "He has a strong persecution complex working against him. It's unworthy of him and infuriates me."

Todd's aphorisms and colorful speech are already part of the Broadway legend. A square was a "civilian." Todd's lingo made him automatic good copy and he knew it.

"Money is only important if you haven't got it." was a favorite axiom and Todd lived by it. "Do you hear me good!" was his admonishment for emphasis. The menu was the "scratch-sheet." The items thereon "the entries." To him "the groceries" always had to be good.

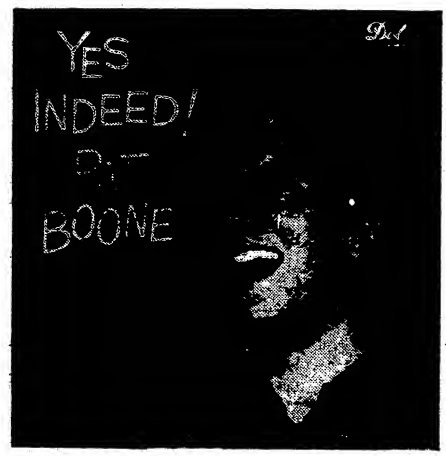
Advice to a Commissar

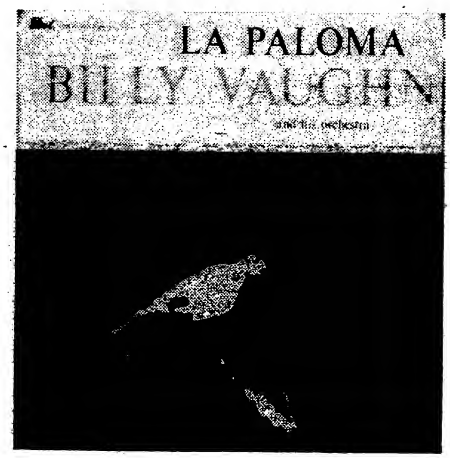
"Educate me," he told an associate, "and we'll both be out of work." When he was on the USSR cultural kick he told Vladimir Surin, the Vice-Minister of Culture, whom he entertained at his Park Ave. penthouse where the Broadway bunch got a closeup on the vodka kid, "You Russians have the wrong attitude. Be a man, Vladimir, but also treat others like men. Learn to say 'Can I?', not 'I want.'"

Slogans like "In Todd we trust" and "Uncle Todd's Cabin" were Broadway naturals. Latter had to do with the time he was touring Bill Robinson in "The Hot Mikado."

Todd's production career wasn't all "tall dames and low comedy." He was on a "problem play" kick with an ill-fated "Pick Up Girl." When he produced the Maurice Evans "GI version" of "Hamlet," Tooks Shor declaimed, at intermission, "I'm the only crum-bun in the theatre that don't know how it ends and I'm going back to find out."

For the upcoming big hit albums





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$1,500,000 TO FACELIFT LEGIT

Censorship—World Complex

Local censors were having their innings last week on widely-separated fronts.

In Spain, permission to dub "A Farewell to Arms" was given only after David O. Selznick had agreed that the Spanish-language version would indicate that Rock Hudson and Jennifer Jones were secretly married throughout the film, thus giving moral sanction to their love making.

In South Africa, the censors pulled a surprise re "South Pacific." They didn't touch the "You've Got to be Taught How to Hate" number, but objected to the "There's Nothing Like a Dame" bit. Reason: It's sung by a Negro while mingling with whites.

Gambling Bill Finds Fla. Hotels On the Fence; See Shorter Junkets

Miami Beach, Oct. 21.

Efforts by Florida interests to legalize gambling in this state, or at least to get an unofficial go-ahead on casino activities, is drawing some head scratching among the hotel gentry. Not all are agreed that it would be good for the resort.

Fear is being expressed that legal greenfelts would soon reduce overall stays in Miami Beach, just as it has done in Havana and Las Vegas. In the latter, the average stop comes to about three days, and in Havana the mean stand is about four days. Many bonifaces fear that it would be the death of longterm hotel occupancy.

The Florida innkeepers hold that anyone who hankers for a go at the cubes need only hop a plane to Havana, just a little more than an hour away, win or lose his wad, and then return, his gaming instincts having been satisfied. Proximity and constant exposure, it's seen, would, in the long run, reduce the overall bankroll to the point where those coming down for

(Continued on page 68)

What's a Critic Worth?

How much value does one put on a tv critic's life? NBC has arbitrarily chosen the figure of $100,000. That is, if anything happens to him while he's flying. (If he's got his feet on the ground the valuation is pared to $20,000.)

In flying some 80 tv critics and editors in to N.Y. this week from all parts of the country, NBC enclosed (with the plane tickets) notification of NBC—paid insurance, setting the above-mentioned ceilings. There's no discrimination. Everybody rates equal payoff.

Dancers, Hurt En Route To Date, Sue AGVA for 17G; Spot 'Unfair' Is Defense

Dancers Bobby & Ginger Joyce have filed a $17,000 damage suit against the American Guild of Variety Artists and the AGVA Welfare Trust Fund, along with the union's officers and national board in the N.Y. Supreme Court. They're seeking damages as the result of an auto accident sustained three years ago on their way from a nitery in Canada. They haven't worked since.

The Joyces allege that they should have been insured under terms of the AGVA Welfare Trust Fund. However, the union countered with the statement that the cafe was on the "unfair" list and shouldn't have been played. Team stated that the spot wasn't included in the union's publication as being unfair, and there was no way of knowing its status.

James C. Bruscia is representing the Joyces.

Heap Big Praise & Coin Loss (75G) On Astaire TV'er

Fred Astaire's reluctance to do another spec this season (it's natural that NBC would overture him pronto in view of his last week's click) reportedly stems from the fact that the hour show, according to "inside sources" resulted in a loss of $75,000 to the packagers. This includes the many weeks of painstaking rehearsals, etc.

Astaire and producer-director Bud Yorkin had a cut of the MCA package. However, in view of the fanfare accrusing to NBC for turning in the spec of the year, it's more than likely that the network would go for any coin rap.

U.S. LAGS CONSIDERABLY BEHIND USSR ON KIDPIX

Heavily outgunned by the Soviets on the children's film front, the United States must make every effort to produce more pictures of special appeal to youngsters, pictures which can be internationally exchanged, Marjorie Dawson, a

(Continued on page 17)

JOHN SHUBERT ON REALTY REALITIES

By ABEL GREEN

John Shubert, as son of J. J. Shubert and only direct-descendant of the legit dynasty of showmen, has some firm views on the current facelifting of the Broadway legitimate theatres in which, as owners of 19 (it was originally 23) playhouses, his company has vital concern. He endorses the enterprise and good taste of Robert W. Dowling and his colleagues in City Playhouses and what they have done with the Helen Hayes (nee Fulton), the Lunt-Fontanne (nee Globe), plan to do for the Martin Beck, and have manifested in their other theatres (Coronet, ANTA, etc.). But, punctuates the younger Shubert, "there are certain realities, especially with the present situation of Lee Shubert's estate, and the basic economics, which may not meet the eye." It also ties in with the Shubert Foundation as detailed below.

For one thing, he explains, it would require a basic $80,000-per-theatre for complete facelifting, overhaul, airconditioning, etc. Multiply this by 19 and it's a $1,500,000 cash outlay or thereabouts.

In the Shuberts' inner circle there lies too vividly still the memory of three depressions which they experienced and the economic turmoil encountered.

"Somehow we are inculcated with the idea that if it will do, then let it alone although, don't forget, we have a permanent staff of painters, decorators and handymen that is never less than eight and is 12 in the summer when theatres are dark and we can do some facelifting.

"Now it becomes a problem of where do we start and where does it end? No. 1, Mr. Lee's estate is still in the flux of appraisal and the referee, Ed Weisl, were to decide it should be paid off in cash instead of shares any one can see

(Continued on page 73)

NBC Election Nite Coverage Sold

The American Safety Co. and Bayuk Cigars have placed an order with NBC-TV for the web's election news coverage from 9-1 a.m. on Nov. 4.

"Election Night Special," a package put together by the news department will feature David Brinkley and Chet Huntley doing a roundup of the returns. Program was sold to the sponsors for an estimated $250,000. American Safety was repped by Kenyon & Eckardt while Feigenbaum & Werman handled the negotiations for Bayuk.

Brussels Jury ('The Young in Heart') Can't Choose All-Time Greatest Film

Brussels, Oct. 21.

The big quest for "the greatest motion picture of all time" has produced only a cipher here. The "young" jury voted not to make a designation or give the award which was to have been a memory of the 1958 Brussels World's Fair. Some 117 film historians around the world had sifted 12 nominations. Their labors were put aside, the jurors deciding that too many styles of production and too broad a time-span (1895 to 1955) was involved. Preponderance of silent films and absence of Japanese also prejudiced the decision in favor of no decision.

Though later heckled for abdicating its assigned function to select the all-time great, jury would only state the six films still held "value" for young film-makers. These are:

"Potemkin."
"Grande Illusion."
"Mother Passion."
"Jeanne d'Arc."
"Gold Rush."
"The Bicycle Thief."

Brussels picked its jury on basis of their being youthful and themselves winners of festival prizes. They were Robert Aldrich (U.S.); Satjajit Ray (India); Alexander Atruc (France); Michael Cocayannis (Greece); Juan Bardem (Spain); Francesco Masselli (Italy); Alexander Mackendrick Britain).

Jack Buchanan's Biog

London, Oct. 21.

Herbert Wilcox is to film a musical biography of the late Jack Buchanan, as seen through the eyes of his widow, who will work on the screenplay. Possible title, "There's Always Tomorrow."

Mrs. Buchanan will insist on approving the artists chosen to represent her husband and herself, and Wilcox talks of a world search for players of top roles as well as imitators of Beatrice Lillie, Gertrude Lawrence, C. B. Cochran and Anna Neagle. Wilcox expects to start the film early next year.

MCA's $10,000,000 Offer Reported For Univ. Studio

Hollywood, Oct. 21.

In at least a partial liquidation, Universal reportedly has placed its 480-acre studio on the block at an asking price of $10,000,000. Most interested, at present, in taking over the San Fernando Valley lot is Music Corp. of America.

Conversations concerning the takeover have been carried on between Milton R. Rackmil, president of U, and Lew Wasserman, head of MCA, but these were suspended when the latter went to Europe. He's due back Thursday (23) and it's expected the talks will resume shortly thereafter.

Significant angle is that such an unloading would not mean the end of U's film-making. The company reportedly is asking for leaseback space at the studio for its own feature production program.

The U lot generally is regarded as the most valuable in the San Fernando Valley area. Most of it is situated on the Hollywood Free-

(Continued on page 26)

BRITISH COMEDIES TOP SEXY IMPORTS

Minneapolis, Oct. 21.

The art theatres' clientele here has taken a shine to British comedies. Such fare this year has taken the boxoffice play away in these houses from the French, Swedish and Italian "for adults only" daring sex pictures, with a Brigitte Bardot exception.

"How to Murder a Rich Uncle" racked up a seven-week firstrun at

(Continued on page 26)

Menshikov to Keep Date With B'casters Despite Soviet Rap of CBS Show

More than ordinary attention will be paid to USSR Ambassador Mikhail Menshikov's upcoming appearance at the Radio-TV Executives Society luncheon on Wednesday, Nov. 19 at the Roosevelt Hotel in view of Moscow's recent protest of CBS' telecast of the "Plot to Kill Stalin" and the Soviet Union's order closing down the CBS Moscow Bureau.

Ambassador Menshikov's agreed to speak at the monthly "Newsmaker Luncheon" before CBS had broadcast the much-disputed drama. However, Donald H. McGannon, prexy of the Westinghouse Broadcasting Co. stations, and the Radio-TV Executive Society; Joe Baudino, WBC veep and Michael R. Santangelo, public relations director of WBC as well as chairman of the public relations committee of the RTES, met with the Russian ambassador in Washington last week to discuss details of the luncheon.

Ambassador Menshikov said he would speak for 20 minutes and answer written questions submitted from the audience. The q&a period would be 10 minutes. The Russian diplomat will discuss the USSR-

(Continued on page 56)

Coast's Beat Generation Whips Up B.O. Medley of Coffee, Culture, Comics

By RON SILVERMAN

Hollywood, Oct. 21.

As the night clubs go out of business, the coffee houses are going into business. And much of the jump and excitement that has put this area's coffee house trend into night-time orbit is being given an extra shove by live entertainment. Just as the nitery shutterings detract from Los Angeles' talent showcase, so these little coffee houses are adding to it.

The effect, thus far, is small. Only a few of the houses have booked fullscale shows, while the majority thrive on small combos and impromptu entertainment. The swing to coffee houses and a new concept in entertainment is up, and there's every indication this newly created L. A. atmosphere will become an important spawning ground for new show business entries. It already has happened in San Francisco where a young comedian-satirist named Mort Sahl first found an audience.

Cosmo Alley

One of the more extensive bookings takes place at Cosmo Alley, located, oddly enough, on Cosmo Alley just off the heart of Hollywood. As most coffee houses, this one was launched in trade by the Beat Generation, but publicity that brought in the "squares" has driven out most of the Beatniks. The crowd, nonetheless, is a "hip" one and one that demands top offbeat entertainment. Currently holding forth is Theodore Bikel, an actor of no mean talent and a foreign-tongue folk singer of fair exuberance. His songs are American, Hebrew, Russian, Yiddish, Italian, Greek and Spanish. His voice breathes enthusiasm, as does his guitar, and particularly for the

(Continued on page 26)

Broadway in October

Now once again the house lights fade,
The actors take their places;
And the same old odds are being laid
By the guys with seamy faces.

It's seven-to-one that you cannot win,
Yet suckers crowd the layers;
But taking their money ain't no sin—
They love to mix with players.

So spin the wheel or roll the bones
In this tinseled gaming place:
Winning cheers drown losing groans—
We're back in the Old Rat Race.

Tom Weatherly

Hilton's 'Touchy' Hotel in Cairo

Hilton Hotels International is in a spot with its soon-due link in Cairo, slated for a December opening. It will be preceded by the unveiling of the new Hilton Berlin in Western Germany which hasn't the same politico complications attendant to the Hilton Nile.

While it's being built with Egyptian capital, some of Hilton's colleagues reportedly have urged scrapping that venture "because all it will be able to draw on for patronage are East Europeans, the Arabs themselves and Oriental travelers; Nasser's regime must alienate patronage from the western bloc." However, Hilton is going forward on all plans.

Pro Tem Tex & Dick Sans Jinx or Dorothy; Illness Cues Hiatus

Two distaffers of two WOR-Radio teams are out through illness, one of them, Jinx Falkenburg (Mrs. Tex McCrary) indefinitely because of a generally rundown condition.

The other, Dorothy Kilgallen (Mrs. Richard Kollmar), of Dorothy & Dick, has been off their morning five-a-week breakfast show (she's also panelist on the "What's My Line?" teeveer), through virus. VARIETY erratumed last week that she was out of the country; her husband had been away for several days on legit production business and she has carried on—now he's doing the morning shows solo with guesters).

Tex (& Jinx) McCrary is carrying on both the mid-afternoon and the pre-midnight daily stints on WOR alone plus guests.

New Act: Bendix's Daughter And Harold Lloyd's Son

Offspring of two show biz names, Lorraine Bendix and Harold Lloyd Jr. (who prefers the Duke Lloyd billing) have combined in a new vaude-nitery act. Femme is the daughter of William Bendix. They got a sporadic showcasing on the "I've Got A Secret" tv show last week along with Sam Levenson and his six brothers and sister (who do a gypsy orchestra "act") and David (Dana's son) Andrews, who plays the organ, under a category of "things in common."

Bendix & Lloyd are being handled by Lee Shepherd of MCA. Act is awaiting the return of her parents, Tess and Bill Bendix, who flew to London for a 10-day quickie holiday.

Piaf Now Sufficiently Well for Waldorf Date

Paris, Oct. 21.

Edith Piaf, now recovered from injuries suffered in an auto accident, will fill her date in the Empire Room of the Waldorf-Astoria, N.Y., opening Jan. 26. She was originally slated to open the Waldorf's fall season.

Miss Piaf follows Eartha Kitt who is playing the Christmas and New Year weeks in the Empire Room.

Rodeos Hungry For Names, Even Scout TV Heroes

Problem of rodeo headliners has become so acute that it's contemplating use of cowboy names from television. Rodeo promoters know that most of them haven't an act worthy of exhibition on bigtime. However, they believe that they are good for one time around on the basis of the name value. As long as the vogue for westerns continue, they will have a steady supply.

However, the promoters are hopeful that some of the videoites will come along with sufficient talent to become a staple on the horse circuit.

It is known that the rodeo regulars have been shown too often to bring in maximum returns. For example, Roy Rogers didn't hit maximum response at the Madison Square Garden, N.Y. on his recent trip. Top business was done weekends only. It's anticipated that next year's rodeo will have a shorter stay than this year.

The forced reliance on names that do not have commensurate talent isn't figured to do the rodeo industry much good, in the long run. However, the entrepreneurs feel that they have no choice in the matter at this time, with so little to choose from. They have the idea that inasmuch as the shows are pitched at youngsters, the kids may be satisfied with autographs, a handshake or tossing of souvenirs to the assemblage. Just how many years they'll go for this remains to be seen, but they hope that it won't be too long before some sock new tanbark talent developes.

Curb Soldiers As TV-Pic Actors

Hollywood, Oct. 21.

The Dept. of Defense hereafter will be guided by a set of recommendations drawn up by the Screen Actors Guild, in granting Hollywood producers the use of military personnel for both motion picture and television work.

As a result of a series of complaints by the performers union and AFL Hollywood Film Council over the use of uniformed military personnel in roles actors might otherwise have played in, James W. Platt, special assistant to Assistant Secretary of Defense Charles C. Finucane, sessioned here last week with reps of various Hollywood guilds.

Conclusion arrived at was that the SAG would make certain recommendations for Defense Dept's guidance. These will apply particularly to use of the military overseas in film work.

MENOTTI AT PLAZA FESTA

Composer Gian Carlo Menotti will be guest of honor Nov. 5 at the Festa di Gala Italiana at the Plaza Hotel in N.Y. Event this year pays tribute to Italy's contribution to the arts, with proceeds going to the International Cultural Center for Youth in Jerusalem. Now under construction near the walls of old Jerusalem, the Center will house an auditorium, galleries, a library, classrooms and projection room.

Adjoining it will be gardens named in memory of Dionysia Skouras, daughter of 20th-Fox prez Spyros P. Skouras. Latter is honorary chairman of the Festa.

Ben Grauer will emcee the event, Israeli Ambassador Abba Eban will be the main speaker.

Ashkenazy's Dad a Jazz Pianist

By JAY LEWIS

Washington, Oct. 21.

Vladmir Ashkenazy failed to wow them at his American debut in Washington. But blame it on Chopin. The undeniably brilliant 21-year-old Muscovite opened the National Symphony's season here with Concerto No. 2 in F Minor.

Ashkenazy's masterful interpretation of the demanding work drew warm applause and three bows from the near-capacity crowd at Constitution Hall. But no one stood up to demand an encore.

Ashkenazy at 19 copped first prize at the "Davis Cup" of the keyboard—the nightmarishly difficult Queen Elizabeth competition in Brussels. But he's a cloistered artist—discovered and nurtured by protective Kremlin culturecrats—with none of Van Cliburn's flair and showmanship.

Nestled among Soviet officials, the fragile, boyish Ashkenazy faced newsmen at the Russian Embassy before his debut performance Tuesday (14). About the only startling thing to emerge was that his father is a touring jazz pianist. When asked how he liked his father's art, Ashkenazy, showing amused astonishment, replied he didn't—"no pleasure" in it.

Steinberg's Death Recalls Old Cafes

Veteran of Volstead Days Close to Sime Silverman—A Great Fav at Hillcrest

By ABEL GREEN

Part of a chapter in the saga of Broadway's brightest nights, from just before pre-Prohibition and throughout the Volsteadian era, was recalled with the death on Saturady (18) of John Steinberg, 72, at Cedars of Lebanon Hospital in Hollywood. He was a heart victim. Almost immediately upon his return from an extended European trip, in company with a retired manufacturer, Gene Friedman, he complained that "the pressurized plane cabin over the polar route" had effected his heart. Intensive two-month journey, covering virtually every capital of Europe, apparently taxed him too much.

Nitery host who, for the 15 years until his retirement three years ago, was managing director of the Hillerest Country Club, L.A., became a widower two years ago. Two sons, Lawrence, an attorney, and Warren, a highschool teacher, survive, along with five grandchildren. Funeral service was held yesterday (Tues.) in Hillside Memorial Park, Hollywood.

As the senior half of John &

(Continued on page 24)

Legends of Big Loot By Gotham Hoteliers

Cases involving alleged personal income tax deficiencies at the Waldorf-Astoria, N.Y. has smoked out any number of supposedly inside stuff stories about other hotel operations. There is said to be a $60-a-week banquet manager at one Gotham hotel who declares income taxes into the tens of thousands.

Even a doorman at one hotel, getting the union minimum, is said to own racehorses and a Cadillac, etc.

Berlin's Festival Of Arts Dullish

By HANS HOEHN

Berlin, Oct. 21.

This year's (eighth) Berlin Cultural Festival (17 days) was less imposing than other years but the main point, showcasing of the free countries' art "within sight" of the Communists' sector of Berlin and Germany, is to be considered. The festival retains a free world propaganda value.

Of the five last presentations, the American "Look Homeward, Angel" was perhaps the most cheered. Boleslaw Barlog, getting the jump on London, Vienna and Hamburg, led his Schiller Theater ensemble in a fine performance. Adaptor Ketti Frings attended. Cast headed by Lucie Mannheim, Alfred Schieska, Klaus Kammer (who had a personal triumph with John Osborne's "Look Back in

(Continued on page 79)

Ustinov Wows Women's Nat'l Press Club Lunch; Tallu Acts 'Legend' Role

By LES CARPENTER

Washington, Oct. 21.

Score Bankhead vs. Ustinov as a victory for Ustinov.

The engagement was staged before a Women's National Press Club luncheon here, jointly in honor of the stars of two shows playing locally, Tallulah Bankhead in the shortlived "Crazy October" at the Shubert and Peter Ustinov

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CRITICS CRITICIZE EACH OTHER

Archer Winsten Re 'Pressure'

Archer Winsten, film critic of the N.Y. Post, devoted his space Monday (20) to the "pressure" issue. After setting the scene for public understanding of the problem Winsten stated that his own paper gives him no word when pressure is attempted.

Commenting on the broader problem: "The very essence of such pressure's effectiveness lies in its being hidden from public view. It is a slow poison working steadily to soften the critical approach, to weight the balances in favor of high budget (big advertising campaign), American (patriotic argument), pure entertainment (are you an egghead?) pictures."

After detailing other subtle pressures, Winsten concludes "I have never heard of a critic losing his job because he was wrong. Two did lose theirs because they were too harshly right."

Wall St. Dreams of TV Selloff Which Will End-Run Guilds

Possibility exists that the post-1948 production of a major company may go to television without any clearances with the various Hollywood guilds. These latter groups haven't come to terms with any studio so far on the extent of their cut in the event of disposal of "modern" product to video.

But they want a percentage that's substantial—this is for sure—and this has served as a deterring sale factor. Actually, the unions of producers, directors, performers and writers have no contractual guarantee of participation in tv money except in sporadic instances.

However, they have a bargaining weapon in the potential threat of work-stoppage reprisals against any lot which unloads the pictures to the home-screen medium without "sharing" the revenue.

As for the aforementioned possibility of a sale without dividing the loot with the guilds, this is the subject of conversation among some influential Wall Streeters and it concerns Loew's.

There has been no decision as yet as to which of the two after-divorcement Loew's companies is to take title to the backlog—whether the studio or the theatre end. But if the theatre division does take over the post-1948's, and decides to sell them to tv, a significant question arises as to what action the guilds could take.

Specifically, Loew's Theatres, on the surface, at least, would be in the position of being able to divest these film properties, would be under no contractual obligation to the guilds, and would have no retaliatory maneuvering on the part of the guilds to worry about.

Whether there's any such intention of doing this or not on the part of management, this is the way the talk is going in some Wall Street quarters and clearly it has some significance.

There's another angle being given consideration. On the overall, the Loew's-Metro product has lost money and this can be interpreted as accounting for the corporation's indebtedness of $24,000,000. United Artists already has sold 20 pictures to tv without any payment to the guilds, and for the reason the pictures wound up in the red.

If independent producers, via UA, can do this, why not Loew's? This point, too, is part of the downtown conversation.

Put This in Bronze!

Chicago, Oct. 21.

In all of filmdom, it's claimed by 20th-Fox prexy Spyros Skouras, it's the grey-flannelers who have it the worst.

"If a picture is successful the exhibitor, distributor and producer take the credit. If a picture is a failure the exhibitor absolves himself of any blame; the distributor abdicates his responsibility; and the producer, of course, refuses his share entirely. And they all point the finger of blame at the advertising department."

United Artists' Buyout of Oldies For Syndicating

United Artists Associated Inc., subsidiary of United Artists, over the past weekend completed total acquisition of all assets of Associated Artists Productions. Negotiations had been going on for more than a year.

Properties taken over by UA under the deal include the Warner film library consisting of 800 sound and 200 silent features, 60 "Looney Tunes" cartoons, 277 "Merrie Melodies," 234 "Popeyes," about 1,400 straight shorts and numerous other pictures.

Total amount of money involved in the transaction comes to around $30,000,000. This is in the form of payments to AAP stockholders, by UA, of $11 for each share of AAP stock held in addition to pro rata amounts for AAP debentures and stock warrants.

The pictures are for television licensing and the AAP method of operation, and this outfit's personnel, will continue as before. Eliot Hyman is head of AAP.

Wrapup of the deal was disclosed by Hyman and Robert S. Benjamin, UA board chairman.

HEATED DEBATE OVER EINFELD

Is it "unethical" of film companies to pressure newspapers for good reviews? And is such pressure the legitimate concern of a Film Critics Circle as a group?

These matters developed heated discussion at a meeting in Manhattan last week. With everyone talking at once, only one thing was crystal clear last week: The N. Y. film critics, easily the most influential bunch of reviewers in the country, can't get together on anything beyond the voting for their annual awards.

It's not only that several leading critics prefer to lonewolf it, but the meeting last week "discovered" that the loosely-organized group doesn't even have any by-laws to define its scope and set the voting procedure.

There'll be other meetings, but meanwhile Alton Cook of the World Telegram & Sun was appointed as a committee of one to draw up a belated constitution for the group.

The ethics question was raised via two incidents as reported in last week's VARIETY: (1.) Justin Gilbert, critic for the N. Y. Daily Mirror, complained that he had been excessively "pressured" by Charles Einfeld, ad-pub v.p. of 20th-Fox, who complained about him to the publisher of the Mirror in a cablegram. Gilbert wanted the critics as a unit to censure Einfeld. (2.) William K. Zinsser, former critic of the N. Y. Herald Tribune, stated in a piece for Esquire Magazine that the film companies were bringing undue influence to bear on publishers in an effort to get favorable reviews.

At the meeting last week, called to act on the Gilbert complaint, it turned out that the critics are a highly individualistic lot. There were two distinct points-of-view. There may have been a third one, but neither Rose Pelswick nor anyone else from the Journal-American showed up, and the Daily News' Kate Cameron and Wanda Hale were absent, though Dorothy Masters attended, being an official of the group. The N. Y. Herald Tribune men came instructed to talk all they wanted, but not to vote.

Main Trends

Opinions sounded at the meeting were:

(a) The critics had a responsibility to themselves and to the public to not only resist film company pressure beyond normal complaints, but also to air the facts about such tactics as widely as possible. This group takes the position that newspapermen have standards and must speakup for them—as a group if necessary—if the ethics of the profession are threatened, and regardless of whether that threat comes from the advertiser or the publisher.

(b) Contrariwise, the question of reviews is between a critic and his

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'Wilful Contempt' of Schine Circuit Upheld by Court of Appeals

Conviction of the Schine Circuit and four of its officers for flouting provisions of a 1949 consent decree it entered into with the Government was upheld Mon. (20) by the U. S. Court of Appeals. Defendants were cited for contempt in March, 1957 by Federal Judge Harold P. Burke in Buffalo district court and were hit with fines totalling $73,000.

Terms of the 1949 decree called for the Schine chain to divest 39 theatres before a June, 1953 deadline. When the circuit failed to comply with the judgment, the Government brought suit in 1954 to cite the loop and its officers for contempt. Following a trial Judge Burke found that the defendants "wilfully disobeyed by omitting certain theatres from published advertisements of sale." He then levied the fines.

In upholding the lower court, the opinion of Chief Judge Charles E. Clark of the Appeals Tribunal said in part: ". . . the evidence shows a continuous scheme to thwart the court's decree and offers to sell by ignoring and discouraging inquiries from brokers and prospective purchasers and by refusing to provide them with theatre operating figures."

The $73,000 in contempt fines meted out by Judge Burke was imposed as follows: president J. Myer Schine, $25,000; Schine Chain Theatres, $25,000; Donald G. Schine, Howard Antevil and John A. May, $5,000 each, while eight subsidiary Schine corporations were slapped with a $1,000 bite apiece.

Hoot Gibson Thisaway

Hollywood, Oct. 21.

Hoot Gibson, one of the screen's early western greats, returns to films for a role in Mahin-Rackin's "The Horse Soldiers," starring John Wayne and William Holden.

Director John Ford, who megged Gibson during his palmy days at old Universal, flew to actor's ranch home outside Las Vegas to personally sign him for part.

Darryl Zanuck's Boxoffice Score As-Independent

With Darryl F. Zanuck's "Roots of Heaven," his third for 20th-Fox as an independent, now launched at the Palace, N.Y., as a roadshow (to mixed reviews but a good advance sale), the Zanuck scorecard at 20th now reads:

"Island in the Sun": Domestic—$3,700,000, 10,000 dates, 67 weeks in release. Foreign (when played off)—$3,500,000.

"The Sun Also Rises": Domestic—$2,011,000, 9,800 dates, 56 weeks in release. Foreign (when played off)—over $4,000,000.

Total worldwide for the two: Over $13,000,000.

"Sun Also Rises," being Hemingway, is showing better gross abroad than "Island." Same will probably be true of the allegorical "Roots of Heaven."

Zanuck, who was in N.Y. for the opening of "Roots," left for London Monday (20) but expects to return within 10 days to two weeks to huddle with Irwin Shaw who's scripting "DeLuxe Tour." Shaw also is polishing "Patate," the Gilbert Miller production of the Marcel Achard play. If show opens well, Shaw will probably meet Zanuck in London or Paris.

ADAPT 'THE ENTERTAINER'

Not Sure If Larry Olivier Will Repeat Title Role

London, Oct. 21.

Nigel Kneale, better known for his science-fiction, is to write the screenplay of John Osborne's play, "The Entertainer," which is skedded to be shot next spring.

It is not certain that Sir Laurence Olivier, who starred in the play in London and on Broadway, will be in the film version. Olivier is said to have doubts as to whether the play can be turned successfully into a film.

Any 'Late' Shows Are Opposed

Regina, Sask., Oct. 21.

City council has decided there will be no Sunday midnight films in Regina.

A bylaw amendment which would have permitted shows between midnight and 2 a.m. Monday was refused a third reading after several letters of protest—mostly from Protestant churches—were read.

The request for Sunday midnight shows had been made by Hilliard Gunn, manager of the Capitol theatre. He pointed out that such movies are offered by drive-in theatres outside the city.

Church organizations were concerned with the effect late shows would have on the "health" of children, their ability to concentrate on studies during school hours, and their moral welfare.

"Late shows are to be discouraged, whether indoor, outdoor or on television," said one letter.

One alderman said he couldn't see what purpose the late shows would serve and another said they would require extra transport and police services, thus adding to the city's expenses.

Joe Vogel to Woo Stock Analysts

Joseph R. Vogel, president of Loew's, appears set to make a pitch for the Wall Street vote. At any rate the chief exec will appear before the Society of Security Analysts at a luncheon-meeting in New York tomorrow (Thurs.).

Vogel thus is to expose himself to what undoubtedly will be some intensive probing about the financial condition of Loew's at the present time and the future prospects. The analysts, who appraise stocks for their respective brokerage and market advisory compa-

(Continued on page 17)

Studio Overhead Ever The Curse; Hecht Reveals Production Modesty

"Blockbuster" may be the magic word as far as the picture industry is concerned, but there are indications that certain elements in the business, particularly well-placed independent producers, are becoming disenchanted with a steady diet of the king-sized entries. This does not mean that they have any thought of abandoning the multi-million dollar spectacles, but there is an undeniable feeling that more concentration should be placed on the so-called medium budget films.

One of the chief proponents of this theory is Harold Hecht, of the eminently successful firm of Hecht-Hill-Lancaster, just back from London where he supervised the production of the company's film version of George Bernard Shaw's "The Devil's Disciple," with Burt Lancaster and Sir Laurence Olivier, Hecht declared that his company, which plans to make fewer features than heretofore, would at the same time pay more attention to medium budget offerings. By medium budget, he said he meant pictures that could be made with the expenditure of below-the-line costs ranging from $200,000 to $350,000. In some instances, he noted, the entire picture would be completed in the $200,000 to $350,000 range.

According to Hecht, the concentration will be on the story value and efforts would be made to save on the actual production costs. For example, he noted that HHL's film version of the legit play, "Summer of the 17th Doll," which will be filmed in Australia, would involve an expenditure of $550,000 for the cast and the story while only $250,000 would be spent on the physical production, a situation made possible by selecting Australia as the production site.

A pioneer among the latter day indie producers, HHL is now marking its 10th anni as a production company. During that period, it made 18 pictures, all of which with the exception of "Sweet Smell of Success," a critical but not a financial click, emerged as b.o. winners. Hecht agreed that HHL, which has mushroomed almost to the status of a major company, had inherited some of the problems inherent in the operation of a major company. Because of contract commitments with stars, writers and

(Continued on page 24)

NEPAL STUDIO TALKS OF HUDSON OR GRANGER

New Delhi, Oct. 21.

Rock Hudson or, alternatively, Stewart Granger is to be offered the lead role in an upcoming feature to be directed by Indian film actress Protima Das Gupta for Nepal Studios.

Feature, "Jung Bahadur," a biopic on a monarch of the Himalayan kingdom of Nepal, will be photographed in Eastman Color. Nepalese prince-producer is making the film in both English and Hindi language.

Miss Das Gupta will start negotiations later this year with star to play male lead.

Wanted: Cure For Exhibs' Melancholia

It's convention and stock-taking time for American film exhibitors and the big, anxious question in the showmen's minds today is: Where is the industry going?

The question is not asked idly, and the answers, despite some seemingly obvious straws-in-the-wind, cannot be simple, if given at all. They are rooted as much in the over-all American economy as they are in the industry's present uncertain state-of-mind.

Exhibitors realize that the problem is no longer one of having to overcome just another crisis. It is not even one that answers to the old cliche that *"there's nothing wrong with the business that good pictures won't cure."* The immediate and pressing necessity is one of trying to gauge a shifting future, of adjusting to it realistically, and of seeking ways and means of protecting a business which, in its former established form, is no longer a fixed value.

Those who deal with exhibitors, and who are familiar with their attitudes all over the country, say they are deeply concerned over the theatremen's apparent "resignation to the inevitable." Beneath the traditional and almost instinctive optimism of the showmen they perceive a lack of "fighting spirit," an almost paralyzing concession to the negative, which virtually precludes drastic and effective counter-action.

Slackening Confidence

"They no longer have the faith," said a N.Y. distributor last week. "With things the way they are, they don't believe in the future, at least not in the future of the theatres."

Exhibs, in turn, place the blame for a good many of their problems squarely on the doorstep of production—distribution, arguing that the companies have paved the way for the decline of the business.

While the theatres charge production with pulling in its horns, and distribution with gouging them, they are in turn accused of being the "weak link" in the industry structure, making on the whole no more than a minimal effort to turn the tide and lacking that aggressive spirit needed to hold the established audiences and attract new ones.

There are the exceptions, of course, and this was emphasized in Robert J. O'Donnell's keynote speech at the Theatre Owners of America convention, in which he outlined the measures his Interstate circuit had taken to stimulate attendance. If it is true, however, that showmanship at the exhibition level isn't dead, it's also true that a large majority of theatremen never seem to have gotten over the war years, when business was lush and the boxoffice thrived on virtually anything with no additional push needed.

The spirit of exhibition today is characterized by an intense feeling of frustration and confusion tinged with a touch of helplessness in the face of audience unpredictability. With television still a heavy competitor, though its impact has worn off slightly, some of the pictures which—by the rule of the book—should have done well, have disappointed. Others have been surprise hits. The staples are no longer staples and the offbeat isn't necessarily a cure.

Avalanche of New Conditions

Audiences have moved to the suburbs, but not all of the neighborhoods are doing well. The film companies, once tied so strongly to exhibition (still their major customer) have sold their libraries to tv and over the theatres' heads, like the sword of Damocles, hangs the possibility of the sale of the post-1948s by companies for which that revenue may spell the difference between red and black, continuity or ruin.

On the one hand, exhibitors are being told—as Spyros P. Skouras told the Allied convention in Chicago last week—that they must modernize and serve convenience and comfort along with well-projected films. On the other, business fortunes have fluctuated so much that few operators feel justified in laying out large sums on renovation.

The exhibitors, who once turned to the Government for relief, again look to Washington, but the Justice Department isn't too kindly if proposals sound "radical" and some exhibition leaders doubt that even the restoration of showcases to the distributors would motivate greater production volume at the studios.

Finally, exhibitors are somewhat disgusted with their own kind, their lack of unity, their inability to take effective common action in their own interest, though the fight to reduce the admissions tax can be cited as an exception.

To a considerable and quite significant extent, exhibitors already have acted—individually—to meet new conditions. Chains have trimmed "marginal" theatres and prospects are for a considerable contraction of the whole exhibition plant. Ernest Stellings, the outgoing president of Theatre Owners of America, estimated recently that, if current conditions continue, there may be no more than 15,000 or so hardtops and drive-ins in the country by next year.

Are There Too Many Seats?

A lot of theatremen, primarily the chains, are frank in their belief that the U.S. today is overseated. There aren't enough pictures to go around, nor is there enough of an audience. In many instances there are theatres in the wrong locations. The considerable changes in the ownerships of houses during recent months are indicative of the fact that exhibitors aren't waiting for the ax to fall. That's a lot harder on the independents than it's on the circuits, which—on top of it— have the wherewithal for diversification into other fields.

Most exhibitors today have little quarrel with the product itself, though they deplore lack of volume (knowing that the shortage will grow much worse in 1959) and complain about the terms at which it's sold. The theatremen talk about the bunching of blockbusters during the last quarter of 1958, and yet they are puzzled and apprehensive about the public's failure to respond in adequate numbers to the top pictures.

They know they are missing a rather large section of the audience, but little if anything is being done by way of re-attracting that group. Nor are the theatres going out of their way to stimulate attendance of the subteens, who eventually must make up the bulk of the patronage. "There are a million things that should be done, but—if they're active at all—the exhibitors are concerned with little more than to maintain the status quo and head off the 'dangers,' fancied or real," commented a top distribution exec in N.Y. last week.

One of these dangers, and most showmen consider it a real one, is pay-as-you-see television. They feel this the more so since they can no longer count on either production or distribution to be on their side. One of the reasons that exhibition is so adamantly set against toll-tv is that it knows its (theoretical) appeal for production. "Let the producers smell enough money, and they'll throw us overboard tomorrow," observed a Boston theatreman recently. "They'll think nothing of knifing us in the back."

Exhibitors are resigned to the coming changes, though they oppose and deplore them. They're more willing to fight rearguard action (like the projected purchase of the post-'48s) than to become the aggressors themselves, as was envisioned for them via the business building drive which bogged down in exhibitor indecision and lack of response. Like distribution and, to an extent, production, their roots are in the past, conditioning a thinking which, of necessity, should be bold and imaginative to cope with a difficult future.

Need To Educate Stars Not To Overload (And Sink) Industry!

Miami Beach, Oct. 21.

The thought that an "educational approach" might possibly convince stars, producers and directors to lower their demands on salaries and participations "so that more good pictures could be made and sold by distribution at terms under which the exhibitor can make sufficient profit to remain in business" was advanced here today (Tues.) by Robert J. O'Donnell, head of the Interstate Circuit of Texas.

O'Donnell, keynote speaker at the opening of Theatre Owners of America's 11th annual convention at the Americana Hotel, acknowledged that his suggestion had all the aspects of a "Utopia" and that he could conceive of no way of convincing the creative personnel to believe "that the future of our industry depends upon their taking more modest terms." However, he emphasized that that he is "thoroughly convinced that something like this must come into being," although he frankly admitted that he had no knowledge "of how it could be put into effect."

O'Donnell devoted the major portion of his address urging theatremen "to venture, gamble, explore and above all to be receptive to any new idea or format" during what he termed "this period of flux, and trial and error, and self-examination." The circuit chief declared that he was optimistic about the future of the industry, but that his upbeat feeling did not imply that he was happy about the present state of the industry. He said he believed that the nation's motion picture theatres would "adjust, bend and compensate" to meet the new conditions that confront them. He envisioned, however, fewer theatres. But, he emphasized, "they will be better proportioned, they will be more attractive, and I would hope and expect them to be more healthy and fully packed."

O'Donnell cited chapter and verse of various experiments undertaken by his circuit to combat the declining boxoffice. "We deliberately achieved a frame of mind amongst ourselves," he said, "that no policy or format of however many years standing was sacrosanct from change or overthrow." The result, he admitted frankly, consisted of both successes and failures. However, he noted that it was important that the effort was made "to venture, gamble and explore."

During the course of his speech, O'Donnell called attention to the high terms demanded for pictures and he noted that "less and less concern is evidenced about what happens to the exhibitor." He urged exhibitors to formulate a plan to keep post-1948 films off television. O'Donnell expressed disappointment about the failure of exhibitors to support the proposed industry business building campaign and he hoped that out of the convention would come some enthusiasm for the campaign, particularly the radio portion of it.

Dividend Pay-Out Not Up to 1957

Washington, Oct. 21.

Dividends paid by film companies picked up in September but are still running about $1,500,000 below 1957 when the first nine months of the two years are compared, the new Commerce Department report released Thursday (16) discloses.

Cash dividends paid in September amounted to $3,795,000, against $2 900,000 in the same month of 1957. But the cumulative nine-month total for 1958 was $18,431,000, while it was $20,977,000 last year.

Companies paying dividends during September, with the 1958 amount first and that of 1957 listed second, are as follows:

Allied Artists Picture Corp., $21,000 both Septembers; American Broadcasting-Paramount Theatres, $1,126.000 and no dividend; Consolidated Amusements Co., Ltd. (Hawaii), $88,000 and $55,000; Paramount Pictures Corp., $1,904,000 both years; 20th Century-Fox Film, $1,058,000 both times; United Artists Corp., $400,000 and $350,000; United Artists Theatre Circuit, $8,000 each time; and Universal Pictures Co., Inc., no September 1958 dividend, but $314,000 in 1957.

Dayton Arter's 3d Owner

Dayton, O., Oct. 21.

Suburban Art Theater Corp., which operates the Far Hills Theater in suburbs, has sold out to Art Theater Guild Inc., of Columbus, which has closed down the house for two weeks for remodelling.

Alan Warth will be retained as manager of the house when it reopens.

H. G. WELLS' 'MACHINE' PAL-BOGEAUS ISSUE

Hollywood, Oct. 21.

George Pal and Benedict Bogeaus are principals in the latest hassle over a story property. Both have "announced" plans for H. G. Wells' "The Time Machine." Pal already is in Europe scouting locations for a Metro release of tome, and Bogeaus reported last week he has set Joseph Cotten for star role.

To Bogeaus' claim that property is in public domain, a Metro official pointed out that while this is true in the U. S., in Europe it still is copyrighted and Pal owns these rights. Pal also has a prior registration with MPAA Title Registration Bureau.

'HOMAGE' TO LOUISE BROOKS

Former Screen Star Flies to Paris For Revival of Her Old Vehicles

Louise Brooks, film ingenue of the 1920s, will get the nostalgic treatment Nov. 5-6-7 in Paris when the Cinematheque Francaise via its archivist, Henri Langlois, organizes one of its "homages" to stars of yesteryear. "Love 'Em and Leave 'Em" (1927), "Box of Pandora" (1928), "Diary of a Lost Girl" (1929) are among other old features to be unspooled.

Miss Brooks will fly to Paris Oct. 27 to personally participate in the "discovery" of herself 30 years later. For past two years she's been living in Rochester, N.Y., and researching old films at Eastman House there for her book, "Women in Films."

Harry Sachs has taken over his former position as general manager of the I. D. Adelman Theatres in Texas in charge of buying and booking.

Sam Goldwyn Answers Kirsch

Hollywood, Oct. 21.

Samuel Goldwyn had a flat answer to statement made last week in Chicago by Jack Kirsch, prexy of Allied Theatres of Illinois, that he was an apostle of the doctrine of industry prosperity through fewer theatres.

"I am not producing 'Porgy and Bess' at a cost of $7,000,000 which in Todd-AO will have to get back $15,000,000 to break even, in order to close theatres," he said tartly.

Bristling at remarks made at Allied States Assn. convention, in which Kirsch remarked that second to possible selloff of post '48 pix to tv, "the greatest menace to our business is the attitude . . . in high places that there should be fewer pictures shown in fewer theatres," Goldwyn had another reply. Hollywood, he pointed out, is risking millions of dollars in an effort to make quality films, while the exhib's only contribution is a shower of convention speeches and resolutions damning the producers.

Say It Ain't True, Sam

Miami, Oct. 21.

Emulating the behavior of the Allied States Assn. convention in Chicago last week, the Theatre Owners of America has called upon Samuel Goldwyn "to deny reports" that he was selling his personal backlog of theatrical films to television syndication, as and when a suitable deal is negotiated.

Neither exhibitor body wan's to believe his news. (*It wasn't invented.—Ed.*)

L. A. to N. Y.

James Arness
Joanna Barnes
Anne Baxter
Paul W. Benson
Charles Bernard
Seymour Berns
Milton Blackstone
George Burns
Jack Carson
Bob Crosby
Richard Duckett
Milt Ebbins
Don Fedderson
Glenn Ford
Y. Frank Freeman
Greer Garson
L. Wolfe Gilbert
Sheilah Graham
James B. Harris
Hedda Hopper
Cy Howard
George Jessel
Phyllis Kirk
Charles Luckman
Ranald Macdougall
Thomas C. McCray
William Perlberg
Stuart Phelps
MacGregor Scott
George Seaton
Jack Shea
Zadel Skolovsky
Walter Slezak
Joseph R. Vogel
Jerry Wald
Bill Watters

Europe to N. Y.

William Bendix
Frank M. Folsom
Greta Keller
Judge Al Lieberman
Timmie Rogers
Gertrude A. Sellner
Senor Wences

New York to Europe

Aaron Frosch
Keith Goldsmith
Norman MacKaye
Arthur Penn
Mathew Penn
Peggy Penn
Philip Wiseman

Radio End of BB Now Nears Gun

Miami, Oct. 21.

To get the show on road—that is, the radio portion of the business building campaign — the Board of directors of TOA has agreed to guarantee any deficit between present sum now in hand for radio drive and $165,000 necessary for exhibitor's share of campaign. TOA limited its cover guarantee to $5,000. But since $160,000 has already been collected, action of exhibitor organization practically assures launching of radio portion of stumbling industry business building campaign.

Since it's certain that distributors will ante up their share of drive—also $165,000 — via comp and MPAA, it's expected that radio campaign will be started in about six or eight weeks. Executive committee of biz building drive will set exact start of radio campaign.

Thus it appears that portion of industry business building campaign, which for all intents and purposes seemed doomed, appears to be taking on new life as result of action of TOA at opening of 11th annual convention here.

According to Ernest G. Stellings, outgoing TOA prexy, indications are that radio campaign will be launched about Christmas.

New York to L. A.

Leonard Anderson
Theodore Bikel
Sid Caesar
Larry Gelbart
Henry Ginsberg
Hal Janis
Cliff Norton
Milton R. Rackmil
Ben Selvin

REPENT OR RELENT CONSENT

Columbia Taking 49% Bray Share

London, Oct. 21.

Columbia has a deal set to purchase a 49% interest in the Bray Studios at a price of $1,000,000. Under the terms, James Carreras, head of both Bray and Hammer Films, is to give Col the distribution rights to three Hammer features per year.

This British production company retains the right to make one picture annually for Universal.

Also as part of the deal, three reps of Col are to join the Bray Studios board.

'Loans at Low Interest' Skouras Idea of How Government Aid Works

Chicago, Oct. 21.

Though opposed in principle to government participation in business, 20th-Fox' Spyros Skouras feels time is ripe for federal financial aid to the picture industry. Showman told last week's National Allied States Assn. convention that help should be in the form of loans at low interest to modernize theatres.

"We must revive the luxury and comfort of theatre hospitality which was responsible for the motion picture's popularity in the old days."

JULES DASSIN HITS U.S. SHORT & QUIET

Jules Dassin, director, made a surprise and largely unnoticed visit to New York last week. It's believed it was his first trip back to the States, from his Paris base, since he was among the "Unfriendly 10" witnesses before the House Unamerican Activities more than 10 years ago.

Dassin's newest picture is "He Who Must Die," which is to open shortly at N.Y.'s Fifth Avenue Cinema. While in Gotham (he came in last Thursday and went back to France Saturday) he also had discussions about an indie production of an adaptation of James T. Farrell's "Studs Lonigan."

This property was acquired some time ago by Lew Kerner, who was to make the picture for United Artists release. It appeared to have been dropped from the schedule, but now it looks like Kerner still will produce it with Dassin doing the script, and directing. Dassin had a hit last year in "Riffi."

DEBORAH KERR'S HONOR

First of Sex To Be TOA 'Star of Year'

Miami, Oct. 21.

Deborah Kerr has been chosen "star of the year" by Theatre Owners of America. Miss Kerr, the first actress to receive the honor in the five-year history of the award, will be presented with a scroll and a trophy at the President's Banquet on Saturday (25), an event which winds up the five-day annual convention of the exhibitor organization.

Previous award winners have been Danny Kaye, James Stewart, William Holden and Rock Hudson.

Other personalities scheduled to attend this year's TOA convention include John Gavin, who starred in Universal's "A Time to Love and A Time to Die" and in the upcoming remake of "Imitation of Life," and Jacques Tati, French comedian known in the U.S. for "Mr. Hulot's Holiday. Tati is currently on tour for his most recent film, "Mon Oncle," which Continental Distributors is releasing.

Tommy Reynolds, actor-producer, plans to film a new series of shorts to be titled "The Model T Parson," in which he will portray the title role. Production is scheduled to get under way shortly at his Pipe Creek ranch in Texas' Bandera County.

TOA Back As Friendlier Exhib Body

By HY HOLLINGER

Miami Beach, Oct. 21.

One of the largest turnouts of distribution and government representatives in perhaps a decade will be on hand for the 11th anni convention of Theatre Owners of America which opened today (Tues.) at the Americana Hotel here and will conclude with the President's banquet on Saturday (25) evening.

The presence of so many production-distribution and government reps is interpreted as an indication of the state of the troubled motion picture business and the realization of both exhibition and distribution of the necessity for a closer liaison to solve the problems of the sagging boxoffice.

Historically, there has always been a closer relationship between TOA and the film companies, since TOA has, for the most part, avoided the uncompromising belligerency of its rival organization, Allied States Assn., which concluded in Chicago last week, returning to—its time-honored no-holds-barred combatting of the film companies. TOA, although it underwent a period of coolness toward the film companies when it joined Allied in appealing to Congress for reforms, is again back on a friendly basis with the distributors.

Both TOA and the film companies realize that the industry continues to face difficult times and there is a feeling among both segments that only through close, cooperative efforts can the problems of the business be solved. On Thursday (23), sales chiefs of five major companies will take turns on the speaker's dais here to tell "distribution's plan for better business." They will participate in a forum session entitled "Better Business Through More Quality Product," which will be chaired by Walter Reade Jr. Participating sales chiefs will include Loew's John P. Byrne, United Artists' William J. Heineman, Allied Artists' Maurice Goldstein, 20th-Fox's Alex Harrison, Jerry Pickman, Paramount pub-ad v.p. who will represent sales topper George Weltner, and Columbia's Abe Montague.

A forum on "Better Business Through Better Selling," set for Friday (24), will find a panel consisting of producer Jerry Wald, UA pub-ad chief Roger H. Lewis, 20th-Fox sales chief Alex Harrison, Seymour L. Morris of Schine Theatres, Harry Greene of Welworth Theatres, Henry G. Plitt, of Paramount Gulf Theatres, and Mrs. Margaret Twyman of the Motion Picture Assn. of America, and Terry Turner, exploitation chief of American International Pictures.

One of the highlights of the convention will be an address tomorrow (Wed.) by Spyros Skouras, president of 20th-Fox. Skouras also addressed the recent Allied convention in Chicago. Another key address will be that of Victor R. Hansen, assistant attorney general and head of the antitrust division of the Dept. of Justice, who is set to speak on Thursday (23). Hansen is expected to discuss the motion picture consent decrees.

Other representatives of distribution scheduled to attend the convention include David A. Lipton, Universal's pub-ad v.p.; Kenneth N. Hargraves, president of Rank Film Distributors of America; Foster M. Blake, the Rank general sales manager; James H. Nicholson and Samuel Z. Arkoff, president and veepee respectively of American International Films.

Another government representative to appear before the convention is Nathan D. Golden, of the U.S. Dept. of Commerce, who discussed the proposed motion picture theatre census today (Tues.). In addition, Gov. A. B. (Happy) Chandler of Kentucky will address the convention.

Kerasotes Re 'Consent'

Miami, Oct. 21.

George G. Kerasotes, Springfield, Ill., associated with his father and brothers in operation of Kerasotes Theatres, has been elected prez of Theatre Owners of America, succeeding Ernest G. Stellings, who is retiring after two-year term. In accepting post, Kerasotes pledged that during coming year one of main objectives of this administration would be to secure revision of consent decrees so that formerly affiliated theatre circuits could re-enter production.

Modified Consent Decree Petition Sent to Justice

Miami, Oct. 21.

Continuing its drive to get more product on the market, Board of TOA has petitioned Dept. of Justice to amend existing consent decrees so that formerly affiliated circuits would be permitted to produce and release pictures "with pre-emptive rights to show these pictures in their presently-owned theatres."

Resolution, although similar to ones passed by exhibitor organization in past, differed in that it limited pre-emptive rights to "presently-owned theatres." This distinction, TOA hopes, will carry more weight with Dept. of Justice than previous requests for pre-emptive rights for present theatres and houses that might be acquired in future.

Asked what TOA expected to gain from repetition of similar resolutions when justice has refused to accept stipulation, Ernest G. Stellings, outgoing prexy, declared: *"We have to keep trying."*

BITING THE GUEST WHO CAME WITH GIFTS

Chicago, Oct. 21.

Major film companies came in for their lumps last week at National Allied States' parley. Exhibs were quite vocal in denouncing 20th-Fox.

Irony: Fox supplied the convention with most of its luminaries, including stars Joan Collins and Jeffrey Hunter, and studio prez Spyros Skouras. Plus a 30-minute clip from Jerry Wald's "In Love and War" pic.

TOA Pushing Idea of Exhibs' Buy Of Post-1948 Video Residuals; Might Then Sell Non-Blockbusters

Miami, Oct. 21.

Board of directors of TOA at meeting prior to opening of annual convention here, approved in principle proposed trust plan to buy up post-1948 films from film companies. Although no specific plan has been developed as to how this can be accomplished, board appointed committee to develop proposal and to follow up on idea.

According to outgoing prexy Ernest G. Stellings, various meetings between TOA officials and film companies, with exception of one unnamed major, indicated that major film outfits "would be interested in any plan which would justify their selling of post-1948 films to us."

Stellings acknowledged that it "would be matter of dollar and cents" if majors received better offers from non-exhibitor sources, but he stressed that from standpoint of boxoffice he felt that it would be advantageous for film companies to sell to exhibitors.

Committee assigned to develop plan, Stellings stated, will take into consideration problem—and he admitted it was major one—of raising coin to buy up films. Stellings pointed out that trust would be non-profit one and that therefore exhibs anticipated that there would be no difficulty with Dept. Justice on any count, including one involving possible monopoly in restraint of trade. He added that any final plan would be cleared with dept. of justice.

For first time, Stellings conceded that exhibitors might conceivably favor selling certain of post-1948 films—if they gained control of them—to television. He did not spell out specifics, but it was indicated that trust officials might be charged with task of determining which of films would be approved for sale to tv, but he stressed, it would not include any of the blockbusters.

Committee assigned to investigate trust plan included Mitchell Wolfson, S. H. Fabian, new TOA topper George Kerasotes, Sam Pinanski and Stellings.

Bill Danzinger, the film exploiteer from way back, currently hitting 40 towns in U.S. for the March of Dimes, with which enterprise he's now linked.

TOA's New Officers

Miami, Oct. 21.

As foreseen the new president of the Theatre Owners of America is George Kerasotes. Other officers of the exhibitor organization incoming:

Albert M. Pickus, chairman of executive committee; Ernest G. Stellings, chairman of board; Sam Pinanski, honorary board chairman; Roy Cooper, Nathan Greer, Philip F. Harling, R. M. Kennedy, Henry G. Plitt, J. J. Rosenfield, John B. Schuyler, assistant presidents; Robert R. Livingston, secretary, S. H. Fabian, treasurer; Herman M. Levy, general counsel; Joseph G. Alterman, administrative assistant; Albert Floerscheimer, public relations director.

In addition 15 veepees were named and 33 members of executive committee.

Commerce Dept.'s Popcorn Census

Miami Oct. 21.

Asking for cooperation of theatre industry for upcoming Federal government census of business, Nathan D. Golden, of dept. of commerce, told TOA convention here today (Tuesday) that form to be used for film business would seek following information:

Total receipts during 1958, how much merchandise was sold in theatres, annual payroll during year, weekly payroll and personnel for period ending Nov. 15.

It will also seek data on receipts from admissions, amount of federal, state, municipal admission taxes received from patrons; sales of popcorn, candy, food, etc.: Total number of shows during year, seating capacity or car capacity and information on concessions operating in theatres.

Census, first since 1954, will basically seek same data solicited before. Golden pointed out that separate forms must be filled for each theatre operated during 1958.

SKOURAS' WOES AT ALLIED MEET

By JACK PITMAN

Chicago, Oct. 21.

Last week's annual convention of the Allied States Associations here was pretty much a convention to plan action rather than one which took action — resolutions apart. Broadly the convention solved nothing. Perhaps it could not. There was no magic powder with which to dust the air and work transformations.

Many of the film theatre operators rendered a convincing demonstration of the posture known as back to wall. Their serious attitude, and their absences—they stayed away in droves, writing convention chairman Jack Kirsch, *"we simply can't afford to come"* —all spelled out the predicament of the little exhibitor in the present economy.

Attendance was so slim that empty tables greeted even the appearance, at the windup luncheon, of 20th-Fox topper Spyros Skouras, notwithstanding lotsa "papering" of the Morrison Hotel's Terrace Casino with local 20th-Fox exchange personnel and pals of the studio chieftain.

Bravest Man In Biz

A sympathetic Skouras sought to conciliate the theatre men by getting the delegates to see all sides of the issue, but the exhibs, though courteous, weren't having it. 20th, in fact, had taken the most verbal lumps before Skouras arrived in town, nor did Skouras know he was also preceded by cries from the confab to "cut off their revenue," referring to the villains in point—the majors.

The smaller exhibs were almost all for a "boycott," in effect, to economically force producers' compliance with the consent decrees. Several delegates rose to urge a solid front to freeze out from Allied theatres product from offending companies anywhere from three months to a year. Reminded by organization head Horace Adams (the Cleveland ozone operator) that boycotts are illegal, a smalltown exhib fired back a charge of hair-splitting and demanded, *"Do you want us to die legally?"* A confrere chimed in to observe that a "freeze" would hurt rather than help. "What we need is more product, not less." Generally, though, there was broad support for a "get tough" policy—anything, almost, to ameliorate the plight of the indie exhibs.

Earlier, Abram F. Myers, Allied's board chairman and general counsel, articulated the organization's stand on the decrees as contained in its now-famous "White Paper." In his judgment, he said, the U. S. Supreme Court's edicts are quite specific, and he doesn't see how the Attorney General can interpret otherwise.

Skouras, the following day, didn't touch directly on Justice Dept. implementation of the court, but simply blamed the decrees for the current plight of exhibitors. They were cutting their own throats when they plumped for them, said the exec. Revised clearances and elimination of block booking have harmed instead of helped by pushing up costs and depressing production. "You created a seller's market," Skouras charged, "which operated against you, because as pictures became scarce, film rentals increased and you had to haggle over each booking."

Divestiture of the circuits, he stated, was wrong, and the results have proved "more devastating than I predicted . . . It was only logical that if the producers lost their theatres, there would be no necessity for them to produce as many pictures." Current clearance system is a liability to the entire industry and should be revised.

"Today too many theatres are playing a picture at the same time. We are overpricing ourselves in many theatres, and most of the general public stays away because of this."

Competitive bidding was held to

(Continued on page 17)

The Roots of Heaven
(COLOR—C'SCOPE)

Story development does not match the magnificent backgrounds in this African-located elephant saga. A disappointment, but will probably reap good b.o.

Hollywood, Oct. 17.

Twentieth-Fox release of Darryl F. Zanuck production. Stars Errol Flynn, Juliette Greco, Trevor Howard, Eddie Albert, Orson Welles. Directed by John Huston. Screenplay, Romain Gary and Patrick Leigh-Fermor; based on Gary's novel; camera (DeLuxe color), Oswald Morris; music, Malcolm Arnold; editor, Basil Fenton Smith. Previewed at studio, Oct. 13, '58. Running time, 130 MINS.

Forsythe	Errol Flynn
Minna	Juliette Greco
Morel	Trevor Howard
Abe Fields	Eddie Albert
Cy Sedgewick	Orson Welles
Saint Denis	Paul Lukas
Orsini	Herbert Lom
Habib	Gregoire Aslan
Governor	Andre Luguet
Peer Qvist	Friedrich Ledebur
Waitari	Edric Connor
Baron	Olivier Hussenot
Major Scholscher	Pierre Dudan
De Vries	Marc Doelnitz
Madjumba	Dan Jackson
Haas	Maurice Cannon
Cerisot	Jacques Marin
Korotoro	Habib Benglia
Yussef	Bachir Toure
A.D.C.	Alain Saury
N'Dolo	Roscoe Stallworth
Ingnele	Assane Fall
Father Fargue	Francis de Wolff

"The Roots of Heaven," Darryl F. Zanuck's production for 20th-Fox, has striking pictorial aspects, some exciting performances and builds to a pulsating climax of absorbing tension. Unfortunately, these plus factors almost all come in the second half of the picture. Director John Huston has let most of the first half dawdle and meander. Interest seriously suffers. The elusive theme is likely to remain obscure to many. "Roots of Heaven" will probably be good at boxoffice but not the blockbuster 20th-Fox hoped for.

The locale of the screenplay by Patrick Leigh-Fermor and Romain Gary, from Gary's novel, is French Equatorial Africa and the time is the present. Trevor Howard, whose presence is never completely explained, is launching a campaign to save the elephants of Africa. He believes they are threatened with extinction from big game hunters, ivory poachers and the encroachment of civilization.

When he tries to get signers of his petition to outlaw the killings, he is rebuffed on three fronts. The governor of the territory, Andre Luguet, points out his concern is with the health and welfare of his human charges. A missionary priest, Francis de Wolff, reminds Howard the Church is interested chiefly in men's souls. A native leader, Edric Connor, informs him the Africans don't want their continent to remain a giant zoo.

Howard gets only two signatures. One is from Errol Flynn, an alcoholic British ex-officer, and the other is from Juliette Greco, a prostitute. So Howard decides on a campaign of harassment of the hunters and his counter-attack attracts the attention of a safari-ing American tv personality, Orson Welles; a Danish scientist, Friedrich Ledebur; a German nobleman, Olivier Hussenot, and some of Connor's native followers who propose to use Howard as a symbol of their own resistance to colonial law and practice. Howard is finally joined by Eddie Albert, photographer-correspondent for an American news and picture syndicate.

Howard fails in his crusade, defeated by the inertia of public opinion and the rigidity of officialdom. In the end he marches off into the desert brush with those of his followers who survive the government's repression and attacks from the hunters. Flynn has been killed and Miss Greco is so ill she must be left behind.

Although Howard movingly describes the elephants as "the biggest and most powerful of man's company on earth" and a symbol of "all that's beautiful—all that's free," the crusade to save them does not particularly stir the spectator. It seems laudable, like a super-Audubon Society, but not the kind of effort that would impell men to fight and die.

Perhaps one reason is that while the slaughter of elephants is graphically described, it is never shown. It is hard to respond with the fervor the film attempts to elicit when the horror to be fought is never displayed. Especially when it is something so removed from the ordinary frame of reference. One single shot of an elephant being deprived of his life for evil reasons would have helped. Since such shooting goes on all the time in Africa, it would not have been difficult or inhumane to obtain such a scene. Location shots of the great herds are impressive, so much so, in fact, they make it hard to believe beasts are threatened with decimation or extinction.

Huston has staged his exterior scenes superbly. Full advantage is taken here of the arduous African locations. Howard gives a fine performance and is responsible for conveying as much as comes across of the tricky theme. His performance is undercut somewhat by an irritating tendency, apparently on Huston's part, of excessive use of reaction shots, when the story would be better served by keeping the camera rooted on Howard.

Errol Flynn plays the drunken officer competently but without suggesting any latent nobility or particular depth. Miss Greco is interesting without being very moving. Eddie Albert sparks the screen with bubbling vitality and humor in his scenes, and Orson Welles in a brief bit (reportedly done as a favor to Zanuck) is a pinwheel of flashing vigor, his exit to be lamented.

In the supporting cast, Paul Lukas has an engaging world-weariness; Friedrich Ledebur a moving dignity; Edric Connor, splendid and baffled grandeur as the native leader; Gregoire Aslan an amusing knave; and Francis de Wolff, in one scene, etches a memorable character. The rest of the cast, largely European, is competent but allowed little scope for subtleties of characterization. In principal roles are Herbert Lom, Olivier Hussenot, Marc Doelnitz, Alain Saury, Bachir Toure and Andre Luguet.

Oswald Morris was the director of photography, which is excellent, with second unit work by Skeets Kelly, Henri Persin and Gilles Bonneau. Art direction by Stephen Grimes effectively carries through the African feeling from the authentic exteriors to the French-shot interiors. Malcolm Arnold has done a notable score, one that avoids the "tom-tom" cliches. With a theme for Miss Greco, by Henri Pattison, that is going to get single-record exploitation, it is going to be a good promotion item for the film.

Editing, by Russell Lloyd, is first-rate, and the sound by Basil Fenton Smith preserves the African sounds unobtrusively but tellingly. *Powe.*

Bell, Book and Candle
(COLOR)

Strong cast and lavish production values strongest points of offbeat comedy. Good b.o. despite bad miscasting of Kim Novak.

Hollywood, Oct. 17.

Columbia release of Phoenix production. Stars James Stewart, Kim Novak; costars Jack Lemmon, Ernie Kovacs; features Hermione Gingold, Elsa Lanchester, Janice Rule. Produced by Julian Glaustein. Directed by Richard Quine. Screenplay, Daniel Taradash; based on the play by John Van Druten; camera (Technicolor), James Wong Howe; music, George Duning; editor, Charles Nelson. Previewed in Hollywood, Oct. 9, '58. Running time, 106 MINS.

Sheperd Henderson	James Stewart
Gillian Holroyd	Kim Novak
Nicky Holroyd	Jack Lemmon
Sidney Redlitch	Ernie Kovacs
Mrs. de Pass	Hermione Gingold
Queenie	Else Lanchester
Merle Kittridge	Janice Rule
French Singer	Philippe Clay
Secretary	Bek Nelson
Andy White	Howard McNear
Musicians	The Brothers Candoli
Proprietor	Wolfe Barzell
Enterprise Janitor	Joe Basser
Merle's Maid	Gail Bonney
Herb Store Owner	Monty Ash

"Bell, Book and Candle" is a good example of casting for box-office rather than story. The result, in this Julian Blaustein production for Columbia, is that story suffers at the expense of marquee value. The novelty comedy has a brace of good names, headed by James Stewart and Kim Novak, and it will depend on them for its success but it does not come off as a whole, and the chief reason is Miss Novak. This star is clearly not equipped for light comedy.

Richard Quine's direction gets everything possible out of the screenplay and the cast. But with Miss Novak the central figure, the picture lacks the spontaneity and sparkle written in by John Van Druten.

The off-beat story is concerned with witches and warlocks (male gender of the broomstick set) operating against today's world of skepticism and realism. Stewart is the straight man thrust by chance into a group of people, headed by Miss Novak, where encantations, spells and sorcery are accepted as realities as commonplace as processed foods. Miss Novak literally weaves a spell on Stewart to make him fall in love with her. But she becomes bewitched by her own magic, and loses her powers of the supernatural when she breaks witchcraft rules and falls in love with the object of her devotions. When a witch falls in love, so the theory goes, she ceases to be a witch.

There are some wonderfully wierd proceedings here, including Elsa Lanchester and Hermione Gingold as rival witches, and Jack Lemmon as a clean-cut, bongo-beating warlock. Ernie Kovacs is a comedy standout as a perpetually booze-soaked author, investigating witchcraft for a book.

The hazard of the story is that there is really only one joke. This is the humor of surprise and startled acceptance of the fact that the bizarre occupations of these witches and warlocks could exist in contemporary Manhattan.

This was sustained in the play by Van Druten's witty dialog. It is undercut in the picture by the fact that the backgrounds are too often as wierd as the situations. The contrast—and the basis for humor—is therefore softened or lost.

Biggest laugh in the picture is provided by Stewart attempting to drink a horrible mess concocted by witch Gingold, a magic potion guaranteed to free him from Miss Novak's spell. The laughter springs from Stewart as a modern man indulging in ancient mumbo-jumbo and plays superbly. Conversely, when Miss Gingold's headquarters is shown as all too obviously a house where only a witch would live, the joke is telegraphed and lost.

As if realizing this, producer Blaustein and director Quine have assembled a great comedy cast. Stewart, adept at light comedy as at drama, gives a fine performance. Lemmon is an able farceur, too, and Kovacs drapes his character with dozens of fussy, funny touches. Hermione Gingold and Elsa Lanchester are perhaps the greatest witches to brew a stew since "Macbeth." In lesser roles, Janice Rule, Philippe Clay, Bek Nelson and Howard McNear, are helpful and often laugh-getters.

James Wong Howe's Technicolor camera work is artistically creative and often imaginative, although the tricky use of color does not always seem in the comedy mood. George Duning's music, however, helps by counter-pointing the mood and action. Art direction by Cary Odell is rich, matched by Louis Diage's set decoration. Sound by John Livadary and editing by Charles Nelson are both firstrate. *Powe.*

Party Girl
(COLOR-C'SCOPE)

Straight gangland melodrama, well done.

Hollywood, Oct. 17.

Metro release of Joe Pasternak Production. Stars Robert Taylor, Cyd Charisse, Lee J. Cobb. Directed by Nicholas Ray. Screenplay, George Wells; based on a story by Leo Katcher; camera, Robert Bronner; music, Jeff Alexander; editor, John McSweeney. Previewed at Academy Awards theatre, Oct. 17, '58. Running time, 99 MINS.

Thomas Farrell	Robert Taylor
Vicki Gaye	Cyd Charisse
Rico Angelo	Lee J. Cobb
Louis Canetto	John Ireland
Jeffrey Stewart	Kent Smith
Genevieve	Claire Kelly
Cookie	Corey Allen
Danny Rimett	Lewis Charles
Lou Forbes	David Opatoshu
Joev Vulner	Dem Dibbs
O'Malley	Patrick McVey
Tall Blonde	Barbara Lang
Joy Hampton	Myrna Hansen
Showgirl	Betty Utey

"Party Girl" is a straight melodrama of gangster days in Chicago, played straight. There is none of the currently fashionable effort to understand the phenomenon or to relate it to the times. The Joe Pasternak production for Metro is apparently an attempt to duplicate on a class scale the success of lower budget pictures similarly concerned with the hey-day of the rackets. It is an interesting picture and will be satisfactory for routine playdates, but it is not going to do any extraordinary business.

Robert Taylor plays a crippled lawyer, mouthpiece for gangster boss Lee J. Cobb. Taylor uses his disability to play on the sympathies of juries to get the mobster underlings, such as John Ireland, free of murder and mayhem charges he knows they are guilty of.

He begins to be disturbed about his way of life when he meets Cyd Charisse, a dancer at a nightclub who picks up a little money occasionally at parties. Taylor sees he cannot censure Miss Charisse for making money out of the mobs when he is doing the same thing himself.

Taylor's breaking point comes when he is called on by Cobb to defend a psychopath mobster, Corey Allen. In somewhat curious philosophy, Taylor tells Cobb that the difference between Cobb and Allen is that the former is a predictable (and hence, presumably, more acceptable) outlaw, while Allen is not. Taylor breaks with Cobb; spills all he knows to the cops, and in the end escapes with Miss Charisse as the gangsters are wiped out by the police.

George Wells' screenplay, based on a story by Leo Katcher, is intelligent and convincing, and Nicholas Ray's direction is good within the limits of the action. But the production seems old hat. It seems to promise revelations about the character or nature of these period monsters that are not forthcoming. As a result its effect is rather flat, unsatisfying.

Taylor carries considerable conviction as the attorney, suave and virile. Miss Charisse's character has little background to supply her with any acting exercise, but she is interesting and, in two fine dance numbers, exciting. Lee Cobb contributes another of his somewhat flamboyant characterizations. Although it seems a sentimentalized approach to such a character—until the end—Cobb makes it vivid. The others are stock roles, well done by Ireland, Kent Smith, Claire Kelly, Allen, Lewis Charles, David Opatoshu, Kem Dibbs and Patrick McVey. Barbara Lang, Myrna Hansen and Betty Utey are decorative additions.

Robert Bronner's CinemaScope photography, in Metrocolor, is handsome, and other technical credits are equally good. Art direction by William A. Horning and Randall Duell is especially fine in a courtroom that actually looks like one and not like a set. There is a title song by Nicholas Brodszky and Sammy Cahn sung by Tony Martin that will be a welcome exploitation assist. *Powe.*

Torpedo Run
(C'SCOPE-COLOR)

Topnotch submarine meller with Glenn Ford and Ernest Borgnine names to attract.

Hollywood, Oct. 17.

Metro release of Edmund Grainger production. Stars Glenn Ford, Ernest Borgnine; costars Diane Brewster, Dean Jones; features L. Q. Jones, Philip Ober, Richard Carlyle. Directed by Joseph Pevney. Screenplay, Richard Sale, William Wister Haines, based on stories by Sale; camera (Metrocolor), George J. Folsey; editor, Gene Ruggiero. Previewed Oct. 15, '58. Running time, 86 MINS.

Lt. Comdr. Barney Doyle	Glenn Ford
Lt. Archer Sloan	Ernest Borgnine
Jane Doyle	Diane Brewster
Lt. Jake "Fuzz" Foley	Dean Jones
"Hash" Benson	L. Q. Jones
Adm. Samuel Setton	Philip Ober
Comdr. Don Adams	Richard Carlyle
Orville "Goldy" Goldstein	Fredd Wayne
Ens. Ron Milligan	Don Keefer
Lt. Redley	Robert Hardy
Lt. Burl Fisher	Paul Picerni

U. S. Navy's submarine action in the Pacific during World War II gets further graphic enlightenment in this well-made Edmund Grainger production. Story of a commander's relentless trackdown of biggest aircraft carrier in the Japanese fleet is handled realistically through full cooperation of the Navy, with performances to match. For the general market film is an exciting entry, and names of Glenn Ford and Ernest Borgnine add to its bright chances as a coin-getter.

Director Joseph Pevney unfolds the Richard Sale-William Wister Haines screenplay at a suspenseful pace, capitalizing on an unusual story twist to draw highly dramatic portrayals from both Ford, as the commander, and Borgnine, his executive officer. Ford, who has caught up to the flattop being screened by a transport carrying 1,200 American war prisoners from Manila to Tokyo, among them his wife and daughter, misses the Japanese carrier and instead sinks the transport. Thereafter, with this tragic circumstance preying on his mind, the hunt and ultimate sinking of the carrier takes on a personal aspect for Ford.

Ford returns to straight dramatic acting after a year or more in comedy roles, for both characterizations as a man plagued by what he was forced to do. Borgnine is very effective not only as his closest friend but his exec who helps him through his ordeal, relinquishing an offer of his own sub to remain with his commander. Diane Brewster, is briefly in flashbacks as the wife: Dean Jones, a junior officer; Philip Ober as the admiral, lend strong support.

Color photography by George J. Folsey is particularly outstanding, his lighting one of the most interesting technical achievements of the year. Standouts, too, are Gene Ruggiero's tight editing, William A. Horning and Malcolm Brown's atmospheric art direction and special effects by A. Arnold Gillespie. *Whit.*

Lost, Lonely and Vicious

Lightweight "Hollywood" drama; may have some teenage appeal.

States rights release of a Bon Aire production presented by Howco International. Produced by Charles Casinelli. Features Ken Clayton, Barbara Wilson, Lilyan Chauvin. Directed by Frank Myers. Screenplay, Norman Graham; camera, Ted and Vincent Saizis; editor, Herb Hoffman; music, Frederick David. Previewed N.Y., Oct. 17, '58. Running time, 73 MINS.

Johnnie	Ken Clayton
Preach	Barbara Wilson
Tanya	Lilyan Chauvin
Walt	Richard Gilden
Pinkie	Carole Nugent
Darlene	Sandra Giles
Buddy	Allen Fife
Father	Frank Stallworth
Young Actor	Johnny Erben
Reporter	Clint Quigley
Psychiatrist	T. Earl Johnson

Reminiscent of the career of the late James Dean is "Lost, Lonely and Vicious." A Howco International presentation, it's being sold as a package with the same company's "My World Lies Screaming." With a cast of relative unknowns, "Vicious" will have to depend upon exploitation angles purporting to expose the Hollywood "inside."

Both performances and direction are shaky in this Charles Casinelli production. Basic idea of the Norman Graham screenplay had merit, but it seldom becomes credible most due to the writer's own unimaginative treatment. Here the filmgoer is confronted with a promising actor who can't resolve an inner conflict.

His problem is a morbid one—a continual thought of death that becomes an obsession with him. Fortunately he meets a pretty drug store clerk who straightens him out before he can commit suicide in his famed sports car. Ken Clayton is fairish as the "crazy, mixed up" actor while Barbara Wilson is winsome and pert as the femme saviour.

Providing for what passes as Hollywood atmosphere are Lilyan Chauvin, Clayton's drama coach; Carole Nugent and Sandra Giles, as a coupla busty blondes, and Richard Gilden, an aspiring actor envious of Clayton's success. None is particularly convincing. Frank Myers' direction is mechanical as are most of the technical credits. Sports car scenes and a few fisticuff sequences may stir some teenage interest. Otherwise, this is a lightweight filler at best. *Gilb.*

The Restless Years
(C'SCOPE)

Youth-angled story, well handled, for easy acceptance by younger and family audiences.

Hollywood, Oct. 17.

Universal release of Ross Hunter production. Stars John Saxon, Sandra Dee, Teresa Wright, James Whitmore; features Patsy Kelly, Margaret Lindsay, Virginia Grey. Directed by Helmut Kautner. Screenplay, Edward Anhalt; based on the play, "Teach Me How to Cry," by Patricia Joudry; camera, Ernest Laszlo; music, Joseph Gershenson; editor, Al Joseph. Previewed at the studio, Oct. 14, '58. Running time, 86 MINS.

Will Henderson	John Saxon
Melinda Grant	Sandra Dee
Elizabeth Grant	Teresa Wright
Ed Henderson	James Whitmore
Polly Fisher	Luana Patten
Dorothy Henderson	Margaret Lindsay
Miss Robson	Virginia Grey
Bruce	Jody McCrea
Alex Fisher	Alan Baxter
Mr. Booth	Hayden Rorke
Laura	Dorothy Green

A touching account of adolescence and some of its problems as compounded by adult density, "The Restless Years," has strong appeal for younger audiences and will also fit into programming aimed for the family trade. Ross Hunter's production for Universal has good, young stars for marquee value, John Saxon and Sandra Dee, and plenty of strong, longer-established players, to give them solid backing. Helmut Kautner's American directorial bow shows a talented hand.

Edward Anhalt's screenplay is based on Patricia Joundry's play, "Teach Me How To Cry." In almost the first line of dialog, Miss Dee is described as an illegitimate child: Her problems arise out of this and the fact that her unwed mother, Teresa Wright, has never recovered from the desertion by the father.

Everyone in town, apparently, knows the story except Miss Dee. She believes what her mother has told her; that her father died when she was an infant. But she feels set apart, nevertheless, because her mother is obviously unstable, and by the effect this has had on her life. Miss Wright, a dressmaker, keeps her garbed in creations too frilly for today's streamlined youth, and too young for her budding womanhood.

The girl begins to grow up when a new boy in town, John Saxon, who doesn't know or doesn't care about local gossip and prejudice, meets her and falls in love. His life is complicated by his luckless father, James Whitmore, who has come back to his home town in the

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STUDY AD-PRUDERY ON DAILIES

National Boxoffice Survey

Trade Turns Uneven; 'Cat' Again Champ, 'Defiant' 2d, 'Geisha' 3d, 'Gigi' 4th, 'So. Pacific' 5th

Absence of enough new, strong product continues to make an uneven b.o. picture in current session. Following the recent pattern, there are a few big, new entries but hardly enough to go around in main key cities covered by VARIETY. The politco campaigns and early fall outdoor competition also are contributing to make many exhibs unhappy. Yet in toto, over-all coin from major keys is running even to ahead of last year.

"Cat on Hot Tin Roof" (M-G) still is in No. 1 spot, just as it was last stanza. "Defiant Ones" (UA) is pushing up to second place. Pic was third a week ago. "Barbarian and Geisha" (Par) will finish third.

"Gigi" (M-G) is landing fourth place money. "South Pacific" (20th), long high on list, is winding up fifth. "Big Country" (UA) is climbing from eighth spot to sixth. "Onionhead" (WB), not too promising last round, is showing enough to finish seventh.

"South Seas Adventure" (Cinerama) is winding up eighth. "Damn Yankees" (WB) will capture ninth position. "Windjammer" (NT) is landing 10th position. "Me and Colonel" (Col) will be 11th and "Search For Paradise" (Cinerama) is 12th.

"Man of West" (UA), comparatively new; "Reluctant Debutante" (M-G) and "White Wilderness" (BV) are the runner-up pix.

"Houseboat" (Par) shapes as standout newcomer, being big in Philly and socko in Washington. "Roots of Heaven" (20th), on initial playdate at N.Y. Palace, did highly satisfactory trade the first six days.

"The Blob" (Par), a bit uneven this round, shows some future potential. It's swell in Cincy, stout in Buffalo, good in Providence and nice in Cleveland. Pic is very disappointing in Philly and only okay in Boston.

"Streetcar Named Desire" (20th) looms okay in St. Louis, good in Pitt and big in N.Y. "Imitation General" (M-G) shapes okay in St. Louis.

"The Hunters" (20th) is nice in Chi. "China Doll" (UA) is rated brisk in Buffalo. "Dunkirk" (M-G) looks lean in Omaha.

"La Parisienne" (UA) is socko in Balto. "Saga of Hemp Brown" (U) looms good in Chi. "Badlanders" (M-G) is okay in Chi.

"Tale of Two Cities" (Rank), okay in Chi and L.A., is nice in Toronto. "Time of Desire" (Janus), fancy in Washington, shapes fine in Chi.

"Around World in 80 Days" (UA), for many months a champ or high in the ratings, is torrid in Chi and sockeroo in L.A. These are the only two keys in which it is playing the big first-runs currently. "Mississippi Gambler" (U) is rated okay in Indianapolis.

"Blue Murder at St. Trinians" (Cont) looks good in Boston. "Law and Disorder" (Indie) is nice in Minneapolis.

(*Complete Boxoffice Reports on Pages 8-9*)

MPEA Talking 3d Loan To Jap Interests; See Deal Up to $10,000,000

Another large "commercial" loan by the American film industry to semi-governmental interests in Japan is in the offing. About $10,000,000, including a portion of the companies' "resident" funds, are involved.

Talks have been carried on for some months now between Irving Maas, the Motion Picture Export Assn. rep in the Far East, and Japanese government officials. While no details have as yet been worked out, the principal of such a loan—the third for MPEA—has been established.

The first deal was signed in late 1955 and involved $7,000,000. At 3.3% interest, it was repayable over a six-year period starting within three years of the deal, i.e. this year. A lump sum was remitted at the time of signature in '55. The second loan, like the first given to Japanese hydroelectric power development, was for about $7,000,000, but split into two parts.

Part one, involving monies from the resident accounts, i.e. funds accruing to the local subsidiaries of the companies, was loaned for a seven year period at 3.3% interest and with repayment again to start three years hence, i.e. in 1960. Part two, taking in non-resident funds (like the first loan), was repayable in six years. Again, a lump sum was remitted at the outset by way of an incentive.

Degree to which resident funds can be included in the now pending loan arrangements remains to be determined. Generally speaking, conditions probably will be the same as before, i.e. a lump sum remittance at the start and repayment over six or seven years three years from signature. The companies are now permitted to remit from Japan 22% of their earnings.

The Yank outfits are generally opposed to loans, the reasoning being that they tie up earnings abroad which are needed to keep production going at home. However, the Japanese arrangement works considerably to their advantage inasmuch as repayment of the loan is in dollars.

Nostalgia Rebuffed

Pittsburgh, Oct. 21.

J. P. Harris Theatre here had a peculiar experience last week with Metro's "Andy Hardy Comes Home" which may be a tip-off for exhibs playing the picture in the future. Management was struck by number of patrons asking for refunds a few minutes after going in.

Inquiry revealed that all of them had no idea that it was a brand new feature, thought they were buying the reissue of an old Hardy Family film.

Frisco Festival Set to Go But U.S. Snubs Its Own

San Francisco, Oct. 21.

Outlook for this year's San Francisco Film Festival, scheduled to open Oct. 29, is gloomy as of now. Though festival's director, Irving M. Levin, is keeping a stiff upper lip, others connected with event, first in America to have "sanction" of International Federation of Film Producers Associations.

What may be worse, from the standpoint of making the festival a national or international attraction, this fete so far lacks the glamor necessary for important exploitation.

Program is pretty well lined up, with films from Iron Curtain countries having cleared customs late this week. But there is a gaping

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Niven as Star-Director If Todd in Deal Jells

Hollywood, Oct. 21.

David Niven, who was the tourist in "Around the World in 80 Days" for the late Mike Todd, may star in "Scent of Danger," to be produced by Mike Todd Jr.

Son of the producer of "World" is dickering for Niven to star in, and make his directorial debut on "Danger." William Roos penned the original screenplay. Todd plans to begin production in Spain around the first of the year.

HOW 'SERIOUS' IS COPY CRITICISM?

The advertising-publicity directors of the companies met for the second time in N.Y. yesterday (Tues.) to discuss reports of rising resentment against "objectionable" film ads. Powwow included representatives of the large theatre chains, but not the men from the Motion Picture Assn. of America.

The original meeting on the topic had been called last week by MPAA. At that time, Gordon White, the advertising code administrator, delivered a report and T. Manning Claggett, MPAA's legislative contact, followed up with a summary of threatening moves in the various state legislatures, including of course the pending hearing on "obscene" ads by a N.Y. State legislative committee.

The ad-pub directors, before deciding to mull the issue again on their own and away from MPAA, concluded that one of the most pressing and immediate problems was the finding of a method whereby the film ads of the majors could, in some fashion, be distinguished from those of the independents releasing foreign and exploitation pictures.

Reasoning was that the newspapers, which have begun to "censor" ads, and the public tend to treat all ads alike and to blame all of Hollywood for what may be the practice of only a minority.

Committee nixed a proposal by Jerry Pickman, Paramount's ad-pub v.p., to the effect that the majors' ads carry a "seal" for identification purposes. However, it heard United Artists' Roger Lewis be adamant in demanding that the companies fight the attempt to censor the ads.

Comment was made that, in the light of the rising tide of complaints, it might be wise to use more than usual caution in the ads to counteract the criticisms. It was pointed out at the meeting that the protests against the ads for once appeared not to come from an organized group, but were spontaneous. As for newspapers demanding the right to censor ad copy, the ad-pub directors say it's a bad situation, but in a small way has always gone on.

"If we submit an ad, and the paper doesn't like it, we usually change it," was one comment. "One effective way of handling that is to cut out what the paper objects to and re-submit a much smaller ad. **The message will come through very soon.**" The exec added that some of the papers were being unreasonable. In one town, a paper objected to a line in the copy of an ad. It was changed. The second paper also objected, but to a different line. The company pulled the ad.

One of the reasons why the ad-pub directors group decided to meet outside the MPAA frame was a desire to evaluate within itself just how serious the situation is. There are some among the companies who suspect that MPAA at times has a tendency to become over-concerned on negative aspects, which is a trait most trade associations have in common. Group also felt that White, who after all has to pass on all the ads, presented a report in which too many factors got mixed up where—properly—they should have been separated.

BERNARD E. SMITH JR. OFF REPUBLIC BOARD

Bernard E. Smith Jr., who a couple of years ago appeared heading for a proxy fight with Herbert J. Yates over differences in the management of the Yates-controlled Republic, has resigned as a director of the film company.

Bowout came unexpectedly and became known when Smith so advised the Securities & Exchange Commission this week. He further reported he had sold 6,000 Rep common shares and now holds 27,000.

Showmen Can't Bow to Pressure; Theirs the Selling Responsibility, Asserts United Artists' Lewis

'Rosemarie' & Her Pals

The German film, "Rosemarie," which has a prostitute as its principal character, now is being shown in Germany with a plus and a minus—an insert identifying a certain hotel as "the Palace" (rather than the Frankfurter Hof) and a cut in which a porter assures a guest that providing girls is part of the hotel "service."

This was done to satisfy the complaints of a Frankfurt hotel magnate who objected (1.) because his place appeared several times in the film, and (2.) because the picture gives the impression that doormen have handy lists of girls.

While the Motion Picture Assn. of America is clearly concerned about criticism from outside the industry anent film advertising, United Artists, for one, intends to refrain from any "policy of appeasement."

Roger Lewis, UA ad-pub director, said this week there would be a firm nix on any attempt to depart from the status quo in bally copy and layouts regardless of the feelings of newspaper publishers, critics, censorship groups and others.

Blasts against pic ads have been the subject of MPAA ad-pub meetings over the past week. No conclusions have been reached as yet, but on the basis of Lewis' statements it's a cinch there's to be no all-industry promise to tone down "earthy" displays.

Lewis makes the point that the picture business too frequently, and without justification, is the subject of attack. Censors, he underlines, have lost most of their authority so far as picture content is concerned. So now they have taken to hitting the ads which tell about that content.

As for the publishers, says Lewis, they traditionally join in the fight for freedom of the screen but tend to reject ads about films made under that freedom.

Too, the ads for motion pictures say no more—usually far less—than lurid news stories which many papers print in their up-front pages. Outstanding in this regard are such dailies as New York's News and Mirror.

If the public objects to film ads on the theory that they might corrupt children, why are the papers brought into the home in the first place, considering the nature of the news stories? asks Lewis.

Warn Art Houses Their 'Sell' Clouds Foreign Growth

Miami, Oct. 21.

Art theatre operators were warned here today (Tues.) that some of their colleagues are giving the specialized film field "a black eye" via objectionable advertising.

Walter Reade Jr., prez of the Foreign Film Committee, told the Theatre Owners of America convention that some of the fringe operations have "seized on this (foreign) product solely for its sex exploitation possibilities, and advertise in a near-blatant manner—certainly in questionable taste." Reade said the committee strongly urged exhibs to stop shooting for "the quick buck" in that manner and to exercise good judgment so as not to invite trouble.

Trend towards more playing time for foreign films "continued at giant's pace in 1958," Reade said, has helped to a degree to alleviate some of the product shortage problems . . . and there has been a great increase in the number of theatres which have converted to a complete or major time specialized film operation, giving the industry an ever-growing solid core of theatres operating profitably in this field.

"These theatres take little or no product away from houses playing commercial pictures . . . and throw off enough money to a circuit operator to appreciably help the rest of his operations. Reade quoted the N.Y. Herald Tribune to the effect that specialized film theatre grosses (after taxes) in 1957 ran to $32,000,000. Figure, published in the Tribune in April, actually was an estimate based on the VARIETY survey (published in February) of foreign film grosses and was credited accordingly at the time.

Reade said the committee felt that, in 1958, the theatre gross should run to $50,000,000. He said the most spectacular personality to appear in the foreign film field in 1958 was Brigitte Bardot. Noting the transition of foreign players into Hollywood films, Reade opined "It may well be that the specialized film theatre will be the proving grounds from which will emerge the Hollywood stars of the future—stars which Hollywood with its reduced studio staffs and lesser number of pictures can no longer develop itself."

Walter Winchell is still taking potshots at Hecht-Hill-Lancaster—since this indie outfit turned out "Sweet Smell of Success," which was about an unsavory columnist. Latest printed Winchell barb is that H-H-L will have three losers in a row if "Separate Tables" fails.

9 New Ones, 4 Reissues; U Marks Lana Turner's 'Imitation' for Easter

Releasing and promotional plans for Universal's first quarter of new year starting in November, as well as details of the company's new coproduction program, were discussed in Manhattan Monday (20) by U's sales and ad-pub executives. Sessions were presided over by Henry H. Martin, general sales manager.

Out of meeting came the decision to make "Imitation of Life," a CinemaScope tinter starring Lana Turner, John Gavin, Sandra Dee, Susan Kohner, Robert Alda and Dan O'Herlihy, Universal's Easter release. Also skedded ahead was "Never Steal Anything Small" as a pre-release for Washington's birthday.

Altogether, nine new films and four reissues will be released by U during the first quarter of the 1958-'59 season. David A. Lipton, U v.p., outlined promotional plans for the sked.

Martin said Universal's program "consisting of an important group of record budget multi-million dollar productions, is designed to meet the entertainment needs of today's motion picture audiences."

HALLMARK BANKRUPT

Kroger Bobb Lists His Own Loans of $124,252

Hollywood, Oct. 21.

Hallmark Productions filed a petition of bankruptcy in federal court last week, claiming liabilities of $337,031 and assets of $149,379.

Kroger Babb, Hallmark prexy, claimed the liabilities included $124,252 in loans he personally made to the corporation and $41,242 in back Federal taxes. Assets, he said, included ownership of negatives and distribution rights to some films.

Blistering Heat Bops L.A. Biz But 'Geisha' Cool at $26,000; 'Onionhead' Hep 17G, 'Defiant' Same, 'Days' 14G

Los Angeles, Oct. 21.

Record heat wave is cutting into local first-runs here this week. This coupled with the absence of any particularly sparkling newcomers will hold prospects down to modest to pleasing figures. "Barbarian and Geisha" is pacemaker with a pleasant $26,000 or close likely for four theatres. "Onionhead" is heading for nice $17,000 or thereabouts in three houses.

"Gun Runner" with "I Bury the Living" looks slim for three spots. "Hot Car Girl" shapes sad in two locations.

"Defiant Ones" is heading for bangup $17,000 or near in two sites for third week. "Cat on Hot Tin Roof" is rated hotsy $10,000 for its eighth session at Fox Wilshire.

Hard-ticket pix continue hefty, with "Around World in 80 Days" the most amazing with smash $14,000 in 96th stanza at Carthay. "Gigi" is rated torrid in 15th round at Hollywood Paramount. "South Pacific" looks perky $15,500 in 20th week. "Windjammer" looms brisk in 28th session at Chinese.

Estimates for This Week

Pantages, Four Star, Los Angeles, Loyola (RKO-UATC-FWC) (2,815; 868; 2,097; 1,298; 90-$1.50) — "Barbarian and Geisha" (20th) and "Gang War" (20th) Pleasing $26,000 or near. Last week, Pantages, "All About Eve" (20th), "Ruby Gentry" (20th) (reissues) $2,600. Four Star, "Streetcar Named Desire" (20th) (reissue), $1,900. Los Angeles with Vogue, "Snowfire" (AA), "Gunsmoke in Tucson" (AA), $5,700. Loyola with State, Uptown, Hollywood, "Man of West" (UA), "Hong Kong Confidential" (UA), $21,500.

Downtown, Uptown, New Fox (SW-FWC) (1,757; 1,715; 765; 90-$1.50)—"Gun Runners" (UA) and "I Bury the Living" (UA). Slim $8,100. Last week, Downtown with Hawaii, Ritz, "Raw Wind in Eden" (U), "Saga of Hemp Brown" (U) $10,400. New Fox with El Rey, "Matchmaker" (Par), "Desire Under Elms" (Par) (2d wk). $4,300.

Hillstreet, Hawaii (RKO-G&S) (2,753; 1,106; 90-$1.50)—"Hot Car Girl" (AA) and "Cry Baby Killer" (AA). Poor $4,700. Last week, Lill-

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week $489,802
(Based on 24 theatres)
Last Year $490,500
(Based on 21 theatres)

'Country' Crisp $16,000 in Prov.

Providence, Oct. 21.

With an upped scale to help, "The Big Country" is giving the State a hefty take to pace field currently. Otherwise biz is offish this session. Strand is next best with "The Blob" with fairly good trade. "Me and the Colonel" is still trim in third Albee week.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Me and Colonel" (Col) and "Apache Territory" (Col) (3d wk). Hoping for at least good $4,000 after hitting similar mark in second.

Majestic (SW) (2,200; 65-80)—"Harry Black and Tiger" (20th). Dull $5,000. Last week, "Barbarian and the Geisha" (20th), $7,000.

State (Loew (3,200; 75-90-$1.25) —"Big Country" (UA). Hefty $16,000. Last week, "Reluctant Debutante" (M-G) and "I Accuse" (M-G) (2d wk), $9,000 in 11 days.

Strand (National Realty) (2,200; 65-80)—"The Blob" (Par) and "Married A Monster from Outer Space" (Par). Surprisingly good at $6,000 or over. Last week, "Tale of Two Cities" (Rank), $5,500.

'ONIONHEAD' HEP 18G, ST. LOO; 'GENERAL' 11G

St. Louis, Oct. 21.

Three new pix are helping to make things more cheerful for exhibs here this session along with an okay reissue combo. "Defiant Ones" looks good at Orpheum while oldie pair, "Streetcar Named Desire" and "Three Faces of Eve" at the St. Louis looms nice. "Onionhead" is rated trim at the Fox, "Imitation General" at Loew's looks okay. "Windjammer" goes into its last lap at the Ambassador while "South Pacific" goes along stoutly in 27th week at the Pageant.

Estimates for This Week

Ambassador (Cinerama) (1,400; $1.20-$2.40) — "Windjammer" (NT) (8th wk), good $8,000. Last week, ditto.

Apollo Art (Grace) (700; 90-$1.25) — "Arsenic and Old Lace" (WB) and "Inspector General"

(Continued on page 20)

'Blob' Rousing $11,000, Buff; 'Doll' Dandy 10G

Buffalo, Oct. 21.

First-run trade is shaping higher here this session, with some new pix coming through in fine fashion. Best bet among new entrants is "The Blob," stout at Paramount. "China Doll" looms nice at Lafayette while "Gigi" still is big in second round at the Buffalo. "South Pacific" continues sturdy in 22d round at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25) —"Gigi" (M-G) (2d wk). Still big at $13,000. Last week, $19,000.

Center (AB-PT) (3,000; 70-90)—"Barbarian and Geisha" (20th) (2d wk). Fine $7,000. Last week, $12,000.

Century (UATC) (1,410; $1.50-$3) —"South Pacific" (20th) (22d wk). Big $7,000. Last week, ditto.

Lafayette (Basil) (3,000; 70-90)—"China Doll" (UA) and "Crime of Passion" (UA). Brisk $10,000 or close. Last week, "Seminole" (U) and "Great Sioux Uprising" (U) (reissues) (5 days), $6,500.

Paramount (AB-PT) (3,000; 70-90) — "Blob" (Par) and "Married Monster from Outer Space" (Par). Stout $11,000 or near. Last week, "Tank Battalion" (AI) and "Hell Squad" (AI), $10,000.

Teck (Loew) (1,200; 70-$1.25)—"Cat On Hot Tin Roof" (M-G) (8th wk). Oke $5,000. Last week, $7,300.

Cinema (Martina) (450; 70-$1.25) —"Case of Dr. Laurent" (Indie) (2d wk). Big $3,000. Last week, $3,800.

'Gigi' Lofty $10,000 On Mpls. M.O.; 'Geisha' Oke 7G, 2d, 'Search' 10G, 34

Minneapolis, Oct. 21.

With Radio City's demise last Wednesday (15), there currently are 4,100 fewer seats and one showhouse less. However, it remains to be seen how other remaining cinemas will be affected. Reduction of the number of houses finds only one new major standout, "Gigi," and it was downtown before for four weeks as a hard-ticket attraction, but in that fancy at pop scale at Orpheum after moderate four weeks at $2.25 top.

It's the 34th and 17th weeks, respectively, for the hard-ticket "Search for Paradise" and "South Pacific" which continue to hold stoutly. Fourth week for "The Defiant Ones" looks okay. Third for "Big Country" looks socko. "Barbarian and Geisha" is okay in first holdover round.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"South Pacific" (20th) (17th wk). Holding up remarkably well at stout $8,400. Last week, $8,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (34th wk). Final stanzas for this one. Healthy $10,000. Last week, $10,500.

Gopher (Berger) (1,000; 85-90)—"Andy Hardy Comes Home" (M-G) and "Dunkirk" (M-G). Slender $3,000. Last week, "Goddess" (Col), $3,500.

Lyric (Par) (1,000; 90-$1.25) — "Barbarian and Geisha" (20th) (2d

(Continued on page 20)

Uneven Weather Hobbles Hub; 'Blob' OK $13,000, 'Yankees' Loud 12G, 3d

Boston, Oct. 21.

Wave of hot weather following freezing spell is making for spotty takes again this frame. Little new product to lure patrons, either. "Blob" at Paramount and Fenway combo is barely okay. "Tides of Passion" is hot at tiny Capri.

Holdovers are falling, but are stronger than present crop of new films. "White Wilderness" is good in second at Beacon Hill. "Damn Yankees" is nifty in third round at Met. "Defiant Ones" is sharp in fourth at the Memorial. "Cat on Hot Tin Roof" still amazes at State in ninth week. "Gigi" is holding nicely in eighth at the Gary. "Windjammer" is sailing at the Boston in the ninth. "Last Hurrah" gets world preem tomorrow night at Orpheum.

Estimates for This Week

Astor (B&Q) (1,371; 75-$1.25)—"High Society" and "Brigadoon" (reissues). Mild $5,000. Last week, "Tale Of Two Cities" (Rank), ditto.

Beacon Hill (Sack) (678; 90-$1.50) —"White Wilderness" (BV) (2d wk). Good $5,000. Last week, $7,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) —"Windjammer" (NT) (9th wk). Eighth week was fancy $2,000. Last week, $24,000.

Capri (Sack) (1,150; 90-$1.50)—"Tides Of Passion" (Indie). Hot $9,000. Last week, "Time Of Desire" (Janus) (3d wk), $5,000.

Exeter (Indie) (1,300; 75-$1.25)—"Me And Colonel" (Col) (5th wk). Fourth week oke $7,000. Last week, $8,000.

Fenway (NET) (1,376; 60-$1.10)—"Blob" (Par) and "I Married Monster From Outer Space" (Par). Okay $4,000. Last week, "Decks Ran Red" (M-G) and "Young As We Are" (Par), $2,000.

Gary (Sack) (1,340; $1.25-$3)—"Gigi" (M-G) (8th wk). Holding at bangup $14,000. Last week, $15,000.

Kenmore (Indie) (700; 75-$1.25) —"Blue Murder at St. Trinian's" (Cont) (2d wk). Oke $5,000. Last week, $7,000.

Memorial (RKO) (3,000; 60-$1.10) —"Defiant Ones" (UA) and "Fort Massacre" (UA) (4th wk). Hot $8,000. Last week, $12,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Damn Yankees" (WB) and "Party Crashers" (Par) (3d wk). Nifty $12,000. Last week, $14,500.

Mayflower (ATC) (683; 75-$1.25) —"Don't Go Near Water" (M-Co) and "Les Girls" (M-Co) (2d runs). Fast $5,000. Last week, "Indiscreet" (WB) and "Golden Age of Comedy" (DCA), $3,500.

Paramount (NET) (2,357; 70-$1.10)—"Blob" (Par) and "Married Monster From Outer Space" (Par). Fair $9,000. Last week, "Decks Ran Red" (M-G) and "Young As We Are" (Par), $6,000.

Pilgrim (ATC) (1,000; 60-$1.10)—"Gun Runners" (UA) and "Terror in Texas Town" (UA) (2d wk). So-so $4,000. Last week, same.

Saxon (Sack) (1,000; $1.50-$3.50) —"South Pacific" (20th) (28th wk). Stable $10,000. Last week, $12,000.

Trans-Lux (T-L) (730; 75-$1.25) —"Three Coins in Fountain" (20th) and "Love Many Splendored Thing" (20th) (reissues). Offish $2,500. Last week, "Island in Sun" (20th) and "Violent Saturday" (Indie), $2,500.

Orpheum (Loew) (2,900; 90-$1.50)—"Man of West" (UA) and "Hong Kong Confidential" (AA) (2d wk-final). Okay $9,000. Last week, $14,500, "Last Hurrah" (Col) world preems tomorrow (22).

State (Loew) (3,600; 75-$1.25)—"Cat On Hot Tin Roof" (M-G) (9th wk). Still amazing with $9,000 again. Last week, $9,500.

Key City Grosses

Estimated Total Gross
This Week $2,335,202
(Based on 23 cities and 248 theatres, chiefly first runs, including N. Y.)
Last Year $2,287,600
(Based on 22 cities and 254 theatres.)

'Onionhead' Brisk $15,000 in Frisco

San Francisco, Oct. 21.

First-runs shape okay here this session. "Onionhead" is rated excellent at Paramount while "Barbarian and Geisha" still is solid in second frame at the Fox. "Cat on Hot Tin Roof" looks dandy in eighth week at Warfield. "Defiant Ones" continues fancy in second United Artists week. "Gigi" looks socko in 15th stanza at Stagedoor. "South Pacific" shapes fine in 16th round at the Alexandria.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25) —"Wolf Larsen" (AA) and "Legion of Doomed" (AA). Thin $7,000. Last week, "Party Crashers" (Par) and "As Young As We Are" (Par), $7,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Barbarian and Geisha" (20th) and "Villa" (20th) (2d wk). Nice $11,000 or close. Last week, $15,900.

Warfield (Loew) (2,656; 90-$1.25) —"Cat On Hot Tin Roof" (M-G) (8th wk). Dandy $8,000 in 6 days. Last week, $8,500.

Paramount (Par) (2,646; 90-$1.25) —"Onionhead" (WB) and "Hong Kong Affair" (AA). Excellent $15,000. Last week, "Attack Puppet People" (AI) and "War Colossal Beast" (AI), $9,000 in 6 days.

St. Francis (Par) (1,400; $1.25-$1.50) — "Liane, Jungle Goddess" (DCA) and "Flesh Is Weak" (DCA). Fair $10,000. Last week, "Tale Of Two Cities" (Rank), $9,000.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65) — "Search For Para-

(Continued on page 20)

Hotel Strike Sloughing Pitt Albeit 'Country' Lively $16,000 for 2d

Pittsburgh, Oct. 21.

Concentration on football over weekend and the hotel strike are probably hurting, but can't be blamed entirely for sharp downgrade in business. Only "Big Country" at Penn is doing much. Elsewhere in downtown, "Missouri Traveler" at Harris. "Onionhead" at Stanley and holdover of "Barbarian and Geisha" are sinking. "Windjammer" at the Warner shows no signs of building in sixth session. Third stanza for "Streetcar Named Desire" at Squirrel Hill still is okay.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Barbarian and Geisha" (20th) (2d wk). Never got off ground but will get okay $4,000 this week. Last week, $6,000.

Guild (Green) (500; 99-$1.25)—"Constant Husband" (Indie) (3d wk). Going out to barely $1,600, if that. Last week, $1,800.

Harris (Harris) (2,165; 80-$1.25) — "Missouri Traveler" (BV). Shapes miserable $2,500 or near. Last week, "Decks Ran Red" (M-G), $4,000.

Penn (UA) (3,300; 99-$1.50) — "Big Country" (UA) (2d wk). Much better than anything here in some time. Smash $16,000 and may hold again. Last week, $22,000, but below estimate.

Squirrel Hill (SW) (900; 99-$1.25) —"Streetcar Named Desire" (20th) (reissue) (3d wk). Sliding under okay $2,000 on wind-up. Last week, $3,000.

Stanley (SW) (3,800; 80-$1.25)—"Onionhead" (WB). An also-ran for sure, with thin $7,000. Last week, "La Parisienne" (UA), ditto.

Warner (SW) (1,500; $1.20-$2.40) —"Windjammer" (NT) (6th wk). Standing still and management is pulling it in another three weeks. Either "Old Man and Sea" (WB) or reissue of Cinerama's "Seven Wonders of World," which has a lot of Papal footage, follows it. Heading for another fair $7,000. Last week, same.

'GIGI' GRAND $15,000, CLEVE.; 'BLOB' FAT 10G

Cleveland, Oct. 21.

Biz continues very strong here despite a plethora of longruns and holdovers. "The Blob" looms pleasing at Stillman while "Gigi," back on pop-scale run at the State, is fancy opening stanza. "Barbarian and Geisha" is fine in second Allen session. "Defiant Ones" shapes potent in third round at Hipp.

Estimates for This Week

Allen (S-W) (3,800; 75-$1.25)—"Barbarian and Geisha" (20th) (2d wk). Nice $10,000. Last week, $14,500.

Continental Art (Art Theatre Guild) (850; $1.25)—"Sheep Has Five Legs" (Indie) (and "Big Day" (Indie) (reissues). Slow $1,400. Last week, "Three Men in Boat" (Indie), $2,000.

Heights Art (Art Theatre Guild) (925; $1.25)—"Law and Disorder"

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H.O.s Clip Philly; 'Houseboat' Socko $15,000, 'Cat' Hot 19G, 'Defiant' 10G

Philadelphia, Oct. 21.

Holdovers are cutting into the first-run over-all take this stanza. Failure of most of these to sustain their original punch is hurting most. Best new comer is "Houseboat," rated smash at Acadia. "The Blob" is not getting far opening stanza at the Goldman. Remainder of city is h.o. or extended-run.

Top holdover is "Cat on Hot Tin Roof," boffo in third session at Stanley. Also sturdy is "Defiant Ones," playing fourth round at Stanton. "Man of West" is rated hefty in second frame at the Viking. "Damn Yankees" looms good in third Randolph week.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Houseboat" (Par). Smash $15,000. Last week, "Dunkirk" (M-G) (2d wk), $4,500.

Boyd (SW) (1,430; $1.20-$2.40)—"Gigi" (M-G) (17th wk). Big $13,000 for final week. Last week, $12,000.

Fox (National) (2,250; 65-$1.49)—"Barbarian and Geisha" (20th) (2d wk). Tame $8,500. Last week, $14,000.

Goldman (Goldman) (2,250; 65-$1.49)—"Blob" (Par) and "I Married Monster from Outer Space" (Par). Flat $8,500. Last week, "White Wilderness" (BV) (2d wk), $6,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (30th wk). Steady $8,500. Last week, same.

Randolph (Goldman) (1,250; 65-$1.80)—"Damn Yankees" (WB) (3d wk). Good $8,000. Last week, $10,000.

Stanley (SW) (2,900; 99-$1.80)—"Cat on Hot Tin Roof" (M-G) (3d wk). Boff $19,000. Last week, $26,000.

Stanton (SW) (1,483; 99-$1.80)—"Defiant Ones" (UA) (4th wk). Sturdy $10,000. Last week, $14,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Reluctant Debutante" (M-G) (4th wk). Trim $6,200. Last week, $7,500.

Viking (Sley) (1,000; 75-$1.49)—"Man of West" (UA) (2d wk). Hefty $8,000. Last week, $10,000.

World (Pathe) (604; 95-$1.80)—"Night Heaven Fell" (Kings) (8th wk). Okay $2,700. Last week, $3,000.

DETROIT TRADE STILL ROLLING

Chi Bangup; 'Geisha' Smash $23,000, 'Decks' Smooth 19G, 'Tales' Oke 8G, 'West' Good 15G, 'Cat' Wow 26G, 8

Chicago, Oct. 21.

Although a few deluxers continue spotty, the Loop generally has a nice tone this round, as a result of beaucoup new product and strong holdovers. Big opener is "Barbarian and Geisha," headed for a smash $23,000 at United Artists. "Decks Ran Red" initialer at the Woods looks nice $19,000, "Tale of Two Cities" looks for an okay $8,000 at the Loop.

"Senechal the Magnificent" bows at the Surf with a fairish $3,300. New Monroe combo of "The Violators" and "Saga of Hemp Brown" is rated okay. Garrick's "High School Hellcats" and "Hot Rod Gang" shapes brisk $10,500.

"Cat on Hot Tin Roof" still paces the holdovers, expecting a torrid eighth frame at the Chicago. "Man of West" is roping a fancy second session at the State-Lake. "Badlanders" looms fair in six-day second stanza. "Time of Desire" is rated fancy in second Capri week. "The Hunters" shapes good in third Roosevelt round. "Me and Colonel" is socko in fourth at Esquire.

Of the hard-ticket pix, "South Seas Adventure" is hefty in fourth Palace week, while "Gigi" is steady in 15th term at Harris. "South Pacific" is solid in 30th week at McVickers. "Around World in 80 Days" which lopped off two matinees, continues great in 81st round at Todd's Cinestage.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50)—"Time of Desire" (Janus) (2d wk). Fine $4,800. Last week, $7,000.

Carnegie (Telem't) (485; $1.25)—"Panic in Parlor" (DCA) and "Plea for Passion" (DCA). Mild $2,800. Last week, sub-runs.

Chicago (B&K) 3,900; 90-$1.80)—"Cat on Hot Tin Roof" (M-G). (8th wk). Great $26,000. Last week, $27,000.

Esquire (H&E Balaban) (1,350; $1.50) — "Me and Colonel" (Col) (4th wk). Sock $13,500. Last week, $18,000.

Garrick (B&K) (850; 90-$1.25)—"Hot Rod Gang" (AI) and "High School Hellcats" (AI). Hep $10,500. Last week, "It! Terror Beyond Space" (UA) and "Curse Faceless Man" (UA), $8,300.

Harris (Todd) (984; $1.25-$3)—"Gigi" (M-G) (15th wk). Sturdy $15,500. Last week, $15,700.

Loop (Telem't) (606; 90-$1.50)—"Tale of Two Cities" (Rank). Okay $8,000. Last week, "White Wilderness" (BV) (5th wk), $7,800.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (30th

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'Country' Big Noise In L'ville, $8,000; 'Colonel' Lean 5G, 'Wilderness' 9G

Louisville, Oct. 21.

"Big Country" is making the big noise here currently at the small-seater Kentucky. "White Wilderness" at Rialto also is doing fairly well. "Me and Colonel" at United Artists is slow. "Never Love A Stranger" and "Quantrille's Raiders" at the Mary Anderson is only fair. Shipstad's & Johnson Ice Follies closed five-day run at the State Fair, playing two matinees.

Estimates for This Week

Brown (Fourth Ave.) (1,200; $1.25-$2)—"South Pacific" (20th) (24th wk). Perking as long record-breaking run nears close. Likely $5,000 after same in 23d week.

Kentucky (Switow) (900; 60-90)—"Big Country" (UA). Swell $8,000 in view. Last week, "Law Jake Wade" (M-G) and "Tarzan's Fight For Life" (M-G), $6,000.

Mary Anderson (People's) (1,000; 60-90)—"Never Love A Stranger" (AA) and "Quantrille's Raiders" (AA). Fair $4,500. Last week, "Damn Yankees" (WB) (2d wk), $5,500.

Rialto (Fourth Ave.) (3,000; 60-85)—"White Wilderness" (BV). Likely good $9,000. Last week, "Barbarian and Geisha" (20th), $8,000.

United Artists (UA) (3,000; 60-90)—"Me and Colonel" (Col). Light $5,000. Last week, "Man of West" (UA), same.

'Pacific' Lush $6,000, Port.; 'Gigi' Hotsy 5G

Portland, Ore., Oct. 21.

Town is bogged down with holdovers and the newcomers, including a brace of reissues are not getting far. "South Pacific" still is good in 21st frame at the Broadway while "Gigi" shapes strong in ninth round at the Guild. "Big Country" is just okay in third inning at the Paramount. "Mister Roberts" and "High and Mighty" combo, out of reissue, is rated fine at Orpheum.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (21st wk). Steady $6,000. Last week, $6,200.

Fox (Evergreen) (1,536; $1-$1.50)—"Barbarian and Geisha" (20th) and "Ghost Diver" (20th) (2d wk). So-so $6,000. Last week, $6,600.

Guild (Indie) (400; $1.25-$3)—"Gigi" (M-G) (9th wk). Hep $5,000 or over. Last week, $6,000.

Liberty (Hamrick) (1,865; $1-$1.50)—"Raw Wind of Eden" (U) and "Ride Crooked Mile" (U). Slow $4,500. Last week, "Man of West" (UA) and "Hong Kong Confidential" (UA), $5,300.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Mister Roberts" (WB) and "High and Mighty" (WB) (reissues). Fine $6,500. Last week, "Streetcar Named Desire" (20th) and "Seven-Year Itch" (20th) (reissues), $5,900.

Paramount (Port-Par) (3,400; $1-$1.50)—"Big Country" (UA) and "Ridge of Fury" (UA) (3d wk). Okay $6,000. Last week, $6,800.

'Country' Boff 9G, Omaha; 'Gigi' 3½G

Omaha, Oct. 21.

Biz is okay to mild at downtown first-runs this stanza, with "Big Country" the ringleader, being rated great at the Omaha. "Onionhead" is fairish at Orpheum while "Dunkirk" shapes slow at Brandeis. "Gigi" is okay in its third session at the State.

Estimates for This Week

Brandeis (Cooper) (1,100; 90)—"Dunkirk" (M-G). Soft $2,000. Last week, "Badlanders" (M-G), $3,000.

Omaha (Tristates) (2,066; 90-$1.25)—"Big Country" (UA). Great $9,000 or over. Last week, "Harry Black Tiger" (20th) and "Sierra Baron" (20th), $4,500 at 75c-90c scale.

Orpheum (Tristates) (2,980; 75-90)—"Onionhead" (WB). Fairish $8,000. Last week, "Barbarian and Geisha" (20th), $7,500 at $1.25 top.

State (Cooper) (850; 90)—"Gigi" (M-G) (3d wk). Oke $3,500. Last week, $4,500.

Indpls OK; 'Onionhead' Sock $12,000, 'Pacific' 9G

Indianapolis, Oct. 21.

Biz is moderate at most first-runs here this stanza, continuing fine autumn weather helping outdoor activities. But "Onionhead" is doing well with a smash take at Keith's to lead the city. "Gigi" is fair in third and last week at Loew's. "South Pacific" looks sturdy in 26th round at the Lyric.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Mississippi Gambler" (U) and "Up Front" (U) (reissues). Oke $7,000. Last week, "Barbarian and Geisha" (20th), $9,000.

Keith's (C-D) (1,300; 75-90)—"Onionhead" (WB). Great $12,000. Last week, "Damn Yankees" (WB) (3d wk), $5,000.

Loew's (Loew) (2,427; 90-$1.25)—"Gigi" (M-G) (3d wk). Fair $5,000. Last week, $6,000.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th) (26th wk). Sturdy $9,000. Last week, $8,500.

'COLONEL,' 'GIGI,' 'DEFIANT' AGES

Detroit, Oct. 21.

Downtowners still are rolling along at a good clip currently. "Onionhead" looks good at the Michigan. "Me and the Colonel" shapes great at the Madison. However, holdovers and longruns are doing the best biz. "Defiant Ones" is having a tremendous second week at the Palms. "Gigi" shapes whopping in first week at Trans-Lux Krim after moving from the Adams where it enjoyed terrific biz in a long run.

"South Seas Adventure" is wham in third week at the Music Hall. "South Pacific" continues to do swell biz in 28th week at the United Artists. "Cat On A Hot Tin Roof" stays hotsy in eighth week at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,100; $1.25-$1.50)—"Barbarian and Geisha" (20th) and "Flaming Frontier" (20th) (2d wk). Okay $14,000. Last week, 19,000.

Michigan (United Detroit) (4,000; $1.25-$1.50)—"Onionhead" (WB) and "She Played With Fire" (Col). Good $16,000. Last week, "Badlanders" (M-G) and "Andy Hardy Comes Home" (M-G), $10,000.

Palms (UD) (2,961; $1.25-$1.50)—"Defiant Ones" (UA) and "Hong Kong Confidential" (UA) (2d wk). Terrific $25,000. Last week, $35,000.

Madison (UD) (1,900; $1.25-$1.50)—"Me and Colonel" (Col) and "It's Great to Be Young" (Indie). Great $15,000. Last week, "La Parisienne" (UA) and "Lost Lagoon" (Col) (3d wk), $9,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Liane Jungle Goddess" (DCA) and "Mlle. Striptease" (DCA). Oke $12,000. Last week, "Queen Outer Space" (AA) and "Legion of Doomed" (AA), ditto.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (28th wk). Swell $11,500. Last week, $11,700.

Adams (Balaban) (1,700; $1.25-$1.50)—"Cat On Hot Tin Roof" (M-G) (8th wk). Good $8,000. Last week, $9,000.

Music Hall (SW-Cinerama) (1,205; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (3d wk). Socko $23,500. Last week, $23,100.

Trans-Lux Krim (Trans-Lux) (1,000. 90-$1.65)—"Gigi" (M-G). Wow $15,000. Last week, "Case of Dr. Laurent" (TL) (5th wk), $4,000.

K.C. OKAY; 'LAURENT' FAT 8½G, 'CAT' 5G, 8TH

Kansas City, Oct. 21.

Fine fall weather and annual American Royal Live Stock and Horse Show and attendant activities with a flock of out-of-towners are some help to biz which is on firm side this session. Among the new films, "Case of Dr. Laurent" at the Uptown, is fine, and may hold. Banning this film by Kansas censor board caused a scrambling of Fox Midwest situations, eliminating the usual first-runs. "Onionhead" at Paramount is just okay. "Fearmakers" in four Dickinson houses looks fair. Big news continues to be holdovers, "Cat on a Hot Tin Roof" being unable to get away from Roxy as planned and had to be held over. "Gigi" is providing a strong second week at Midland.

Estimates for This Week

Brookside, Granada (Fox Midwest) (900; 1,217; 75-90)—"Marcelino" (Indie) and "Rome, Eternal City" (Indie). Second week at Brookside, first week at Granada which is out of usual three-house first-run combo. Looks fair $2,500. Last week, Brookside was $3,500.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson)

(Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

N.Y. Offish But 'Roots' Lofty $23,000; 'Senechal' $6,700, 'Sea' Lusty $26,400, 'Country' Big 26G, 'Cat' $130,000, 5th

Absence of many new pictures plus competition including new tv fall show preems and heightened concentration on the fall state elections are being blamed currently for the spotty business at Broadway deluxers. Weather conditions favored an upbeat at the wickets but this was only in evidence Saturday night at the bigger first-runs.

Lone major newcomer is "Roots of Heaven," which hit a lofty $23,000 in the first six days at the Palace. "Senechal, the Magnificent" looks best of arty house entrants with a smash $6,700 opening week at the 55th Street Playhouse. "Seventh Seal" did a fine $7,800 in initial session at the Paris, but wasn't as strong as expected in the light of critical raves.

Second-weekers are topped by "Old Man and Sea," which wound the initial holdover week at the Criterion with a fancy $26,400. The moveover run of "South Pacific" at the Rivoli is landing a torrid $29,000 in second stanza. "Decks Ran Red" is heading for a slow $10,000 at the State in second.

Still money champ is "Cat on Hot Tin Roof" with stageshow, with a fine $130,000 likely in current (5th) round at the Music Hall. It stays on. "Damn Yankees" plus stageshow is heading for a good $49,000 in fourth (final) week at the Roxy, where "Last Hurrah" moves in tomorrow (Thurs.).

"Barbarian and Geisha" looks to hit a good $30,000 in third week at the Paramount. "Big Country" likely will land a great $26,000 in current (3d) stanza at the Astor. "Onionhead" is down to a lean $11,000 in third at the Capitol where "Torpedo Run" opens Friday (24).

"Defiant Ones" held with smash $20,500 in fourth week at the Victoria. "Streetcar Named Desire" looks to do a big $16,000 or over in second frame at the Mayfair.

"South Seas Adventure" pushed to a sock $34,900 in 13th session at the Warner where it now is in the 14th week. "Gigi" climbed to a capacity $22,400 in 22d round at the Royale, now being in its 23d week. "Night Heaven Fell" opened day-date at Odeon and Fine Arts yesterday (Tues.).

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Big Country" (UA) (3d wk). This session ending today (Wed.) is heading for smash $26,000 or near. Second was $28,000. Holding.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Matchmaker" (Par) (11th wk). The 10th week ended yesterday (Tues.) looks to hold at sturdy $4,800. The ninth round was $5,100.

Baronet (Reade) (430; $1.25-$1.70)—"Of Life and Love" (DCA) (3d wk). First holdover round ended Sunday (19) was okay $5,000. Initial week, $6,100. "My Uncle, Mr. Hulot" (Indie) opens Nov. 3.

Capitol (Loew) (4,820; $1-$2.50)—"Onionhead" (WB) (4th-final wk). Third week ended yesterday (Tues.) was slight $11,000 or close. Second was $14,500. Stays only two days of fourth round to open "Torpedo Run" (M-G) Friday (24).

Criterion (Moss) (1,671; $1.80-$2.50)—"Old Man and Sea" (WB) (3d wk). Second stanza ended Sunday (19) hit fancy $26,500 for 14 shows. First week, $32,000 in same number of performances.

Fine Arts (Davis) (468; 90-$1.80)—"Night Heaven Fell" (Kings). Opened yesterday (Tues.). Last week, "Me and Colonel" (Col) (8th-6 days), $7,500. Seventh full week, $9,700.

55th St. Playhouse (Moss) (300; $1.25-$1.80)—"Senechal, the Magnificent" (DCA) (2d wk). Initial session ended Sunday (19) was smash $6,700.

Guild (Guild) (450; $1-$1.75)—"Hot Spell" (Par) (5th wk). This session winding up today (Wed.) looks okay $3,100 after $4,800 last week. Stays on, with "My Uncle, Mr. Hulot" (Indie) due in Nov. 3.

Mayfair (Indie) (1,736; 79-$1.80)—"Streetcar Named Desire" (20th) (reissue) (2d wk). Current week winding up today (Wed.) is heading for big $16,000. First was $20,000.

Normandie (Trans-Lux) (592; 95-$1.80)—Currently playing reissues.

(Continued on page 20)

'Defiant' Mighty 14G, Seattle; 'Gigi' 8½G, 2d

Seattle, Oct. 21.

Some new, strong product is giving biz here currently, a much needed lift. "Defiant Ones" is rated terrific at Coliseum. "Barbarian and Geisha" at Fifth Avenue is okay on second while "White Wilderness" shapes good in third round. "Gigi" is rated big in second week at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"South Pacific" (20th) (21st wk). Fancy $6,500. Last week, $7,000.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50) — "Defiant Ones" (UA) and "Terror in Texas Town" (UA). Huge $14,000. Last week, "Blob" (Par) and "Monster Out of Space" (Par), $9,200.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Barbarian and Geisha" (20th) and "Desert Hell" (20th) (2d wk). Oke $6,500. Last week, $10,800.

Music Hall (Hamrick) (850; $1.25-$2.80)—"Gigi" (M-G) (2d wk). Big $8,500. Last week, $9,400.

Music Hall (Hamrick) (2,200; 90-$1.50)—"White Wilderness" (BV) and "Once Upon Horse" (U) (3d wk). Good $6,000. Last week, $6,900.

Orpheum (Hamrick) (2,700; 90-$1.50)—"Man of West" (UA) and "Hongkong Confidential" (UA) (2d wk). Slow $3,500 in 3 days. Last week, $8,300.

Paramount (Fox - Evergreen) (3,107; 90-$1.50) — "Dr. Laurent" (T-L) (2d wk). Down to $3,000. Last week, $5,800.

'Defiant' Big 11G, Balto; 'Cat' 7G, 8

Baltimore, Oct. 21.

Warmer weather is helping raise the take here this week but not enough to excite exhibs. New product isn't making much of an impression. "Defiant Ones" opened slowly but will be sock at the Town. "Onionhead" shapes brisk at Mayfair. "La Parisienne" looks lofty at Mayfair. Of the holdovers, "Reluctant Debutante" in third at the Little and "Cat on a Hot Tin Roof" in eighth at the Stanley are best. "Barbarian and Geisha" is sluggish in second at the Hipp.

Estimates for This Week

Century (R-F) (3,100; 50-$1.25)—"Onionhead" (WB). Brisk $13,000. Last week, "Damn Yankees" (WB) (3d wk), $6,000.

Cinema (Schwaber) (460; 50-$1.25)—"Naked Eye" (Indie) and "This is Russia" (U). Fair $2,500. Last week, "Four Bags Full" (TL), $2,500.

Film Centre (R-F) (890; $1.50-$2.50)—"Gigi" (M-G) (15th wk). Nice $4,000 after $3,500 in 14th week.

Five West (Schwaber) (460; 50-$1.25) — "Capt. From Koepnick" (DCA) (2d wk). Dull $1,500 after $2,000 last week.

Hippodrome (R-F) (2,300; 50-$1.25) — "Barbarian and Geisha" (20th) (2d wk). Light $5,000 after $8,000 opener.

Little (R-F) (300; 50-$1.25)—"Reluctant Debutante" (M-G) (3d wk). Fast $4,000 after $3,500 in second.

Mayfair (R-F) (900; 50-$1.25)—"La Parisienne" (UA). Sock $9,000. Last week, "Kings Go Forth" (UA) (5th wk), $4,500.

New (R-F) (1,600; $1.50-$2.50)—"South Pacific" (20th) (29th wk). Fair $5,500 after $5,000 last week.

Playhouse (Schwaber) (460; 50-$1.25)—"Me and Colonel" (Col) (2d wk). Fine $6,000 after $6,200 in first.

Stanley (R-F) (3,200; $1.50-$1.80)—"Cat on Hot Tin Roof" (M-G) (8th wk). Oke $7,000 after $6,500 last week.

Town (R-F) (1,125; 50-$1.25)—"Defiant Ones" (UA). Boff $11,000 or over. Last week, "Blob" (Par), $3,000.

THANKSGIVING WILL BE MARDI GRAS TIME

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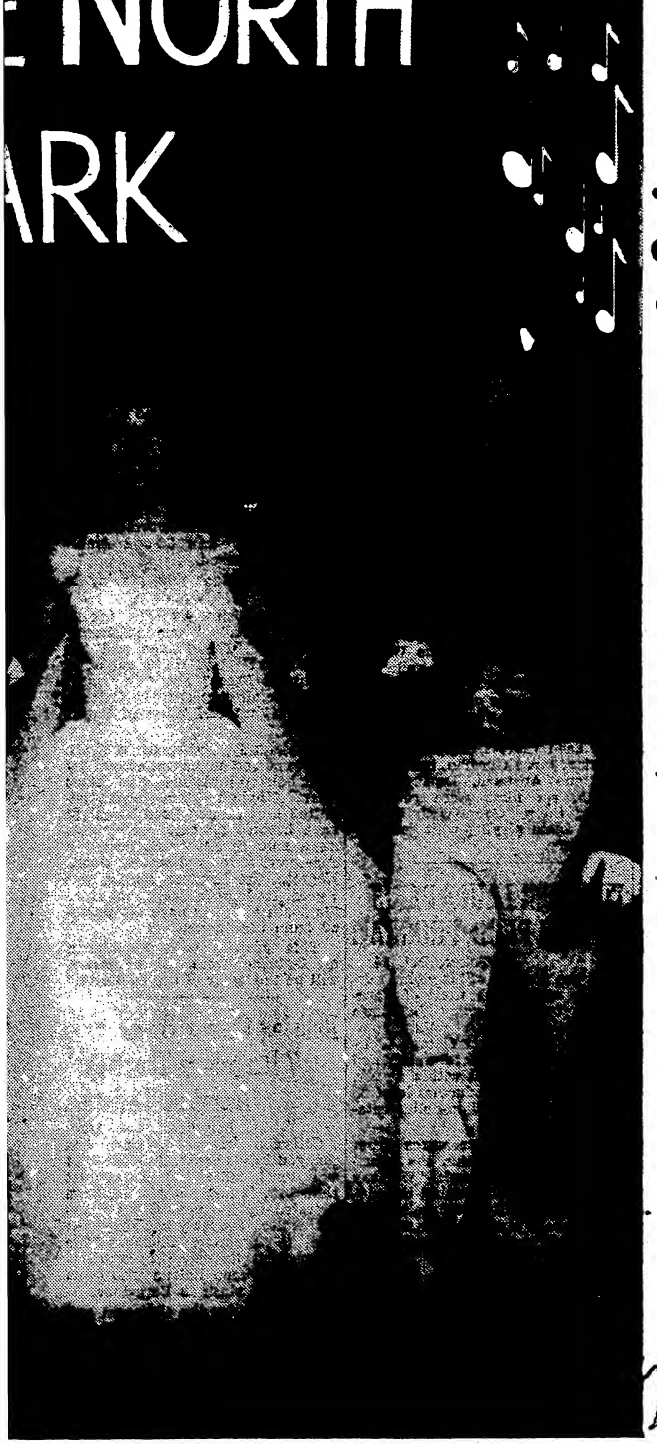

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Yank Industry Joins Mexican Fest

'The Defiant Ones' Scores After Earlier Anti-Americanism Stands Out

Hollywood, Oct. 21.

Hollywood was officially repped by American players at current Mexican Film Festival in Mexico City, following Assn. of Motion Picture Producers about-face. Decision to send thesps was reached after Mexican fete authorities and Robert Corkery, v.p. in charge of Latin American Affairs for MPEA, had communicated with Y. Frank Freeman, AMPP board chairman.

Slated to attend are Martha Hyer, Hugh O'Brian, Macdonald Carey, Julie Adams and Myrna Hansen. Eric Johnston, MPAA prexy, also will host American reception Oct. 26, following his return from Russia.

Local authorities adopted its hands-off attitude when it was learned that Mexicans had asked Hollywood agent Johnny Maschio to round up personalities, at same time they made their pitch to AMPP.

Called 'Diplomatic Triumph'

A crowd which had hooted and whistled at several American films, but had applauded the Soviet offering, reversed its attitude at the film festival in Mexico City over the weekend when it loudly cheered the presentation of the Stanley Kramer production of "The Defiant Ones."

Picture, starring Sidney Poitier and Tony Curtis, has an inter-racial theme, presenting a story in which a colored and a white man escape manacled together from a chain gang. They eventually become friends and sacrifice their freedom to help oneanother.

When entered at Berlin earlier this year, the State Dept. objected on the grounds that the theme of the film was bad public relations for the U. S.

A New York Times dispatch from Mexico City Monday (20) called presentation of "The Defiant Ones" a "diplomatic triumph." Instead of the usual chorus of catcalls and derisive whistles that have greeted anything connected with the United States in the festival thus far, the audience rose to cheer following the showing of 'The Defiant Ones,'" reporter Paul P. Kennedy wrote.

"Racial discrimination in the U.S. has been used here with increasing vigor and effectiveness over the last month by organizations obviously trying to create a widening rift between the U.S. and Mexico," the Times story said. It said publicity about the festival was badly organized and a number of journalists were unable to get tickets and had to buy their own balcony seats in the auditorium.

'New' Version of 1937 'Illusion' Scoring Hit At Paris Arty House

Paris, Oct. 21.

A case of proper merchandising of an old film property overcoming audience reluctance to pay first-run prices for a reissue is amply illustrated here by the re-release of the so-called "new" version of the 1937 French pacifistic pic, "La Grande Illusion." The Jean Renoir-directed film has been playing capacity at a small arty house (on Champs-Elysees) and on a first-run basis for over a week now. Pic has been regularly released in specialized houses of the nabe areas and at the French Film Museum.

Renoir announced he had compiled the first integral version of the pic, which had been shown everywhere with certain scenes lopped out. He found a negative in Munich last year. The film's choice as one of the 12 all-time greats at the recent Brussels Fest of All-Time Greats also helped along with regular critiques smart publicity and a shrewd play on the aspects of this humane, brilliant film.

Pacifistic pic is primarily a human document of men at war and transcends this by showing the need for liberty and respect which can exist on both sides. The stellar cast includes the late Eric Von Stroheim, Jean Gabin and Pierre Fresnay.

Proves WBZ-TV No Code

Dublin, Oct. 21.

One-time VARIETY staffer Mike Kaplan's addiction for the paper got him out of trouble with Irish telegraph officials last week. Kaplan is currently in Dublin as unit publicist on "Shake Hands With the Devil," James Cagney starrer for United Artists release.

Kaplan sent off a lengthy cable last week regarding a group of set visitors, including Mildred Albert of WBZ-TV. Irish telegraph officials, unfamiliar with the initial nomenclature of American radio-tv stations, quibbled over the use of WBZ-TV, insisting it must be a code and flatly refused to pass it.

That's when Kaplan's knowledge of VARIETY paid off. He recalled reading in the Oct. 1 issue that a WBZ-TV newscaster had received a 20-year service pin from Westinghouse and he triumphantly hauled the copy down to the telegraph office to win approval of his message.

Commies Cash In On AFN B'casts

Hoechst, Oct. 21.

The Communists, alert to any chance of taking advantage of a ready-made audience, have come up with a classic idea to take advantage of the thousands of listeners tuned in to AFN, the American Forces Network headquartered here. When AFN signs off throughout Germany at 1:05 a.m., the Soviets, broadcasting from Radio Moscow, sign on at the same frequency. And with announcers who are either Americans or Russians who spent years in the U.S. perfecting their accents, the Soviets come on with a "news broadcast" following the AFN format — but completely slanted to the party line—and interspersed with late night dreamy music of latest popular records.

The recent "news analysis" concerned an international peace conference in Tokyo attended by reps of 39 countries, talking of an impassioned prayer for peace made by a woman invalided by the Americans' atomic bombing of Hiroshima. It concluded with a plea to cease using atomic weapons and withdraw U.S. troops from Lebanon and Jordan.

Only after 15 minutes of this propaganda-loaded broadcast, did the station (heard with perfect clarity in Germany) identify itself as Radio Moscow.

While AFN is primarily designed to provide entertainment and information for American troops in Europe, its secondary function of providing unbiased information to millions of European listeners is often cited as a major public relations job for the U.S. done by the GI-network. Estimated that it has about 30,000,000 European listeners. And the Russians are now engaged in an all-out campaign to win these listeners to their way of thinking.

An American newspaper published for the military in Europe, "The American Weekend," is currently spearheading a campaign for AFN to increase its broadcasting time to a 24-hours of programming instead of the 19 hours daily which it now covers.

The Far East Network and military stations in Okinawa and Korea broadcast the whole day, partly to keep the frequency filled so that the Reds cannot take over. Cost of increasing the AFN program to 24 hours would be slight, according to AFN officials, since they could fill the added time from their extensive record libraries. A few more enlisted men and a few more German employees would be required.

Payoff in public service, of keeping the millions of European listeners tuned to AFN

Tati Due in N.Y. Oct. 23

Paris, Oct. 21.

Jacques Tati is due in N.Y. Thursday (23). He is going over for personal appearances before, as well as to be present at the opening of his third pic in N.Y., the Cannes prizewinning pic, "My Uncle." It is due to open at the Guild and Baronet theatres, Nov. 3.

Tati claims that the English version he made alongside the French would be fine for regular situations in America. In the English version, the modern people speak American with accents while the people in the old quarter speak French.

Assoc. British Revamps Elstree Studios to Fit Producer Requirements

London, Oct. 21.

A reorganization of existing studio space and the addition of new facilities is announced by Associated British at its Elstree lot. Plans have been completed to divide stage 1 into two new stages, each with a floor space area of 7,250 square feet.

One of the main reasons for the division is to help producers who need only a large and a medium sized stage; they can now be accommodated without having to occupy two full stages. They will also be economical for tv production, tests, rehearsals and process work. The work is to be put in hand immediately and is due to be completed next year.

New additions at Elstree include the provision of a second re-recording theatre, a special building to accommodate single and triple track re-recorders, 12 new cutting rooms and a new transfer suite, which contains a 35m transfer channel and 16m magnetic and optical transfer equipment. The studio is already equipped with four BNC Mitchell cameras while a new RCA 35m portable magnetic recording channel is being imported from America.

O'BRIEN VS. FOOTBALL ON TELE SAT. NIGHTS

London, Oct. 14.

Sir Tom O'Brien, M.P., and general secretary of the National Assn. of Theatrical and Kine Employees, doesn't want football matches televised on Saturday nights because of the possible effect this might have on the boxoffice. Sir Tom has lodged an appeal with the Football League, in which he said that the economic position of theatres was such that they were "fighting for their lives."

"The jobs of thousands of people are in jeopardy," he added, "and to exacerbate this serious problem by Saturday night televised football matches would indeed bring great harm to the industry and cause such great damage and far outweigh whatever advantage televised football would bring."

Deny Venice Film Fest Director on Way Out

Rome, Oct. 14.

Reports that Venice Film Festival director Floris Luigi Ammannati would be fired or would retire soon have been denied by the Venice Biennale Office, which controls all matters relating to film fests in that city.

It had been reported that Ammannati had incurred Vatican displeasure because of the selection of films considered immoral shown at this year's event. In addition, crix of the fest pointed to the Catholic Film Office's unprecedented rap of the festival in not awarding the O.C.I.C. prize this year.

One source in defending Ammannati's administration cites an article in a Jesuit publication in which the selection of (immoral) films is listed as "not the festival's fault." The church organ goes on to note that the festival's duty is to form an objective panorama (of world production). Considerable controversy this year surrounded a number of Venice selections, notably such French pix as "Les Amants" (The Lovers) and "En Cas de Malheur" (In Case of Illness), for their reputedly highly censorable aspects.

Vikings Too Violent?

Munich, Oct. 21.

Crying out against the Americans' accent on the violent, an editorial in The Overseas Weekly, American newspaper published for the military abroad, bemoans:

"Is it possible that we Americans have been fed such a diet of blood and gore that movie producers believe it takes a real overdose to sell a film? The idea occurred to us while we were viewing 'The Vikings,' a movie which had been sold as a 'historical film along the lines of Prince Valiant.'

"In a scant two hours, 'The Vikings' showed:

"1. *Kirk Douglas gored and blinded by a hawk;*

"2. *A drunken Viking throwing axes at the head of a pinioned 'unfaithful wife';*

"3. *Tony Curtis chained to drown in a rising tide at the mercy of man-eating crabs.*

"4. *A chieftain leaping to his death in a pit of starving wolves;*

"5. *An angry king chopping off the hand of Tony Curtis with a sword;*

"6. *The king falling in the pit of starving wolves amid appropriate growls.*

"We didn't mind the usual shockers, the dead king's wife being assaulted by the Viking chieftain, the sword in the second lead's belly, or the boulders dropped on warriors in the climactic battle. But the overdose left us sorta shook.

"Time to go back to Grimm's Fairy Tales and Shakespeare," the editorial concludes. "At least the deaths are clean-cut."

54,500 Yanks Visited Britain in August

London, Oct. 21.

Britain seems to be an increasingly popular place for American tourists. Out of a record total of 188,000 overseas visitors to this country in August, there were 54,500 Americans.

This constitutes an increase of 30% over last year's total for the same period (41,900) reports the British Travel and Holidays Assn. For the first eight months of this year American tourists totalled 245,000—up by 22% over the same period in 1957.

Swedish Censors Ban Horror Films

Stockholm, Oct. 14.

Swedish censors have taken a definite stand against new horror pix. During September, two such British films were banned. "Revenge of Frankenstein" and "Horror of Dracula." Incidentally, the British Hammer production, "Curse of Frankenstein" was banned a year ago. However, Universal has decided to take a chance by reissuing its 1931 production of "Frankenstein." Since the pic has been shown here before, it again passed the censors, with the same cuts as the last time the film was shown. Same company also has reissued its "Werewolf of London."

Of the new horror films, few have appeared at the cinemas here so far. Such films shown are "Monster That Challenged The World" (UA), "The Fly" (20th) and "Revenge of Creature." (U).

Of the 43 films opened at Stockholm's first-runs during September, 19 were American, 10 were British; four each came from France and Sweden; three German, two Italian and one Austrian. During same month, six films were reissued, among them "Gone With Wind," (M-G) again playing with good results here.

WELTNER LAUDS PAR'S FILM PROD. PROGRAM

Tokyo, Oct. 14.

On the first leg of his global mission to spread the word of Paramount topper Barney Balaban's "affirmation of faith" policy, company's sales manager George Weltner told a luncheon of industry and press reps here that within a year, Paramount will produce at least 20 pictures in the million-dollar category.

Acknowledging pressures from tv and straining within the industry, Weltner declared: "We say without qualifications that the motion picture will never relinquish its long-held place of leadership in the broad sphere of entertainment."

Indicating Paramount's financial resources with which to back up its program, Weltner said, "We are a company with no pressing fiscal problems, a company with no internal problem, a company that is regarded in Wall Street as 'the management company,' whose securities are selling at the highest price in our history."

Product Flood, So No Pain In Spain Anymore

By JOAQUINA C. VIDAL-GOMIS

Barcelona, Oct. 14.

The atmosphere of the cinema world in Spain has undergone a complete change, due to the fact that after three seasons of scarcity a great number of American features are on the market. The release of these started about the middle of September and at the end of December more than 30 will have been shown the public.

The present arrangement, that is, with American distributors having a maximum of three and a minimum of two, and Spanish distributors having 10 and 12 American features, creates an inferiority complex in the first, who see their trademark being exploited by other companies. The public naturally is not concerned by these inside affairs and has received with glee the ads of the Spanish distributors saying, more or less, "good American product is again in the market." Certainly it has never been absolutely away, because last season, though the worst during the "boycott," saw 30-odd American pix released.

These are films now playing in Spain:

"A Spanish Affair" (Par); "Moby Dick," "Iron Mistress," "Dragnet," "The Prince and the Show Girl" (WB); "Man of a Thousand Faces" and "Tamango" (U). Coming up are "To Catch a Thief" (Par) and "East of Eden" (WB).

Incidentally, audiences in Spain were not too much impressed by their belated introduction to James Dean, although the reviewers admitted that he had lived he might have become an actor of stature. As a rule Spanish audiences are unresponsive to dead actors. Jorge Negrete, the Mexican singer, was a great favorite in Spain, but since his death his films have disappeared from the screens.

This season, with abundance of features from all countries, will be the "year of the exhibitor."

Bullring Owner Owns 7 Barcelona Theatres; Acquires Coliseum

Barcelona, Oct. 14.

Coliseum cinema here has changed hands again. Built in 1924 and until 1936 the Paramount showcase, it has, since 1941, been operated by Empresa Cines y Espectaculos. Property has now been sold to Empresa Balana. This means that its new proprietor, is the same Pedro Balana who owns all the bull rings in Barcelona.

Sale price for the Coliseum and the building was near $2,400,000. Its acquisition increases to seven the film houses controlled by the toro tycoon. He has the Tivoli, Borras, Alcazar, Poliorama, Principal Palaccie and Avenida de la Luz.

YANK-HELPS-YANK OVERSEAS

Pakistan Cuts Imports of U.S. Pix

New Delhi, Oct. 14.

The Pakistani government is to slash in half the quota of exchange for foreign-language features imported into the country. Such film imports are mainly Hollywood product.

Simultaneously, Pakistan is ceasing issue of import licenses for Indian features; pending final decision to be arrived at after talks with Pak film industry reps. , Stoppage of import licensing will not be retroactive.

Move stems from tightness of Pakistan's foreign-exchange situation.

MPEA-Spain Pact To Change Little Through 1958-59

Madrid, Oct. 14.

Interim agreement signed in June by Spanish authorities and the Motion Picture Export Assn. will continue with modifications during 1958-59, according to Madrid sources, and a full accord will definitely not be written this year.

Negotiations between MPEA Mediterranean director Frank Gervasi and government film authorities are reported to have centered on the question of restoring U.S. parity with Spanish distribs in allocation of Hollywood product.

Ministry higher-ups and MPEA in New York are studying an acceptable formula drafted by Gervasi and Spanish negotiators after two weeks of roundtabling. Formula, it is said, would increase low Yank allotment in June pact.

Additional quota is still a negotiating secret but anything less than three more films per American company would be considered a setback for MPEA. Also sought is government permission to import foreign pix other than Hollywood product.

MPEA attitude, as seen here, is that Americans have run out of concessions after having accepted allocation inequality, waived dollar remittances and okayed Spanish percentage distribution of MPEA product in partial agreement.

Metro Sees Advantage Of Owning Own Cinemas In Germany; 3 Now Open

Frankfurt, Oct. 14.

Metro has found it a great advantage to own its own theatres in Germany because it can make experiments with films it might not otherwise release here, according to Metro's European sales manager, J. D. Berman, here on a visit. Metro is the only U.S. distributor in Germany to own a chain of houses.

"For instance, since short cartoons are entirely unknown in Germany, we would probably never have offered them for sale to another theatre. But we tried a whole evening of Tom and Jerry cartoons in our Berlin house—and it proved a huge success," said Berman.

Metro currently owns three houses in Germany, in Berlin, Hamburg and Frankfurt. House here is the only one which has played American pictures exclusively since its opening a year ago. Business has been excellent, Berman pointed out. In addition, the company has its own business offices in the theatre buildings.

Metro has no immediate plans for increasing the number of its houses in Germany at this time, Berman says. It has had to completely drop its plans for the first series of drive-ins to be built in Germany. Project was abandoned because of a recent German law setting the hour at which children must be out of a theatre (no children under six are permitted in a cinema, and older children must be out at prescribed hours). This destroyed one of the prime motives Metro had for planning ozoners for the whole family.

Romanoff to Amsterdam

Dimitri Romanoff is joining the Ballet Van de Nederlandische of Amsterdam under contract to reorganize the company and its school, housed with the Amsterdam Opera.

Ballet master has been 18 years with the American Ballet Theatre.

Scot Cinema Attendance Dipped 50% in 9 Years Indie Exhibitor Claims

Glasgow, Oct. 21.

Attendance in some cinemas here has dropped by as much as 50% in the last nine years. Herbert J. Green, indie exhib, admitted this at a cinema appeals court here. His firm is appealing against assessments of $33,000,000 for seven city cinemas.

As anti-cinema trends, he listed the lower purchasing power of potential payees, installment buying, television and long-playing disks. There was so much entertainment at the moment that people just put their feet up and stay home.

Exhib quoted declines in attendances ranging from 51% at his city center Playhouse to 33% at another big house. There is still a downward trend although there had been a slight levelling off in the second quarter of this year because of the very wet summer. Green said there is so much buying on time in the U.K. now, and so many debts to be paid, that if people have a tv still to be paid for they feel it is foolish to go out and attend a cinema.

Another cause of falling attendance, he said, is the dispersal of the population into housing schemes on the city outskirts.

Cinema attendance in Scotland 10 years ago was approximately 1,500,000,000. Now, about 700,000,000 people attend each year.

Since 1956, the fall at the b.o. here has been continual, according to Green. Nobody, he told the assessment appeal court, is now prepared to build a cinema in new development areas.

Okay Plans for Theatre To Replace Old Abbey

Dublin, Oct. 14.

Plans for the new Abbey Theatre to replace structure burned out in 1951 have now been okayed by the Dublin Corporation. Approval of the Irish government, which will put up part of finances for building, is still to come but is not likely to be long delayed.

Irish architect Michael Scott, a one-time Abbey player, and French architect Pierre Sonrel, have made designs for the new building which will incorporate a main auditorium seating about 800 with, a smaller experimental theatre. First plans ran into trouble with Dublin Corporation planners. A modified version was submitted some time ago but was just greenlighted.

Same Film Reopens Bombed-Out Theatre

London, Oct. 14.

This-is-Where-I-Came-in Department. On Jan. 10, 1941, the Ritz, Gosport, was starting to show a documentary pic called "Christmas Under Fire." Fire-bombs crashed through the roof and the cinema was burned out.

On Saturday (18) the theatre, rebuilt, opened its doors again. First film to be shown will be "Christmas Under Fire," the sole remaining copy which was borrowed from the Central Office of Information.

COS. LEND, RENT TO EACH OTHER

By HY HOLLINGER

Madrid, Oct. 14.

The internationalization of the American picture industry, with films being made in almost every part of the globe, has resulted in a gigantic barter system in equipment, personnel and information, according to producer Ted Richmond. Here to supervise the production of "Solomon and Sheba," a Copa (Richmond and Tyrone Power) and Edward Small coproduction with United Artists financing, Richmond outlined the new spirit of cooperation that exists among independents and the major film companies making pictures abroad.

This comraderie, Richmond noted, is in marked contrast to the bitter competitiveness that once existed when an American film unit abroad would rather destroy equipment than lend, rent or sell it to a rival outfit. At present, Richmond pointed out, each film unit working abroad is aware of the presence or impending arrival of another production unit and arrangements are worked out to exchange equipment, personnel and knowhow gained in making a film in a particular area or foreign studio.

For example, the producer noted that when the Samuel Bronston production of "John Paul Jones" for Warner Bros. wound up its activities in Spain, it left key personnel and sold miscellaneous pieces of production equipment to the "Solomon and Sheba" unit which is shooting at the Sevilla Studios and at various locations in the environs of Madrid. Richmond's sound crew came from Africa after it completed work on Darryl F. Zanuck's "Roots of Heaven." Additional equipment came from producer Anatole Litvak after he completed "The Journey" in Vienna and Munich.

"We're turning around and offering personnel and equipment to other companies," Richmond said. "We've already received letters from Hollywood about units which contemplate making pictures here and other parts of Europe." He added that scouts from Metro and Universal had come through the area to look over the situation for productions that might be filmed in Spain. As a concrete example of the barter system, Richmond disclosed that a moviola that left Hollywood four years ago is still being used by various production units making films abroad.

Specialists

The activity of American companies making films in Europe has developed corps of specialists who move from picture to picture in Europe. These include Americans as well as bi-lingual Europeans, with the latter serving as assistant directors, production assistants and local publicists. The presence of these people is passed on from company to company and it's not unusual for these individuals to have steady employment as one picture moves out and another takes its place.

A considerable number of ex-Hollywoodites, with various skills in picture-making, are now living abroad permanently and find their services in demand when a new American company arrives.

Another little known aspect of American filming abroad is the knowledge in both equipment and technique that the U.S. companies are passing on to the local film industry. This is particularly the case in Italy and Spain. When Metro's "Ben Hur," for example, winds up at the Cinecitta Studio in Rome, it will leave behind, via sale or as part of the production deal, equipment and sets (including a wardrobe building, a stable, and an artificial lake for sea scenes). Similarly some equipment will be left with the Seville Studios in Spain. Most important, however, will be the passing on of Hollywood production techniques which are regarded as the best in the world.

To Handle Pix Problems by Direct Decree Under New French Regime

Paris, Oct. 21.

Film people have been scanning the first printing of the new French Constitution under the Fifth Republic to try and determine the future standing of the film industry since pix are partly under national administrative and subsidy dependence. Such a scrutiny has eased worries here, for it seems that film problems can now be handled by direct decree. Also that they are not under any parliamentary control except for certain fiscal tax aspects or in the event of nationalization, not considered likely.

Film people feel that needed new pix rulings and laws can now be put through easier. The Centre Du Cinema is now working on these. An extension of the needed Film Aid law for two years is expected, when it runs out next January. Multi-weekly programming allowances plus an eventual trend towards double features are also felt to be in the offing to bolster falling film attendance.

The effect on foreign, and especially Yank film distribution, under these new laws is unclear so far. But they will probably be negligible. However, the greater power handed the CNC might make it easier for prexy Jacques Flaud to put into effect his plans on handling the remaining 1958 visas. The remaining 40 Yank visas of this year's allowance would be handled on a merit basis.

Sarong Queen Back

Singapore, Oct. 7.

Zaiton, the Shaw Organization's Malay star, has returned from the U.S. where she represented Malaya and Singapore at the Pan American-San Francisco "Pacific Festival."

Miss Zaiton, who continuously wore kebayas and sarongs, visited Hollywood and rode in a stage coach. Her attire made her popular with newsmen and tourists.

'L'Atlantide,' Super-Spec Opera-Ballet, Gets Stormy 1st-Night Paris Reception

Paris, Oct. 21.

The new big-scale, super-spec opera-ballet of the season, "L'Atalantide," got a stormy first-night reception here and fared fair to well with the press. It's at the state subsidized National Opera.

Delayed for more than a year due to strikes, ect., the work written in '54 by Henri Tomasi and Francis Didelot got into further difficulties when Ludmilla Tcherina ankled the leading role two weeks before premiere. Claude Bessy was hustled in to replace her as prima ballerina.

Choreographer Serge Lifar had also vamoosed saying there were now too many people involved in the balletic aspects and he had become merely a dance supervisor. Miss Tcherina quit for she did not agree with the "artistic conception" of the opera by Opera prexy Georges Hirsch.

Opening night led to factions getting into some slapping scrapes, but general audience re action was good. Press found that the big stage somewhat swamped the work and it was treated a bit too realistically. Tale is about a vamp-like beauty who is loved by two Frenchmen who happen on her island which is akin to the lost city of Atlantis. It is based on Pierre Benoit's famous 1918 novel, and various screen versions have been made.

Miss Bessy was found both excellent and wanting in sensual overtones by critics and the music, and the idea of having the main role of an opera only terped, also came in for discussion. But scenic values, publicity and some real musical plusses should make this a fairly lucrative addition to the Opera repertory.

Own House Full, Books The Opposition Theatre

Dublin, Oct. 14.

Because the current revue, "Home James," starring Jimmy O'Dea, is doing SRO biz and will over-run its skedded period at the Gaiety here, Louis Elliman, who controls theatre and bankrolls the show, has booked opposition legiter, Olympia, for "The Informer." This play by Liam O'Flaherty was set to be staged at the Gaiety Nov. 10.

Incidentally, Leo McCabe, joint prexy of the Olympia, played a bit part in John Ford's screen version of "The Informer" 23 years ago.

Tcherina Takes A Walk

Paris, Oct. 14,

"Prima Ballerina Ludmilla Tcherina walked out of "L'Atlantis" at the National Opera, stating she did not agree with the "artistic conception" of the piece by Opera prexy Georges Hirsch.

Opera-ballet by Pierre Benoit was mounted by Hirsch to music by Henri Tomassi, with sets and costumes by Douking and choreography by Serge Lifar.

Hirsch accepted ballerina's resignation and picked Claude Bessy as replacement.

British Swing To Production Of Filmusicals

London, Oct. 14.

With growing confidence, the British film industry is turning back to the filmusical field which, since the flop of Rank's "London Town" in 1946, has largely had it baffled. "Gentleman's Gentleman," to be produced by Ben Fisz for Rank and starring Gene Kelly, will start shooting next year. Done in Todd-AO, it will be one of 1959's most ambitious British productions.

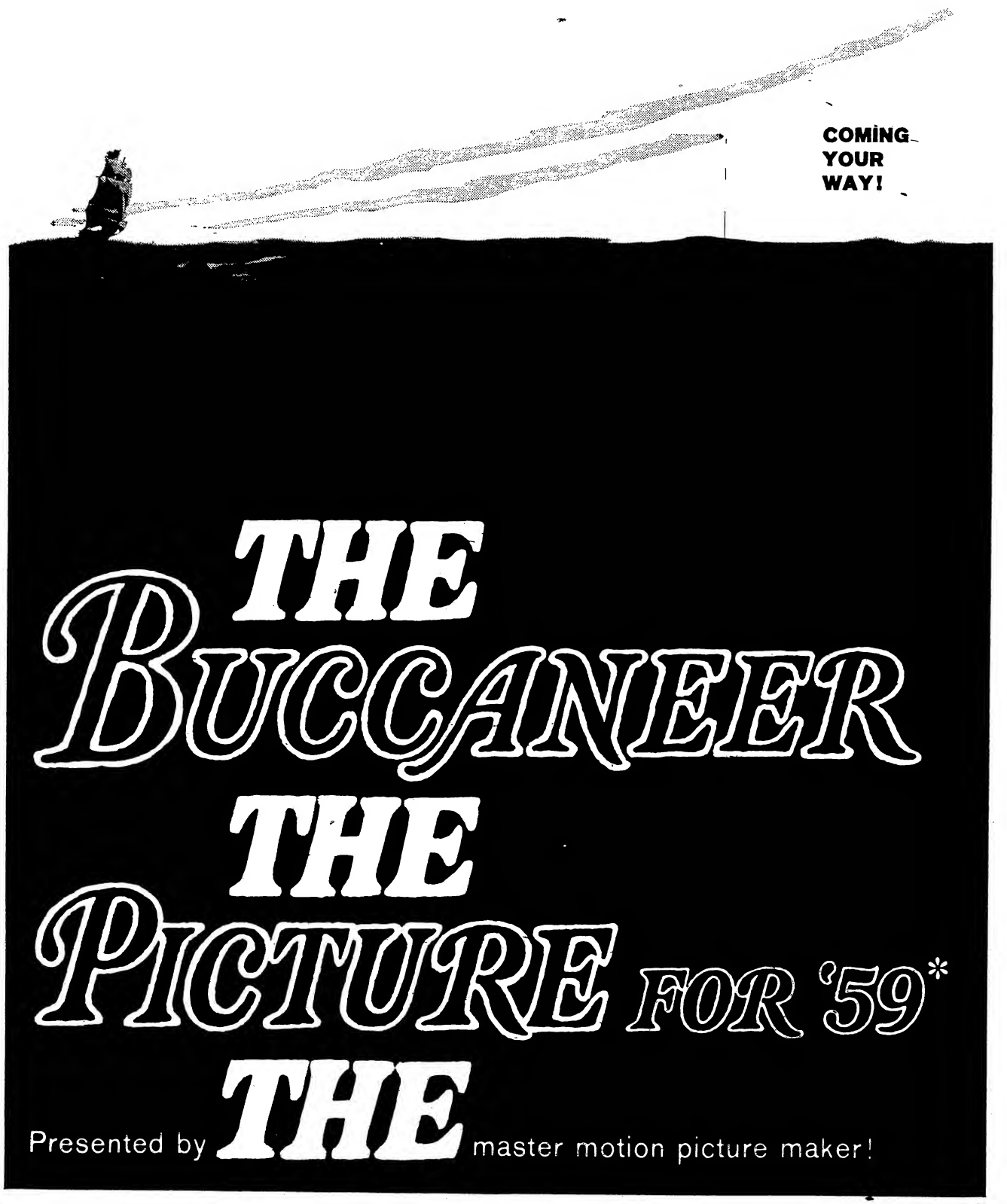
"Grab Me A Gondola" for which location shots have already been done and which is to star Diana Dors; "Lady is a Square," in which Herbert Wilcox directs Anna Neagle and Frankie Vaughan, and a Ben Fisz production of an untitled Sonja Henie ice-musical, with Michael Wilding, Stanley Holloway and Dennis Price, are other indications that musicals are on their way back in U.K. studios.

The present trend was sparked off by the production of a number of films which, without pretending to be epics, succeeded satisfactorily at the boxoffice. "Tommy Steele Story," "The Duke Wore Jeans," "Six-Five Special" and "The Golden Disk" are examples of this trend.

Powell and Pressburger's "Red Shoes." "Tales of Hoffman" and "Oh, Rosalinda" were arty prestige successes. Other postwar attempts have been made by Marcel Hellman with "Happy Go Lovely" and "Let's Be Happy," both of which leaned heavily on U.S. stars for marquee value.

Associated-British had a go with "The Good Companions" and Herbert Wilcox has most persistently explored the musical field in the years since the war with successes such as "Spring in Park Lane," and "Maytime in Mayfair."

Before the war musical films such as "Evergreen," "Sunshine Susie," "Jack's The Boy" and "Jack Ahoy" were an essential and useful part of the British film pattern. Current trend suggests that British studios are really going into the musical field.



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JOG DAVIS ON PLAYDATES LOSS

New York Sound Track

Last week's Page One in VARIETY on film director **Fred Wilcox** looking for a Negro girl (meaning not a white actress) as the lead in his hoped-for picturization of "I Passed for White" seems worthy of a look-back footnote. Three years ago, on the then (and last) Philco Television Playhouse, there was presented **Robert Alan Aurthur's** "A Man Is Ten Feet Tall." Playing the wife of **Sidney Poitier** was **Hilda Simms,** attractive Negro player. At the time NBC received complaints from a number of viewers on the allegation that Poitier's wife was portrayed by a "white" girl (Miss Simms being light-skinned). Whether or not by coincidence, when the picture version ("Edge of the City") was made about a year later, Poitier's vis-a-vis was portrayed by another well-known sepian actress, **Ruby Dee,** about whom there could be no question.

Darryl F. Zanuck may meet Irwin Shaw, who's scripting "DeLuxe Tour," back in Gotham or in London, depending on "Patate" which Shaw adapted for **Gilbert Miller** production, from the **Marcel Achard** play. Zanuck meantime flew back to his London base following his "Roots of Heaven" preem at the Palace.

Jerry Wald, taking issue with VARIETY's check last week, says "Peyton Place" has grossed $10,500,000 in fewer than 9,000 dates.

William Perlberg joining Paramount Pictures prez **Barney Balaban** on the latter's yacht for a trip from Wilmington, via inland waterways, down to Jacksonville, **Fla.,** from where Balaban will proceed to the TOA convention in Miami.

Lois Weber insists this is true! **Ted Richmond,** now in Madrid producing "Solomon and Sheba," which has some scenes involving chariot maneuvering, sent a cable to **Sam Zimbalist,** who's producing "Ben Hur" in Rome: "Our chariots can beat your chariots." challenged Richmond.

"Gish and Garbo—The Executive War on Stars," a chapter out of **Louise Brooks'** future book, "Women in Films," will be published in the Christmas issue of the British highbrow publication, "Sight and Sound." . . .

Marnelle Thomson, resigning her Caracas spot as Venezuela correspondent for VARIETY to return to her native Kansas City, designated a successor, but in a communique just received she explains (somewhat in the "Miss Otis Regrets" manner): **"Mark Sickles** who applied for the VARIETY job in Venezuela will be unable to start (since) he drowned off Margarita Island a couple of days before I left."

Chicago exhib (arty World Playhouse) and foreign films distrib **Chuck Teitel** says he's planning a Windy City version of Gotham's successful "Cinema 16" venture (experimental 16m pix). Likely handle for the Chi counterpart: "Chicago Cinema Guild."

George Margolin, prez of Continental Motion Pictures Corp., back from Europe . . . A German picture, "Liane, Jungle Goddess," was hung up with a "C" (Condemned) rating from the Legion of Decency. Reason: "Gross suggestiveness in costuming." (She roams the woods a la Tarzan, but with a smaller leopard skin) . . . Cashing in on the Air Force moonshots, Warners is rushing the timely "From the Earth to the Moon" into release. Oddly enough, **Jules Verne** predicted that such a rocket would be launched—from Florida.

Shirley MacLaine to play the title role in "The Elsie Janis Story," which **Joe Pasternak** will produce . . . **Seymour R. Mayer,** regional director (Near and Far East and Latin America) for Loew's International, off on a survey of offices under his jurisdiction between Tokyo and Cairo. He's due back in December . . . Variety Clubs International holds its mid-year meeting in Chicago Oct. 31-Nov. 1 . . . Worldwide activities of Hecht-Hill-Lancaster are evident by personnel passing through New York this week enroute to various parts of the world for HHL productions. Included are **Burt Lancaster** and **Harold Hecht,** directors **John Huston** and **Leslie Norman,** production manager **Gil Kurland,** unit publicist **Harry Mines,** writers **John Gay** and **John Dighton** and actor **Johnny Nash** . . . Universal prexy **Milton R. Rackmil** to the Coast for studio conferences.

Universal sales chief **Henry H. Martin** has set a 450-theatre Texas territorial kickoff for "The Restless Years" starting in El Paso on Nov. 15 . . . **Cyd Charisse** in from the Coast to help bally Metro's "Party Girl." . . . Universal has set 150 Halloween night dates for its new horror combo, "Blood of the Vampire" and "Monster on the Campus." . . . A dual publication deal has been set for the **Howard Fast** novel, "Spartacus," which Bryna Productions and U will place into production shortly. Crown Publishing will issue a hardcover edition at the end of this month and Bantam Books will slate its paperback reprint to coincide with the release of the picture . . . **France Nuyen,** the 19-year-old French-Chinese actress, an unknown less than a year ago, will have her name on three Broadway marquees shortly. She's appearing in the new **David Merrick-Josh Logan** play, "The World of Suzie Wong," and the film version of "South Pacific." She'll be seen soon in **Jerry Wald's "In Love and War."** . . . **Samuel Schneider,** former Warner Bros. veepee, will serve as chairman of the Joint Defense Appeal Amusement Division . . . **Eve Siegel,** longtime Warner Bros. publicist, now freelancing . . . NTA Pictures hiring a battery of pressagents to publicize "A Question of Adultery" which it recently acquired for release . . . "Natural Childbirth Before Your Eyes," a booklet adapted from the film, "The Case of Dr. Laurent," is being sold in conjunction with playdates of the film. It was prepared by Ben Adler Advertising Service . . . **Charles P. Kontulis** elected president of the Stanley Warner Club. Other officers include Harriett Petit, Stanley Amster, Etta Rodoff, Fred Stengl, John T. Holmes and Stuart H. Aarons . . .

Mrs. Paul C. Boomsliter, her dad's Seymour L. Morris, director of publicity and exploitation for the Schine Circuit, now instructor in speech at Junior College of Albany (conducted by Russel Sage College of Troy).

The Sunday Pictorial, Britain's hard-hitting tabloid with a circulation of over 5,000,000, used its full front page to slam "a sinister device which is due to arrive in Britain from Hollywood next year disguised as film entertainment." The device, known medically as subliminal suggestion, enables ideas and fears to be played unseen in people's minds without their knowledge. Lionel Crane, the Pictorial's Hollywood reporter, revealed that at least 40 of these symbols, such as words like "Blood" and "Death" and drawings of such things as skulls will be used in William Edwards' horror pic, "My World Dies Screaming." Describing this as "rape of the mind" the Pictorial urged the Home Secretary to ban this device completely and censors to examine every frame of any suspect film. It is already illegal for advertisers to use subliminal suggestion on Britain's commercial tv.

Panavision has developed new film process by which anamorphic color film can be made by smaller budget pix. Process, according prexy **Robert E. Gottschalk,** readily compatible with CinemaScope, means relatively low budget pix can be shot in color C'Scope with new series lenses that make up process.

Harold Rand, publicity manager of Walt Disney's Buena Vista distribution subsidiary, back in Gotham after a call at the Disney studios.

BRITISH FILM PRODUCERS FRET

By HAROLD MYERS

London, Oct. 21.

Although John Davis insists that the Rank Organization's new policy was conditioned by the acute product shortage, many indie film producers fear that the elimination of one major circuit may make it more difficult for them to get playdates and hence make it increasingly difficult for them to raise finance.

At two separate functions last week, Davis indulged in frank and free exchange with Britain's film makers. On Tuesday (14) he hosted a dinner to members of the Federation of British Film Makers and the following night of the members of the British Film Producers' Assn. At each function he made a long opening statement in which he reviewed the events which led to the Rank reorganization program, and for the next two or three hours answered questions.

The prospect of diminishing screen time for the indies was illustrated by Lord Archibald, the Federation's prexy, when he pointed out that the booking pattern of the industry was such that the Rank theatres normally played the Columbia, Paramount, Universal, United Artists and part of the 20th-Fox output, as well as their own Pinewood productions. Hitherto, this product had been spread over the Odeon and Gaumont chains but now would have to be concentrated on the new major Rank circuit. In his reply, the Rank topper declared there were no firm commitments, not even with their own producers.

It was also suggested that the scarcity of play dates might well effect the British film industry's bargaining strength in negotiations with continental countries, all of whom made a pitch for circuit release. Davis described that as an embarrassing question to answer in the presence of the trade press.

Point of Agreement

During the discussion, Lord Archibald and Davis were on common ground in agreeing that the concession accorded the industry in the last budget (when the admission taxes were slashed by 50%), would be swallowed up by declining grosses by next summer. Not even total abolition, Davis stated, could have altered the situation, as product availability was the key to the problem.

At both meetings Davis slammed horror, sex and salacity on the screen, asserting that he had evidence to show that such product had lost the industry the family trade. He believed these films did a grave disserve to the industry, Davis revealed that he had discussed the matter with the film censor.

The anxiety of the independents was apparent at the second dinner and led to a vigorous exchange between James Carreras, the Hammer Films boss, and Davis. Carreras said he was speaking as an independent who made about six films a year with his own money, and he sought assurances that there would still be the same opportunities for release as in the past. He was particularly insistent in demanding the booking formula for what Davis had described as the Fox releasing circuit and which Lord Archibald, the previous night, had called an amorphous circuit. It was emphasized in the ensuing exchanges that to get a release on this outlet it would not be a case of going to just one booker, but to the bookers of the various chains that comprise the third circuit.

Davis estimated that it would take three months to put the plan into operation and he anticipated that the new major 300-strong circuit would be a reality in January. The proposed closure of 80 theatres, however, would be a long-term spreadover arrangement and the houses would not go dark until they had been sold. Many of the 80 theatres which would comprise their subsidiary chain and which would be available for specialized releases and moveovers to give extended playing time, would also be used to strengthen the Fox circuit. Davis said this would substantially strengthen the position of that group in London, which had hiterto been its weakest link.

Adjustment will bring the major circuit strength back to the 1953 level. At that time, owing to a dispute between the Rank Organization and 20th-Fox over the former's refusel to equip for stereophonic sound, 20th withdrew its output from the two Rank chains and got the backing of a group of indie circuit operators. Among the companies who are now involved in the Fox releasing outlet are Essoldo, Granada, Shipman and King and Sir Alexander B. King.

Social Affair Sours Into Forum On Albany's 'Frightening' Decline

Albany, Oct. 21.

The bantering note traditional with industry testimonial dinners suddenly took on a sombre tone at a farewell Wednesday night (15) for Norman Weitman, new manager for Universal in Cleveland. It did so when Jules Perlmutter, operating a string of theatres in the exchange district, launched into a strong criticism of the exchange closings and cutbacks that had enveloped Albany for more than two years and had been accelerated in recent months.

He received support from Joe Miller, a member of the dinner committee and present operator of the Menands Drive-in — after three decades as Columbia branch manager in Albany and in Buffalo.

Perlmutter was answered by the top distributor representative attending, Joseph B. Rosen, metropolitan regional manager for U (whose territory includes Albany). Rosen, onetime manager here for 20th Century-Fox, insisted that "these moves were necessary for the company to survive."

Another speaker, Dinner Chairman Clayton Pantages, Fox manager, said that maybe it was a good idea to bring the controversial subject "out into the open." He suggested that periodic industry gatherings, at which common problems could be frankly discussed, might be desirable.

One or two other speakers "laughed off" the "debate," but all guests realized that the testimonial dinner had turned into something more—had become, in effect, a forum. Several of them privately deplored the "introduction of business into a social affair." Others, while conceding Perlmutter's right to bring up the touchy matter, questioned that it would do any good.

"Very frightening" was Perlmutter's characterization of "the disintegration of the industry, so far as Albany is concerned." He doubted that "the major companies are doing the right thing" in relegating this key center to an interior status.

Theatre's Bowling Alleys

Ft. Wayne, Oct. 21.

Frank Benedict, vice president of Quimby Theatres here, discloses plans for his company to build a 24-lane bowling alley in the Quimby Village shopping area, to be called "Quimby Lanes." The alleys will be managed by Quimby Theaters and not leased to any other individual or group.

Project will stand near $400,000.

Dean Martin Loves Being Apart, But Not on That Dystrophy Fund 'Credit'

Hollywood, Oct. 21.

Three years since the break-up of the team of Dean Martin and Jerry Lewis, Martin reports today "I'm doing four times better financially than when I was with Jerry. I'm a much happier man since the break. I can do what I want, I have more time with my family. I love working for myself. If something goes good, I know it's me; if something is bad, I don't have to wonder who's at fault."

On the set of Metro's "Some Came Running," in which he stars with Frank Sinatra, Martin said he resents recently printed reports giving Lewis solo credit for raising millions for Muscular Dystrophy. Emphasizing he was bringing it up only because of such reports, the singer-actor said "Those millions Jerry 'raised' were raised by both of us over a 10-year period, if anybody's interested. WE did it not he. I'm still doing it, and in addition I've raised $2,000,000 for the City of Hope, and they have a Dean Martin Wing at their hospital."

Martin's first of two spex on NBC-TV this season is Nov. 22, and he has as his guests on that one Bing Crosby and Phil Harris.

His next role will probably be as star in "The Beach Boys" at Columbia; then he will star in "Who Was That Lady" at Col; stars with Judy Holliday in "Bells Are Ringing" at Metro; stars with Sinatra in "Oceans of Love" at Warner Bros. In pix, he's booked through next August.

EUROPEAN FESTIVALS' YEN TO UNREEL 'PORGY'

Hollywood, Oct. 21.

Venice, Berlin and Edinburgh film festivals of 1959 have officially requested special screenings of Sam Goldwyn's "Porgy." No decision has been reached whether the musical will play any European festival, but one thing is made clear—it will be shown only if projected in Todd-AO with newly devised soundtrack.

Jugoslavian government additionally requested film be screened there.

Film should be ready for screening by late summer of 1959.

Equity Scale Ends Wald Plan to Film 'Winesburg' As Future Memorandum

Hollywood, Oct. 21.

Jerry Wald, who planned to put on film the little theatre stage production of "Wineburg, Ohio" as an aide memoire for his own future indie screen production of the Sherwood Anderson novel, has dropped the idea after learning he'd be required to pay additional fees to the actors involved.

Production is being produced and staged by Jeffrey Hayden at the Theatre of Arts here, and includes Darryl Hickman, Katherine Bard, Charles Aidman and Sterling Holloway.

Astors Equity intervened, informing Wald that he'd be required to pay the entire cast a week's extra salary, not at the "Winesburg" little theatre scale, but at standard Equity minimum.

RKO Theatres N.Y. Pow

RKO Theatres division managers will convene in New York next Monday and Tuesday (27-28) for a full-scale discussion of bookings, merchandising, theatre operation, and maintenance. Presiding over the sessions will be Harry Mandel, v.p.

Sol A. Schwartz, president of the chain, will deliver the welcoming address, chief film buyer Matthew Polon will talk on future programming and other speakers will include Tom O'Connor, v.p. in charge of real estate, and Charles Horstman, head of maintenance.

George H. Maines, a dean among road men and old associate of Jimmy Durante, in Manhattan to celebrate his 71st birthday and [illegible] years in show biz . . . date was Oct. 18.

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Digest of TOA Committee Reports

Miami, Oct. 21.

Reports of various committees, organized to keep an eye on various activities of Theatre Owners of America, were submitted by the chairman of the groups at the opening day of the exhibitor organization's convention here.

Small Business Administration Committee Report—After noting TOA's efforts to obtain government loans for drive-ins, chairman Philip Harling said he was encouraged by the statement of SBA administrator Wendall Barnes that the SBA Loan Policy Board would "reevaluate in the near future" its policy which now prohibits loans for the recreational and amusement industry. "Such an evaluation could result in making drive-ins eligible for loans," Harling stated.

Harling calls attention to the Small Business Investment Act enacted by Congress on Sept. 5. Under this law, the government makes it possible for private investment companies to aid small business with loans for needed equity capital, for growth, expansion and modernization. Any group of 10 or more persons may prepare a certificate of incorporation and submit it to the SBA for approval.

Harling said his committee would recommend to the TOA board of directors that TOA and its various state organizations should endeavor to organize an investment company and concentrate its efforts in the exhibition field in particular areas. According to Harling, any small business affiliated with the motion picture industry, as well as any other business qualified under the SBA, could seek the aid of these investment companies. Harling said his committee feels that there is a tremendous opportunity to aid every exhibitor in the U.S. by the creation of these investment companies, as well as helping to get a rehabilitation program off the ground. He suggested that at least an initial application be made in an area selected by TOA "to launch these investment companies for and on behalf of exhibitors . . ."

Concessions Committee Report—Chairman Van Myers said the concessionaire is part of the theatre business and that he must think of himself as a showman. The concessionaire, he stressed, must use his total resources to help bolster boxoffice attendance, for only through added attendance can he expect to increase his business.

Myers makes the point that while the theatres have borne the brunt of the promotional effort to stimulate b.o. attendance, the concessionaire has benefitted from the extra wicket activity without contributing his share. "The concessionaire's fate is inextricably bound to the curve of theatre attendance," Myers noted. "The sooner he realizes this, with all it implications, the better off he will be . . . It is no question but that the concessionaire shares in the responsibility of the rejuvenation of the boxoffice."

National Legislation Report—Chairman A. Julian Brylawski points out that although some 27 bills to extend Federal minimum wage coverage were introduced in the House and Senate of the 85th Congress, no legislation on this subject was enacted. The subject of the minimum wages is open for action by the next Congress, Brylawski noted, but since all bills die with adjournment, new bills will be introduced next spring.

State and Local Legislation Committee—Co-chairman LaMarr Sarra and Robert Bryant found the threat of censorship "still real" despite the decisions of the U. S. Supreme Court. It's noted that several states and a fairly large number of municipalities have during the past year attempted to enact "a clearly drawn statute" for censorship. This effort continues, according to the co-chairman, and attempts have been intensified ("unfortunately") as a result of the so-called "art" pictures released during the year.

The committee notes that although the industry has won victories on the censorship question during the year, "the fact that such proposed legislation is offered in greater abundance should serve as a reminder to each exhibitor that we continue to have an important selling job facing us with a considerable segment of the public as well as with many of our legislators."

Consent: Repent and Relent

Continued from page 5

be another evil because it works in favor of only a few pix while others get pretty well passed over. This, he said, handicaps distribs because they are compelled to sell films singly "at enormous expense . . . which could be used to promote the picture."

And Skouras defended the way such pix as Paramount's "Ten Commandments" and his own studio's "Peyton Place" were merchandised, contending that millions spent on a picture warrants a sales policy that can recoup the investment plus a profit. How, he wondered, would the exhibs have handled such films?

It appeared he was attempting to take at least some of the onus off the producers when the 20th chief explained that Hollywood's policies are largely dictated by impatient stockholders, and he pictured himself, and other studio heads, as defending big companies from shareholders who would sooner liquidate. Such agitation, Skouras implied, forced sales of the backlogs to television, for without such revenue the majors "could not show profits or pay dividends. And we must pay dividends, otherwise the companies will liquidate."

Unpersuaded?

Exhibs gave his speech a nice reception, but the persuasive man had not persuaded them—at least not immediately. He left them with plenty of food for thought.

As for resolutions, convention: (1) Called for discontinuance of 16m release to schools and other institutions as injurious "free competition."

(2) Requested Allied's board to explore feasibility of a national buying circuit of indie exhibs "with a buying power equal to that of the large national theatre circuits."

Vogel Wooing

Continued from page 3

nies, conduct such sessions on a monthly basis and their "guests," who are from all industries, are asked specified questions about earnings, dividends, etc.

Vogel doubtless is willing to discuss the Loew's situation freely, or else he wouldn't agree to appear.

Exec's only public statement since the new row with the Louis Green-Jerome Newman board-stockholder group started was limited to the information that all branches of the Loew's-Metro organization were operating in the black.

The aforementioned Wall Street "vote" is an important one—important enough to swing decisions in the event of a proxy fight develops. Brokers hold about 2,000,000 shares of the Loew's common stock.

C. E. Hillif, former assistant and concession manager at the Trail Drive-In has been named manager of the Post Oak Drive-In at Houston.

FILM BIZ SADLY: 'WE WUZ PUSHED'

By FRED HIFT

Though they were reluctant to comment, it was clear last week that most film company executives were unable to raise much enthusiasm for the Soviet-American film deal signed in Moscow by Motion Picture Export Assn. president Eric Johnston.

Agreement called for the Soviets to buy 10 Hollywood features and for the MPEA member companies to take on seven Russian films in return. Per-picture price is $60,000 for regular-size pix and $67,000 for the widescreen releases.

So far, none of the companies know which of the Soviet films will be handled by whom. It's assumed that every company that sold a picture to the Soviets also will be asked to distribute one of the Russian releases in the States. Agreement calls for "widest possible distribution" and publicity. It is generally assumed that the Russians won't put any of the American films through the works, i.e. order its wide release, until they see the results on one of their films in the U.S.

While several foreign execs last week expressed the opinion that adequate distribution probably could be arranged one way or the other, they were nevertheless concerned over the variety of precedents set by the Johnston deal.

Awkward Aftermaths

It's pointed out, for instance, that the MPEA deals with Hungary and Poland were strictly commercial deals in which the Hungarians and Poles simply bought a given number of Hollywood pictures. They got no concessions in return. *"I hate to think what's going to happen next time we have to negotiate a deal with them,"* was one comment. "If the Russians could get a reciprocity deal, the other Communist countries won't want to be caught napping. They'll want the same concession."

Precedent is even worse when it comes to the "friendly" non-Communist countries, several of whom have repeatedly urged that MPEA do something for them in the light of the fact that the Americans take out millions every year from the varous countries. MPEA has always nixed such proposals as being outside its power.

Said one foreign sales manager: **"We look fine now, we've done for the Russians what we were never willing to do for our friends." Comment was followed by the observation that "this wasn't the industry's deal. Johnston's only doing what the Government wants him to do."**

The armchair strategists now say that several mistakes were made. One maintained last week that the negotiations should never have been assigned to MPEA in the first place, but should have been carried through via the individual companies, directly with the Russians. At the time this didn't prove practical since the Soviet negotiators insisted on a quid-pro-quo which was outside the original agreement.

Another foreign manager said he felt the timing of the agreement was poor.

What it adds up to is that the industry per se has little taste for the Soviet deal and doesn't think that, from an economic point-of-view at least, it's worth all the fuss and bother. There are those who resent the role Turner B. Shelton, the U.S. Information Agency's film chief, has played in the talks so far, and others who believe that the agreement will come back to haunt the industry in many ways, one of them being the acceptance of what amounts to an exchange of film at a flat rate.

MPEA's Angle

MPEA replies to these charges that (1) it was only doing what both the State Dept. and the White House asked the industry to do, and (2) the western nations, having had some experiences with the Soviet of their own, fully understand that normal commercial considerations don't apply when dealing with Sovfilm export. Johnston himself, prior to leaving for Moscow, said he favored normal commercial contacts with the Russians at the earliest possible moment.

Soviet deal was made without the immediate approval of the companies inasmuch as Johnston had been given carte blanche to work out an arrangement while in Moscow. Whether individual company negotiations with the Russians might have produced better terms, at least for some pictures, is open to question. Few in the industry consider it right that the price MPEA is paying for the Soviet films should be the same as that which the Russians are paying for the American product, and there is concern, too, over the establishment of a fixed ratio of seven to ten which might be held against the Americans at a later date.

Metro Studio Chiefdom

Who would run the Metro studio if it's to be spun off along the lines advocated by Louis Green and Jerome Newman? (Sol C. Siegel is now the head of production.)

The question was put to a member of the G-N group and this was the answer: "We have been told that Siegel is terrific. However, we have had no business discussions with him."

Vogel Foresees MG Product in Black

Loew's prexy Joseph R. Vogel returned to his homeoffice desk on Monday (20) following a week of conferences at the Coast studio with production chief Sol C. Siegel, administrative topper Ben Thau and other Metro executives.

On the basis of the lineup of features the company has scheduled for release during the second quarter of its fiscal period, starting in December, Vogel predicted that the momentum of the first quarter, during which the company will be $2,000,000 in the black for the first time in several years, will be maintained.

First blockbuster release during the second quarter will be "Some Came Running," the Frank Sinatra starrer.

REORGANIZE TEXAS FIRM TO PRODUCE FEATURES

Houston, Oct. 21.

Texas International Film Productions Inc. has been formed here by Tom Payne to produce pictures from original stories. The company is a "reorganization" of Horizon Film Productions which was organized last year by Payne.

Richard C. Kahn, Hollywood producer-actor and executive veepee of the company, has arrived to confer with Payne on the shooting of the first pic. "Gangster's Waterloo," at the Mayan Ranch near Bandera, Tex., where headquarters of the company has been established.

Prods. Laurel Goldwyn

Hollywood, Oct. 21.

Samuel Goldwyn has been voted Screen Producers Guild (Lewis D.) Milestone Award for "historic contribution to the American motion picture."

Presentation will be made at a private dinner in January, open only to Guild members. Same body previously kudosed Jesse L. Lasky, L. B. Mayer, Darryl Zanuck, Cecil B. DeMille, Walt Disney, Spyros Skouras.

Rising Costs Alone Flaw Happy View of New England Drive-Ins

Boston, Oct. 21.

Drive-in theatres have become a $20,000,000 business in the New England states. There are 225 outdoor situations with a parking capacity of 875,000 cars.

The above data is supplied by the New England Council.

Bigger, improved recreational areas for children, snack bars and restaurants, services and equally important—the quality of films themselves are all being emphasized, per a Council report. Quote:

"There are a bushelful of other improvements and gimmicks too, such as miniature golf for the adults, more efficient individual car heaters and twin screens which provide the choice of single or double features. One such operation in Medford, Mass., can accommodate 1,000 cars for each showing, thereby permitting double capacity at the Box office."

Costs have soared, however, new report disclosed. "Where it required an estimated $250,000 two years ago to construct a 1,000-car drive-in, the same size enterprise now would cost between $400,000 and $500,000.'"

"There is some variance of opinion on the ratio of food sales to total gross but the former, all agree, account for at least 50% of receipts. Every operator provides ample intermission time for refreshments and several embellish it with various inducements. For example, some spots have adopted the promotional stunt of offering free tickets to anybody who happens to be at a concession cashier's booth when a bell sounds."

'Anna Lucasta' Personals

Hollywood, Oct. 21.

Eartha Kitt and Sammy Davis Jr., stars of Security's "Anna Lucasta," plus producer Sidney Harmon and tunesters Elmer Bernstein and Sammy Cahn will take to the road to bally UA release.

Femme will make appearances in London and Paris, starting Jan. 20, and Davis will hit Chicago and N.Y. late next months, during days off from Goldwyn's "Porgy and Bess." Bernstein-Cahn combo will tour West Coast cities No. 24-Dec. 6, while Harmon drumbeats in N.Y., Chicago, Atlanta and Detroit between Nov. 20 and Dec. 7. Meyer P. Beck, ad-pub rep, is doing Boston - Philly - Chicago - Detroit - Cleveland circuit this week.

U.S. Lags

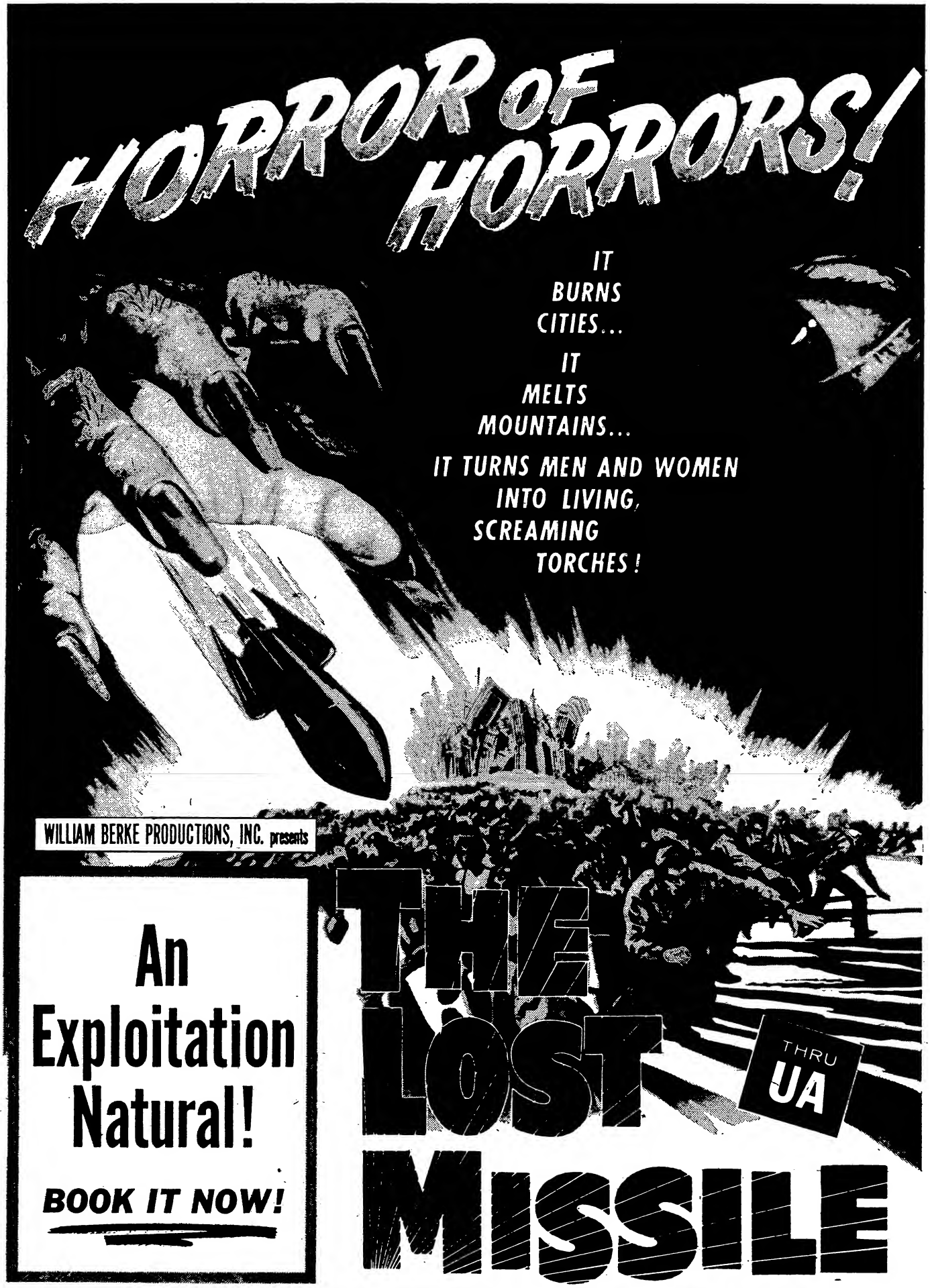
Continued from page 1

specialist in the kidpix area, said in N.Y. Monday (20).

Pointing to the circulation of Russian children's films of top calibre in Europe, Mrs. Dawson sounded the alarm stating "We have given the U.S.S.R. a sort of monopoly on peace, love and understanding among children."

Mrs. Dawson recently attended sessions of the International Centre for Children's Films in Brussels as the U.S. observer. The screenings, participated in by 20 countries, convinced her that the Soviets and the satellites were far ahead of the Americans.

To this end she proposed (1.) each major studio should make at least one children's film a year, full knowing that it wouldn't recoup its negative cost. (2.) Actors, directors and even trade unions should donate their services to turn out such pictures, stimulated into such generosity via special governmental awards and recognitions. (3.) UNESCO should set up a fund to back the international production of children's films, with each UNESCO member being assessed on a prorata basis. (4.) American companies should produce children's films with blocked currencies abroad, using U. S. talent and scripts.



starring ROBERT LOGGIA • Larry Kerr • Ellen Parker • Philip Pine • Marilee Earle
with FRED ENGLEBERG • KITTY KELLY • SELMER JACKSON • Guest stars JOE HYAMS • BILL BRADLEY • Screenplay by JOHN McPARTLAND and JEROME BIXBY
Based on a story by LESTER WILLIAM BERKE • Executive Producer WILLIAM BERKE • Produced by LEE GORDON • Directed by LESTER WILLIAM BERKE

Bureau of Missing Business

The Flattery of Non-Praise

By ROBERT J. LANDRY

Again is must be asked—does anyone seriously contend that newspaper criticisms make or break first-runs? All the evidence is to the contrary, with the single exception of certain art situations in certain markets. Moreover, the film critics themselves are modest in estimating their own power over the ticket-buying public. It is not the critics, but the publicity chiefs of the distributing organizations which place so high a value on the printed review.

Yet here again the paradox shows—what publicity chief, in his right mind, ever credited boxoffice success to fine notices? Simply never. Always the successful picture is great, its producer a genius, its director inspired, its screenplay an Oscar nomination, its stars "hot." Good notices for a great picture are taken for granted. It is only the bad notices for the misses-greatness release that draws fire.

Always, too, the delicacy of the published reviews relates to the first-runs in the big burgs. Are the critics then quoted outside the neighborhood houses, or on their marquees? Usually only for obscure "stars" or pictures of no confident self-momentum.

The fact stands: newspapers use valuable space to "review" the current new releases. In so doing they maintain a steady spotlight of supposedly incalculable reminder value. The readership of any critic who "glows" on cue from the business office is, by common consent, a dubious consideration though nobody seems sure of the value of open-fountain gushing as in the old days when Marion Davies was flawless, her every picture greater than her every other picture, until the adjectives ran threadbare and the most unsophisticated citizen chortled for the absurdity of it.

The film companies best argument against certain film critics is seldom if ever sounder—the argument that some of the critics have little or no qualification. It's okay they're dopes, if they only "glow." This is peculiarly true in some of the hinterland dailies where, Newspaper Guild hours and scales being what they are, the desk uses anybody standing around the water cooler who doesn't seem busy.

When things were going badly for the British during World War I someone asked the world—*who gains if Britain suffers extinction?* Paraphrase that. Who gains if published daily newspapers criticism of moving pictures becomes obsolete? Not, one guesses, the publicity departments.

Rue Too-Far-Ahead Upbuild

The volume of pre-release publicity in terms of stories and stills on big films being shot abroad is a source of concern to some of the companies. They feel that a lot of valuable "sell" is being wasted prematurely at a time when it does nothing for the release of the picture.

Case cited in Metro's "Ben Hur," which is winding up in Italy and promises to be one of the most elaborate productions in many a year. During the long locationing in Cinecitta, writers and photographers descended on the sets in hordes, covering every angle and shooting every possible picture.

What worries Metro now is that all these stories are apt to break long before the film is even ready for showing, and that, when premiere time rolls around, the mags won't want to repeat themselves on the "Ben Hur" topic, thus depriving the film of timely sell.

While some of the companies say they're similarly concerned, others don't see it that way. Their argument is that any publicity—regardless of when it appears—helps the picture in the long run. If a film is interesting enough, there'll be no resistance to repeats on stories when the picture hits the theatres. In fact, a conscious attempt is made to keep pre-release publicity flowing continuously to maintain public interest in the film.

And A Cup of Coffee

San Antonio, Oct. 21.

Lynn Krueger, manager of the Majestic Theatre, Interstate Circuit house here, reveals that the lobby facilities for dispensing hot dogs, popcorn, sour pickles and other items, is being doubled.

Coffee is to be added to the menu.

Crackdown on Come-Ons

Toledo, Oct. 21.

If a grocery chain can give away a vacation for two to Hawaii, or a mink stole, to a person holding a lucky ticket, why can't a theatre have bank nights, especially if you don't have to buy an admission ticket to the theatre to participate and win a prize?

That is the stand of the Toledo Theatre Managers' Assn. as a result of a legal ruling given last week by John J. Burkhart, assistant law director, that theatre bank nights constitute a lottery and as such, violate state statutes. After the ruling, City Manager said he would give the Colony Theatre a reasonable length of time to discontinue the bank nights, but that he had to enforce the law, whether he agreed with it or not.

Burkhart said that by implication, any raffle conducted for advertising or sales promotion, whether the participants pay for their chances or not, was likewise a violation of the lottery law in Ohio. When City Manager Rink was asked about the supermarket giveaways — which have ranged from a basket of groceries to an automobile in the past—he said, "It would be discriminatory to permit the operation of other raffles and drawings," and indicated that these, too, will be subject of a crackdown.

Only last month Burkhart ruled that bingo was illegal, whether for charitable causes or not, and threatened enforcement of this ruling caused so much controversy that City Council enacted a measure — constitutionality of which has already been challenged — which would exempt operators of lotteries for charity from being penalized.

One councilman said, "The city manager has no choice in the matter and has to enforce all the laws or be in a vulnerable position. Since the bingo issue, 'everybody is watching this thing'." City Manager Rink described himself as "a little helpless in the face of some silly laws that a few legislators passed."

This Is A Unique Situation

Los Angeles, Oct. 21.

Robert L. Lippert is opening L.A.'s first double theatre showing American and foreign features simultaneously. Operating on reserved-seat basis, scaled at $1.25 Riviera, 200 seats, will screen foreign product, Capri, 100-seater, American pix. Both are under one roof.

It's planned to present "classic" and memorable pix both present, past, Project, reported, reps expenditure around $100,000.

Raps Service Competish

Miami, Oct. 21.

An exhibitor campaign to achieve a 60-day clearance over base theatres at Army and Navy installations was urged here today (Tues.) by Robert J. O'Donnell, president of the Interstate Circuit of Texas. The keynote speaker at the Theatre Owners of America convention stated that the camp theatres play new product ahead of any near-by commercial theatres and that this situation represented "highly unfair and improper competition."

Several years ago, according to O'Donnell, an attempt was made to work out a compromise in Washington with the Motion Picture Service of the Army and Navy. In Texas, he noted, it resulted in a plan whereby "A" pictures that played "A" commercial theatres would not play the Army or Navy camps 30 days ahead, as has been the policy in most of the U.S., but would play 14 days after the conclusion of the commercial run. O'Donnell stated that the services have deliberately misinterpreted the compromise by saying that it is 14 days after the picture opens in a commercial house.

Although the 14-day clearance has been reinstated, O'Donnell said it is no help for the neighborhood and drive-in theatres and that the time has come when the industry must ask for a 60-day clearance over the service camps.

O'Donnell pointed out that the recent Hoover report, made by former president Herbert Hoover, particularly emphasizes the necessity for the elimination of Army camp competition with local enterprises.

N.O.'s 'Buccaneer' Preem

New Orleans, Oct. 21.

The world premiere of Cecil B. DeMille's "The Buccaneer" will be staged here Dec. 11 at the Saenger theatre, per Henry G. Plitt, president of Paramount Gulf Theatres Inc.

Plitt said screen personages as well as syndicated columnists will be guests.

Mayor deLesseps Morrison has issued the usual proclamation. Dec. 11 will be "Jean Lafitte Day." Proclamation extolls DeMille's contribution to nation and extends thanks of city for his having personally chosen New Orleans for preem.

Schary Turns Publicist

Hollywood, Oct. 21.

Dore Schary will do his own drumbeating around the world for his first indie, "Lohelyhearts." Producer is now completing plans for a global p.a. tour when film is released next year by United Artists.

Meanwhile, producer, now in N. Y., will preview pic in Manhattan prior to returning here in late November.

'It's Exciting Downtown'

Washington, Oct. 21.

Local Loew's theatres have worked out a deal with downtown merchants and the parking lots for an advertising campaign for mutually beneficial purpose: bring people in from suburbia.

The idea is pegged on the theme that "exciting things happen in downtown Washington."

Through newspapers ads and posters, suburbanites are told that Glenn Ford will make a personal appearance at the preem Thursday (23) of his new MGM film, "Torpedo Run," slated for Loew's Capitol. A huge photo of Ford is used to attract attention.

Merchants and garages participating in the park-and-shop operation downtown are financing the newspaper ads which plug the film and tell about mainstem parking. Loew's is picking up the check for hundreds of posters in stores and garages which advertise both the picture and the park-shop situation.

'Sea's' Short B'way Run

Originally booked for a minimum of 10 weeks, "The Old Man and the Sea" is coming out of the Criterion Theatre on Broadway in mid-December, making room for the J. Arthur Rank film, "A Night to Remember."

The Warner Bros. release is opening on a roadshow basis (as in N.Y.) in Boston, San Francisco and Houston and in four additional cities. Nothing's been set beyond that, though Warner Bros. execs are planning modified roadshow dates, with three shows a day, but still reserved seats.

According to WB, the company "is not downhearted" re the Criterion business. Picture is said to be getting a high school and student response, partly as the result of a study guide put out by Warners. Student tickets are being sold at a 15% discount.

Lowell Kaplan Considers Admissions At 'Ridiculous Heights' For Joe 'n' Jane

Minneapolis, Oct. 21.

Some local industry members like Lowell Kaplan, Bennie Berger's circuit buyer-booker, believe that the cost of moviegoing has risen to "ridiculous heights" and keeps people away from the showhouses and at their television sets in mobs.

Pointing out that admission is being upped here from "what's supposed to be the regular after-5 p.m. 90c to $1.25 and $1.50 for every important picture or one supposed to be of major proportions," Kaplan predicts that already shrunken theatre attendance will wilt to an even more alarming extent because of the rising costs.

Kaplan cites the fact that a number of recent upped admission pictures here "haven't drawn anywhere nearly what was expected." He thinks this is the start of further public desertion of the theatres. With living costs sky high and still rising, more and more families can't afford moviegoing at present prices, he feels.

It's the opinion of Kaplan and some others that competitive bidding is in part responsible for the "orgy of advanced admission pictures." The distributors, of course, don't attempt to dictate the admission to be charged for the pictures, but local exhibitors, eager to land the top ones, "sweeten" their bids by including in them the amount of the upped tap they'll charge. And this, he points out, is a factor in the awards.

At $1.50 after 5 p.m. "Big Country" has been considerably less boxofficewise than expected here. Another recent attraction, "Damn Yankees," at $1.25 also was disappointing. At $1.25 "The Barbarian and Geisha" is far under anticipations and hopes. After a big first week "The Defiant Oones" ($1.25) sagged. These are among the examples named by Kaplan.

However, at $1.50 recent "Cat on a Hot Tin Roof" and $1.25 "No Time for Sergeants" enjoyed long runs and smash grosses.

The wholesale advancing of admissions has been the case for the past 12 months here. As elsewhere no doubt, moviegoing no longer is low cost entertainment for the masses. In fact, the 90c after 5 p.m. admission now seems to be the exception.

Currently only two of the eight loop firstrun theatres here are charging the "regular" 90c after 5 p.m. and this pair of houses are showing very minor fare.

It's $1.50 for "The Big Country" and $1.25 for "Gigi" (the latter having a return loop engagement after a four-week $2.25 hard-ticket run), "The Defiant Ones" and "The Old Man of the Sea" and $2.65 for the hard-ticket "Search for Paradise" and "South Pacific."

It probably helps theatregoers some that three of the local loop first-run houses provide free parking. But, of course, in moviegoing baby sitting costs often must be considered. And for those who don't drive downtown it costs 40c for the bus round trip and service is poor and the transportation company is seeking another fare rise.

Upped admissions here also are frequent nowadays in the local neighborhood subsequent-run houses where 85c is supposed to be the regular tap.

James Mason 'The Master'

Hollywood, Oct. 21.

James Mason has optioned T. H. White's "The Master," planning to produce it as a theatrical film, and possibly star in it. Novel was published by Putnam's in 1957.

H. N. Swanson Inc., in connection with Harold Ober in N. Y., repped the author in negotiations.

Binoculars For Perspective

5 YEARS AGO

Robert J. O'Donnell of Texas' Interstate Circuit said the modern theatre should have a Madison Square Garden type of operation, with a program that stresses diversification and not standardization . . . The Spanish license situation was deadlocked . . . Hollywood worried about the impact of color tv in the wake of demonstrations for the FCC . . . The Academy in Hollywood rejected the charge that its board was "loaded" with major studio reps . . . Eric Johnston was fact-finding for President Eisenhower in the Middle East . . . Smalltown exhibs' resistance to stereophonic sound was detailed.

(From VARIETY, Oct. 21, 1953)

10 YEARS AGO

British exhibitors' boycott on Ben Hecht pix was seen boomeranging vs. British films in the U.S. . . . Will Hays, former MPAA prez, named arbiter on the division of $9,752,000 in French film coin among the companies . . . MPEA approved sale of blocks of films to Russia and Yugoslavia . . . U.S. Attorney General Tom Clark offered to settle the antitrust case if each of the majors would content itself with one showcase apiece in any city over 100,000 population . . . Survey showed 331 features due in 1948-'49 against 306 the year before . . . TOA was battling to bring down charges . . . Rank Org. spent $4,000,000 on a new production system designed to cut shooting time 50%.

(From VARIETY, Oct. 20, 1948)

20 YEARS AGO

Undiplomatic and tactless exhibs were blamed for newspaper resentment of Hollywood under the heading "Press' Pet Peeves At Pix" . . . Hays office execs meeting heard need for economies in light of foreign situation . . . Warner Bros. agreed to become party to self-regulation of industry problems . . . Execs were discussing a Silver Jubilee anni celebration for the industry in 1939, using a "Movie Quiz" as a platform . . . Horror films were cleaning up and new thrillers were fed into the cycle . . . Unsettled conditions in Europe created a 25% to 35% drop in foreign income . . . France introed a rule that all imports must be dubbed to get visas. It allocated 188 licenses for 1939.

(From VARIETY, Oct. 19, 1938)

Frisco Festival

Continued from page 7

lack of any U. S. representation. The program as of now:

Oct. 29—"Eve Wants to Sleep" (Poland)
Oct. 30—"A Cry in the Streets" (Britain)
Nov. 1—"The Dangerous Age" (Canada)
Nov. 2—"Eau Vive" (France)
Nov. 3—"Nobody's Child" (Hong Kong)
Nov. 4—"White Nights" (Italy)
Nov. 5—"House Under the Rocks' (Hungary)
Nov. 6—"The Wind Cannot Read" (Britain)
Nov. 7—"Two Eyes, 12 Hands" (India)
Nov. 8—"Aparajito" (India)
Nov. 9—"The Precipice" (Japan)
Nov. 10—"Taiga" (Germany)
Nov. 11—Open date hopefully reserved for U. S.;
Nov. 12—"Rickshaw Man" (Japan) (out of competition).

In addition to these, Levin has a Spanish, a Norwegian and two Yugoslavian films available which are possible entries.

Biggest single blow to the festival probably has been 20th-Fox's decision to pull "Rally 'Round the Flag" out of competition. Levin badly needed it to have U. S. representation and to assure fete of some Hollywood glamor. He's now trying to persuade Paramount to enter "Houseboat." Paramount could come through with a contingent of personalities to add the badly needed exploitation values.

Picture Grosses

'Onionhead' Big $17,000, D.C.; 'Deb' Fancy 12½G, 'Houseboat' Smash 14G

Washington, Oct. 21.

"Reluctant Debutante" is making a classy debut at the Columbia this week. "Windjammer" sailed smoothly into the local Cinerama house, the Warner. "Onionhead" is big day-dating two houses. "Defiant Ones" in second frame, is socko. "Houseboat" laams smash at the Ontario. "Barbarian and Geisha" is slipping in nice in second stanza at Palace.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 90-$1.25) — "Onionhead" (WB). Big $17,000 or near. Last week, "Damn Yankees" (WB) (3d wk). $11,000.

Apex (K-B) (940; 60-90)—"There's Always a Price Tag" (Rank). Fair $4,800. Last week, "Arsenic and Old Lace" (Indie) and "Inspector General" (Indie) (reissues), nice $4,400.

Capitol (Loew) (3,434; 90-$1.25) —"Cat on Hot Tin Roof" (M-G) (7th wk). Pleasing $9,500 in final 5 days. Sixth week, $12,500.

Columbia (Loew) (904; 90-$1.25) —"Reluctant Debutante" (M-G). Fat $12,500, holds. Last week, "Gigi" (M-G) (18th wk), $9,500 at $2.50 top.

Keith's (RKO) (1,850; 90-$1.25)—"Defiant Ones" (UA) (2d wk). Lofty $15,000 after $21,000 in first. Remains.

Ontario (K-B) (1,240; 90-$1.25)—"Houseboat" (Par). Sock $14,000 or near. Last week, "Tale Two Cities" (Rank) (2d wk), $2,200.

Palace (Loew) (2,390; 90-$1.25)—"Barbarian and Geisha" (20th) (2d wk). Nice $12,000 or close, following $18,000 opener.

Plaza (T-L) (276; 90-$1.50) — "Time of Desire" (Janus) (2d wk). Excellent $4,500 after $4,100 in second. Stays on.

Trans-Lux (T-L) (600; 90-$1.50) —"Here to Eternity" (Col) (reissue). Weak $2,500. Last week, "Whole Truth" (Col) (2d wk), $2,200.

Uptown (SW) (1,100: $1.25-$2.50) —"South Pacific" (20th) (29th wk). Good $7,000. Last week, same.

Warner (SW-Cinerama) (1,300; $1.25-$2.40) — "Windjammer" (NT) Sockeroo $7,200 in first three days, replacing "Search for Paradise" (Cinerama) (40th wk), $5,100 in final 3 days.

LOS ANGELES

(Continued from page 8)

street with Wiltern, Iris, "Me and Colonel" (Col), "Life Begins at 17" (Col) $13,600.

Downtown Paramount, Wiltern, Vogue (ABPT - SW - FWC) (3,300; 2,344; 825; 90-$1.50)—"Onionhead" (WB) and "Date With Disaster" (Indie) (Downtown Paramount), "Once Upon a Horse" (U) (Wiltern, Vogue). Nice $16,800. Last week, Downtown Paramount, "Folies Bergere" (Indie), "Latin Quarter" (Indie) $4,700.

Fine Arts (FWC) (631; 90-$1.50) — "Tale of Two Cities" (Rank). Okay $2,500. Last week, "White Wilderness" (BV) (8th wk), $2,600.

State, Hollywood (UATC-FWC) (2,404; 756; 90-$1.50) — "Man of West" (UA) and "Hong Kong Confidential" (UA) (2d wk). Soft $8,200.

Iris, El Rey (FWC) (825; 861; 90-$1.50)—"Me and Colonel" (Col) and "Life Begins at 17" (Col) (2d wk. Iris), "Too Much, Too Soon" (WB) (2d run) (1st wk, El Rey). Light $6,700.

Fox Beverly, Orpheum (FWC-Metropolitan) (1,170; 2,213; 90-$2) —"Defiant Ones" (UA) (3d wk). Strong $17,000 or near. Last week, $22,100.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started fourth week Sunday (19) after big $23,600 last week.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Cat on Hot Tin Roof" (M-G) (8th wk). Hotsy $10,000. Last week, $12,200.

Warner Beverly (SW) (1,612; $1.25-$2)—"Big Country" (UA) (9th wk). Mild $5,000. Last week, ditto.

Hollywood (F&M) (1,468; $1.65-$3)—"Gigi" (M-G) (15th wk). Torrid $16,500. Last week, $17,900.

Egyptian (UTAC) (1,392; $1.65-$3.30)—"South Pacific" (20th) (20th wk). Perky $15,500. Last week, $15,900.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (28th wk). Brisk $17,000. Last week, $17,600.

Carthay (FWC) (1,135; $1.75-$3.50)—"Around World" (UA) (96th wk). Socko $14,000. Last week, $13,100.

BROADWAY

(Continued from page 9)

"Tosca" (Indie) opens tomorrow (Thurs.).

Palace (RKO) (1,642; $1-$3) — "Roots of Heaven" (20th) (2d wk). First round ended yesterday (Tues.) hit lofty $23,000 in 6 days, for 8 shows. Opened with benefit preem Wednesday (15).

Odeon (Rank) (813; 90-$1.80) — "Night Heaven Fell" (Kings). Opened yesterday (Tues.). Last week, "Windom's Way" (Rank) (3d wk), was drab $4,500 despite some previews. Second was $5,000.

Royale (Loew) (934; $1.50-$3) — "Gigi" (M-G) (23d wk). The 22d session ended Saturday (18) was capacity $22,402 for 12 shows. The 21st week, $19,300.

Paramount (AB-PT) (3,665; $1-$2) — "Barbarian and Geisha" (20th) (3d wk). Current round finishing tomorrow (Thurs.) looks like good $30,000. Second was $42,000. Stays a fourth. "In Love and War" (20th) opens Oct. 31.

Paris (Pathe Cinema) (568; 90-$1.80)—"Seventh Seal" (Janus) (2d wk). First week ended Sunday (19) was fine $7,800. In ahead, "Crime and Punishment" (Kings) (4th wk), $5,800.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Cat on Hot Tin Roof" (M-G) with stageshow (5th wk). This session winding up today (Wed.) is heading for solid $130,000. Fourth was $155,000. Holds a sixth, and possibly longer.

Rivoli (UAT) (1,545; $1.25-$3.50) —"South Pacific" (20th) (3d wk). Second stanza ending Monday (20) was smash $29,000. Initial week, $30,000. Playing here on m.o. after long run at Criterion.

Plaza (Lopert) (525; $1.50-$2)— "Inspector Maigret" (Lopert) (2d wk). This round winding up today (Wed.) looks to hit boffo $12,000. First was $15,000. Stays on, naturally.

Roxy (Indie) (5,705; 90-$2.50)— "Damn Yankees" (WB) with stageshow (4th wk). Current stanza winding tomorrow (Thurs.) is headed for good $49,000. Third was $72,500. "Last Hurrah" (Col) opens tomorrow (Thurs.) with new stageshow.

State (Loew) (3,450; 50-$1.75)— "Decks Ran Red" (M-G) (2d wk). This frame ending tomorrow (Thurs.) looks like light $10,000 or close. First was $14,500.

Sutton (R&B) (561; 95-$1.75)— "Dangerous Exile" (Rank) (2d wk). Down to fair $3,000 after $5,500 opening round. "Gigi" (M-G) opens here Nov. 2.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Case of Dr. Laurent" (T-L) (18th wk). The 17th session ended yesterday (Tues.) was okay $6,000. The 16th week, $8,000. Changing in a couple of weeks.

Victoria (City Inv.) (1,003; 50-$2) —"Defiant Ones" (UA) (5th wk). Fourth week completed yesterday (Tues.) was smash $20,500. Third was $24,000. End not in sight here at current gait.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (14th wk). The 13th week finished Saturday (18) was big $34,900. The 12th round was $29,800.

MINNEAPOLIS

(Continued from page 8)

wk). Meeting with much favor. Okay $7,000. Last week, $7,500.

Radio City (Par) (4,100; 90-$1.25) House now closed. Last week, "Damn Yankees" (WB) (3d wk), got hot $9,000. New owner WCCO tv and radio, will raze it for parking lot.

RKO Orpheum (RKO) (2,800; 90-$1.25)—"Gigi" (M-G). Seen earlier, but not by too many people, as a hard-ticket $2.25 film for four weeks. Nice $10,000. Last week, "Cat on Hot Tin Roof" (M-G) (7th wk), $7,000 at 90-$1.50.

RKO Pan (RKO) (1,800; 75-85)— "Attack of Puppet People" (AI) and "War of Colossal Beast" (AI). Okay $5,000. Last week, "Helen of Troy" (WB) and "Land of Pharoahs" (WB) (reissues) split with "Case Against Brooklyn" (Col) and "Let's Rock" (Col), $3,500.

State (Par) (2,200; 90-$1.50) — "Big Country" (UA) (3d wk). Word-of-mouth helping this. Socko $7,000. Last week, $9,700.

Suburban World (Mann) (800; 85)—"Law and Disorder" (Indie) (2d wk). Dandy $2,000. Last week, $2,700.

World (Mann) (400; 85-$1.25)— "Defiant Ones" (UA) (4th wk). Gave good b.o. account of itself. Okay at $4,000. Last week, $4,400.

'Cat' Wow $47,000 In Toronto; 'Yankees' 12G

Toronto, Oct. 21.

Doing amazing biz and setting day date opener record at two Loew houses is "Cat on Hot Tin Roof," with weekend turnaways for late night showings. Otherwise, it's mainly a holdover week at the major cinemas. "Damn Yankees" in third frame still is hefty while "White Wilderness" shapes hep in second. Holding up also is third stanza of "Tale of Two Cities." "South Pacific" shapes fancy in 16th round at Tivoli.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25) —"Barbarian and Geisha" (20th) (2d wk). Off to $8,000. Last week, $11,000.

Century Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,338; 1,059; 995; 1,089; 1,393; 752; 684; 694; 50-75)—"Gun Runners" (U) and "Bullwhip" (AA). NSG at $20,000. Last week, "Frankenstein 1970" (AA) and "Spy in Sky" (AA) at $14,500.

Eglinton, Palace, Runnymede, York (FP) (1,080; 1,485; 1,585; 877; 50-$1)—"White Wilderness" (BV) (2d wk). Hep $18,000. Last week, $22,000.

Hollywood (FP) (1,080; $1-$1.25) —"Indiscreet" (WB) (8th wk). Still big at $7,600. Last week, $10,000.

Hyland (Rank) (1,057; $1)—"Tale of Two Cities" (Rank) (3d wk). Nice $5,000. Last week, $6,000.

Imperial (FP) (3,343; 75-$1.50)— "Damn Yankees" (WB) (3d wk). Lusty $12,000. Last week, $19,000.

International (Taylor) (557; $1)— "Orders to Kill" (IFD) (2d wk). Big $5,000. Last week, $5,500.

Loew's, Uptown (Loew) (2,096; 2,074; 75-$1.25)—"Cat on Hot Tin Roof" (M-G). Smash $47,000. Last week, (Loew's) "Reluctant Debutante" (M-G) (9th wk), at $1.25 top, $10,500; (Uptown) "Dunkirk" (M-G) (2d wk), $9,500 at $1 top.

Tivoli (FP) (995; $1.75-$2.40)— "South Pacific" (20th) (16th wk). Fine $14,000. Last week, same.

Towne (Taylor) (695; $1-$2.50)— "Gigi" (M-G) (13th wk). Hefty $8,500. Last week, ditto.

University (FP) (1,255; $1.50-$2.40)—"Seven Wonders of World" (Cinerama) (13th wk). Upsurge to dandy $10,500. Last week, $10,000.

ST. LOUIS

(Continued from page 8)

(Indie) (reissues) (2d wk). Oke $2,000. Last week, $3,000.

Fox (Arthur) (5,000; 65-90) — "Onionhead" (WB) and "Wind Across Everglades" (WB). Trim $18,000. Last week, "Damn Yankees" (WB) and "Once Upon Horse" (U) (2d wk), $11,000.

Loew's (Loew) (3,200; 60-90)— "Imitation General" (M-G) and "I Accuse" (M-G). Okay $11,000 or close. Last week, "Cat on Hot Tin Roof" (M-G) (7th wk), $7,000.

Orpheum (Loew) (1,900; 60-90)— "Defiant Ones" (UA). Good $9,000 or near. Last week, "Monster From Mars" (UA) and "Curse Faceless Man" (UA), $8,000.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (27th wk). Hep $5,000. Last week, $6,000.

Richmond (Arthur) (1,000; $1.25) —"Grand Maneuver" (Indie). Slow $1,000. Last week, "Me and Colonel" (Col), $2,500.

St. Louis (Arthur) (3,600; 60-75) —"Streetcar Named Desire" (20th) and "Three Faces of Eve" (20th) (reissues). Oke $8,000. Last week, "Barbarian and Geisha" (20th) and "Villa" (20th) (reissue), $17,000.

Shady Oak (Arthur) (560; $1.25) —"Me and Colonel" (Col) (2d wk). Good $2,500. Last week, $3,000.

CLEVELAND

(Continued from page 8)

(Indie) (2d wk). Weak $1,500 after $2,700 opener.

Hippodrome (Telem't) (3,700; 90-$1.50)—"Defiant Ones" (UA) (3d wk). Potent $12,000. Last week, $15,000.

Lower Mall (Community) (500; 70-90)—"Circus of Love" (Indie). Fair $2,200. Last week, "Time of Desire" (Indie) and "Miss Julie" (Indie), $1,900.

Ohio (Loew) (1,244; $1.25-$2.50) —"South Pacific" (20th) (27th wk). Good $7,000. Last week, ditto.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Search For Paradise" (Cinerama) (9th wk). Average $13,100. Last week, $11,500.

State (Loew) (3,500; 70-90)— "Gigi" (M-G). Fancy $15,000 on return date at pop prices. Last week, "Big Country" (UA) (2d wk), $9,000.

Stillman (Loew) (2,700; 70-90)— "Blob" (Par) and "Married a Monster From Outer Space" (Par). Nice $10,000 in 8 days. Last week, "Bolshoi Ballet," at $1.25-$3.50 top, $8,000 in 3 days.

CHICAGO

(Continued from page 9)

wk). Sock $23,500. Last week, $23,000.

Monroe (Jovan) (1,000; 65-90)— "Saga of Hemp Brown" (U) and "The Violators" (U). Good $6,000. Last week, "She Played With Fire" (Col) and "Life Begins at 17" (Col), $4,500.

Oriental (Indie) (3,400; 90-$1.50) — "Badlanders" (M-G) (2d wk). Oke $12,500 in 6 days. Last week, $18,000.

Palace (SW - Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (4th wk). Dandy $32,000. Last week, $32,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"The Hunters" (20th) (3d wk). Nice $11,000. Last week, $13,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Man of West" (UA) (2d wk). Good at $15,000. Last week, $27,000.

Surf (H&E Balaban) (685; $1.50) — "Senechal the Magnificent" (DCA). Fair at $3,300. Last week, "Law and Disorder" (Cont), $3,600.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (81st wk). Great $15,000. Last week, $13,500.

United Artists (B&K) (1,700; 90-$1.80) — "Barbarian and Geisha" (20th). Tall $23,000. Last week, "Damn Yankees" (WB) (3d wk), $15,000.

Woods (Essaness) (1,200; 90-$1.50)—"Decks Ran Red" (M-G). Trim $19,000. Last week, "Liane, Jungle Goddess" (DCA) (2d wk), $14,000.

KANSAS CITY

(Continued from page 9)

(700; 750; 1,100 cars; 900 cars; 75-90)—"Fearmakers" (UA) and "Island Women" (UA). Moderate $7,000. Last week, "Gunsmoke in Tucson" (AA) and "Legion of the Doomed" (AA), $6,000.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (37th wk). Nifty $1,800. Last week, same.

Midland (Loew) (3,500; 90-$1.25) —"Gigi" (M-G) (2d wk). Bright $7,500. Last week, $9,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Windjammer" (NT) (8th wk). Holding at okay $9,000. Last week, same.

Paramount (UP) (1,900; 75-90)— "Onionhead" (WB). Oke $7,000. Last week, "Damn Yankees" (WB) (2d wk), $6,000.

Roxy (Durwood) (879; 90-$1.50)— "Cat on Hot Tin Roof" (M-G) (8th wk). Strong $5,000. Last week, $6,000.

Uptown (Fox Midwest) (2,043; 75-90)—"Case of Dr. Laurent" (T-L). Fancy $8,500; may hold. Last week, Uptown, Fairway and Granada in usual combo, "Barbarian and Geisha" (20th) and "Outcasts City" (Indie), $8,500. Held over at Fairway, so-so $1,500.

SAN FRANCISCO

(Continued from page 8)

dise" (Cinerama) (32d wk). So-so $13,500. Last week, $13,500.

United Artists (No. Coast) (1,207; 90-$1.25)—"Defiant Ones" (UA) (2d wk). Fast $11,000 or close. Last week, $17,500.

Stagedoor (A-R) (440; $1.25-$3) —"Gigi" (M-G) (15th wk). Sock $11,500. Last week, $10,000.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Pantaloons" (Indie) (2d wk). Oke $2,500. Last week, $3,000.

Vogue (S.F. Theatres) (364; $1.25)—"Pather Panchali" (Indie). Great $4,000. Last week, "Witness For Prosecution" (UA) (reissue), $2,000.

Coronet (United California) (1,250; $1.50-$3.75)—Closed between hard-ticket pix change for five days. Last week, "Around World In 80 Days" (UA) (94th wk); great $12,000.

Alexandria (United California) (1,170; $1.50-$3.50) — "South Pacific" (20th) (16th wk). Fine $15,000. Last week, same.

Fay Reeder's New Status

Los Angeles, Oct. 21.

Fox West Coast Theatres has appointed Fay S. Reeder, a veteran of 31 years with circuit and previously ad-pub chief of its former Northern California division, to head up chain's ad-public relations dept. He swings here from Frisco, where he has always been headquartered.

Remaining intact in homeoffice dept. are Pete Latsis, Dean Hyshell, Russ Brown, Abe Sonosky and Jack Case.

Fred Minton, city manager in Beaumont, Tex., now director of publicity. Charles Paine, manager of the Jefferson Theatre, who started his career as a doorman with the circuit, has been named to succeed Minton as city manager.

Film Reviews

Continued from page 6

The Restless Years

hopes he can use his childhood connections to achieve the success that has eluded him elsewhere.

So the normal evolution into adulthood for the two youngsters is complicated and harrassed by the machinations of their elders as they connive for financial or social achievement.

It makes a superior story in Anhalt's treatment, although the setting, of a conventional small city, somewhat lessens its believability. It is a period piece, with the dressmaker mother of an illegitimate child, and would have been more plausible if it had been played in period. It seems doubtful that today's youth would be so uniformly bigoted in visiting the sins of the fathers on the children.

But granting this, it has a feeling of poetry and sensitivity. Miss Dee, an especially appealing ingenue, gives the picture its strongest sense of reality. Saxon seems somewhat miscast as a youth of sensitivity, but he is convincing in his scenes with Miss Dee. Teresa Wright has good moments of pathos as the mother, and Whitmore is strong as Saxon's father. The picture is exceptional in its attention to lesser characters, so Margaret Lindsay is able to make an impression as Saxon's mother, Virginia Grey as the children's understanding teacher, and Alan Baxter and Dorothy Green as other parents. Luana Patten, Jody McCrea and Hayden Rorke do well with other roles.

Ernest Laszlo's photography is notably fine in the exterior sequences. Joseph Gershenson's music, using familiar tunes for time setting, plus original music for overall mood, is good. Technical credits are top-notch. *Powe.*

My World Dies Screaming

"Subliminal" angles lift this dull psychological meller into an okay exploitation entry.

States rights release of a William S. Edwards production presented by Howco International. Stars Gerald Mohr, Cathy O'Donnell; features William Ching, John Juslen. Directed by Harold Daniels. Screenplay, Robert C. Dennis; camera, Frederick West; editor, Tholen Gladden; music, Darrell Calker. Previewed N.Y. Oct. 17, '58. Running time, **81 MINS.**

Philip Tierney	Gerald Mohr
Sheila Wayne	Cathy O'Donnell
Mark Snell	William Ching
Jonah Snell	John Qualen
Dr. Victor Forel	Barry Bernard

Subliminal perception provides an exploitational crutch for "My World Dies Screaming," a psychological meller which ordinarily would be a candidate for the bottom half of the duals. "Not only will the picture communicate with you visually," star Gerald Mohr tells the audience in a brief prolog, "but subconsciously through your brain."

A Howco International presentation, it's being packaged with a companion film, "Lost, Lonely and Vicious." Distribution will be through franchised outfits in various territories. George Waldman, for example, is handling in the New York area. Both pix obviously were turned out on modest budgets, but the subliminal gimmick in "Screaming" appears sufficient to pull the curious through the wicket in less demanding situations.

Original screenplay of Robert C. Dennis concerns Mohr's efforts to free wife Cathy O'Donnell from a "horror" complex. It develops later that her nightmares stem from the fact she witnessed ax murders of Mohr's family when but a child. Crime was committed in the family's ancestral mansion. Couple returns to the scene of the killings and familiarity of the surroundings helps snap Miss O'Donnell out of her complex.

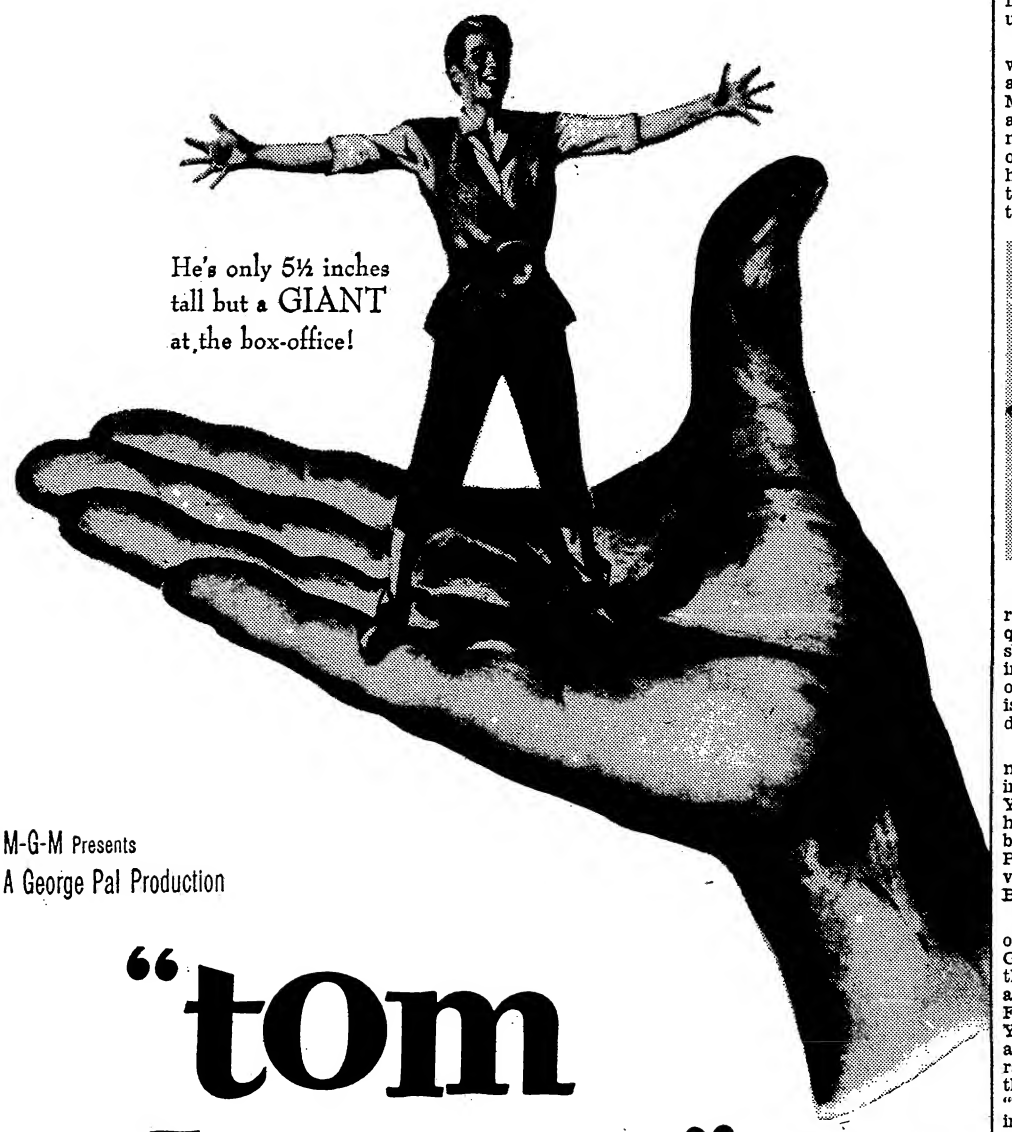
Dennis' script has lotsa dialog and little action. Hence, the 81 minutes running time seems far too long. Harold Daniels' direction occasionally comes up with some suspense but not nearly enough to overcome the deficiencies of the potboiler yarn. Mohr struggles with his role as does Miss O'Donnell. William Ching and John Qualen are so-so as "menaces" in the mansion while Barry Bernard is seen briefly as a psychiatrist.

Sock novelty is an epilog in which Mohr explains to the audience "what's been getting to them through their subconscious mind." Sequence runs off several scenes replete with superimposed symbols depicting love (fluttering hearts), hate (a crawling snake), etc.

Technical aspects are good, particularly Frederick West's camerawork. Darrell Calker's score is suitably eerie. *Gilb.*

"MERRY CHRISTMAS! HAPPY NEW YEAR!"

(that's what they'll say when you play the year's BIG HOLIDAY PICTURE!)



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M-G-M Presents
A George Pal Production

"tom thumb"

the wonderful musical adventure

...it's colorsome!

Starring
Russ Tamblyn • Alan Young • Terry-Thomas • Peter Sellers • Jessie Matthews • June Thorburn
Bernard Miles and the Puppetoons with the voice of Stan Freberg • Screen Play by Ladislas Fodor • Based On a Story From the Pen of the Brothers Grimm • Songs by Peggy Lee and Fred Spielman • Janice Torre • Kermit Goell • Photographed in Eastman Color • Technicolor® • A Galaxy Picture • Directed by George Pal

PICTURE OF THE MONTH

The world-loved story of "tom thumb" has become a milestone of movie imagination. Not since M-G-M's "The Wizard of Oz" has there been a comparable offering with such universal appeal. It is a unique screen entertainment.

The challenge of making a production with a real live leading man only five and a half inches high was formidable. Magician-director-producer George Pal, already a four-time Academy Award winner, met it so adroitly with a combination of live players and animated Puppetoons, his own invention, that our advice is not to wonder how it's done but just to enjoy the wonder of it.

Russ Tamblyn as "tom thumb"— exactly 5½" high

© LOEW'S, INC. 1958

Russ Tamblyn is especially suited to the role of the thumb-high hero since it requires unusual gymnastic and dancing skill. Tamblyn's minute size on the screen in proportion to the normal height of the other players and the big world about him is a continued source of amazement and delight at the ingenuity of it all.

"tom thumb", A Galaxy Picture in Technicolor®, literally teems with talents, for instance: screen, radio and TV star Alan Young; June Thorburn, his pretty sweetheart who magically disappears when he becomes too amorous; Terry-Thomas and Peter Sellers, Continental comedy duo of villainous mien; plus Jessie Matthews, Bernard Miles and many more.

Ladislas Fodor did the screenplay based on the story from the pen of the Brothers Grimm. Peggy Lee has written several of the delightful songs: "tom thumb's tune" and "Are You a Dream". Popular Stan Freberg is heard as the voice of "The Yawning Man" written by Fred Spielman and Kermit Goell. Mr. Spielman, collaborating with Janice Torre, also contributed the songs "After All These Years" and "The Talented Shoes", one of the most imaginative among the spectacular sights and sounds.

The wonderful world of "tom thumb" beckons to you. The tiny star's joyous musical adventure is indeed destined to become a giant of the screen.

Read all about it!
BIG CAMPAIGN!
Column above in top magazines. Ads in Parents', Look, 15 Comic Books. Nationwide Magazine readership 123,520,660. Plus big newspaper campaign and big-time promotion!

YOU CAN BANK ON M·G·M

Protesting Vs. High Taxes and Duties, Low Cinema Prices in Formosa, Maas Sees U.S. Distribs Operating in Red

By DAVE JAMPEL

Tokyo, Oct. 21.

MPEAA veepee in the Far East, Irving Maas, has sent a statement to Taiwanese (Formosa) officials detailing conditions which he claims "have deteriorated to the point where successful operation by our member companies is in doubt."

Statement is introduced by this acknowledgement: "Recognition of the essentiality of American motion pictures to the welfare of the people of Taiwan is amply demonstrated by the generous import quota allotted our films by the government; further proof that entertainment, including besides films, Chinese Opera, circuses, etc., rates a high priority as a daily necessity lies in the fact that entertainment in general, along with only four other items, is price controlled, the others being public baths, meat, barber shops and hotels.

"Progressively over the past few years," the statement continues, "our trading conditions in Taiwan (Formosa) have deteriorated to the point where continued successful operation by our member companies is in doubt. This has been brought about by a number of factors, some arbitrary and ill-advised and others due to uncontrollable economic developments. While this presentation concerns primarily the effect of controllable factors," it reads, "we cannot ignore the hard fact that the currency devaluation last April advanced our situation overnight to a point where consideration of corrective measures becomes imperative."

Asking for understanding of the problem by the authorities, the statement made the following points: 1) The motion picture industry is geared as a world market. No other American industry is so dependent on 'foreign' revenue for its survival. 2) The belief that our remittances from Taiwan are all profit is erroneous. To the contrary, our remittances at the present level will hardly cover out-of-pocket dollar expenses with little or no balance left toward cost of the production. 3) It is also believed in some quarters that our industry as a whole is very profitable. This, too, is erroneous. Some member companies have had losses over the past few years. Taken as a whole, the combined worldwide results of our companies in 1957 showed a profit, before U.S. Federal taxes, of about 5%, and 4) The financial risk in motion pictures is unmatched in any other industry. The investment is total and cannot be cut back. Even before the devaluation, many films released in Taiwan did not cover the landed dollar cost."

Revaluation Cuts Remittances

The basic problem, the statement cites, is this: "Devaluation has cut the dollar value of our remittances by one-third and customs duty, already excessive, was simultaneously further increased by over 76%. Now we are faced with a 200% increase in censorship fees. Due to price control, all of these losses have been absorbed by us. No part of these losses can be passed on to the exhibitors because our film rental terms are already at the highest feasible economic level and no part can be passed on to the ultimate consumer, the public, which continues to pay the same gross admission price as always."

Statement cites scalpers selling tickets for as high as five times their legal value, showing the public's willingness to pay more.

"This urgent and discriminatory situation is further aggravated by the fact that the boxoffices of Taiwan are being used as a convenient apparatus for the collection of all sorts of revenues to the point where it is not possible to yield a fair return to the owner and producer of the goods. After deduction of the many taxes and surcharges imposed on each admission ticket, less than half of the gross admission price paid by the public remains as the net admission for division between the exhibitor and the distributor. he government and the organization which are the beneficiary of those revenues therefore receive over 50% of the admission fees while the exhibitor and distributor retain less than 25% each. Surely no other price-controlled essential is subjected to such excessive tax and surcharge price markup.

Says Show Biz Unjustly Taxed

"We fully appreciate the need of the government for tax revenue for general purposes; we also recognize that surcharges collected by non-government organizations for housing and refugee and Mainland relief are worthy projects," the statement offered. "But nonetheless, we feel that the entertainment industry is being unjustly burdened as a collection agency for taxes and surcharges which are not assessed in other essential lines of business and is out of proportion to that borne by any other taxable item in the economy."

The statement noted the paradox of the motion picture industry being recognized as essential on one hand by being under price control, while being regarded as a dispensable luxury on the other. The result, it cited, is that the net admission price "is undoubtedly the lowest in the entire world."

"Assuming that our gross income remains at 1957 levels," the statement reads, "the April devaluation alone will reduce remittances to about $400,000. However, when the 76.16% increase in customs duty is taken into account, our total remittance capability will be further reduced to $340,000 or an amount hardly sufficient to cover overseas costs ... with no balance left toward the share of production cost allocable to Free China.

"To achieve our gross earnings and net remittable, 294 MPEAA film productions were consumed in Taiwan in 1957. The U.S. production cost of these films was approximately $400,000,000."

Lists Ill-Advised Regulations

The statement listed some additional ill-advised regulations:

1. Revenue for so-called flat rentals (as distinguished from percentage rentals) usually confined to smaller situations, does not qualify for remittance and is permanently blocked . . . The imposition of the precautionary measure is completely unnecessary.

2. Revenue from trailer and accessory rentals are also blocked, making it impossible for us to recoup the U.S. dollar costs of these items . . . This is unjust and unnecessary.

3. Our applications for remittance must be documented with tax office stamped boxoffice statements. We are allowed 15 days in Taipei and 30 days in the outposts from the closing day of exhibition to submit these documents. If the application is not filed within the prescribed time limit, the revenue involved is no longer remittable. The time limit is sometimes insufficient, but present arbitrary time limits impose a 100% penalty in the form of blockage when our companies, through no fault of their own are unable to meet these deadlines.

4. When the application is made for remittance according to the required remittance procedure, an amount equivalent to duties previously paid is deducted from the allowable amount before remittance is approved. In other words, we are required to retain an equivalent amount of funds qualified for transfer. We strongly feel that this "withholding" is unjustifiable and should be repealed.

5. The stamp tax is applied to admissions is 5% of the net admission price whereas this tax applied to all other lines of business is only 0.47%. We fail to understand why the patrons of the entertainment industry are singled out for a 12-fold increase in this national tax.

6. As a measure of relief from rigid admission price control, the authorities have authorized double the admission price for films running 200 minutes and more. Within the past 12 months, two of our films received the benefit of this increase. In our view, excessive running time as the sole qualifying factor for advanced admission is ill-advised and does not give effect to factors far more important such as quality, public demand and production cost."

Suggests Corrective Measures

In conclusion, the statement recommended the following corrective measures:

1. Admission Taxes — Substantically reduce the tax on higher-priced seats and eliminate entirely on the lower price category.

2. Surcharges — Eliminate entirely surcharges which are levied only on entertainment admissions.

3. Customs Duty — Restore the level existing prior to April 14, 1958, by one of the following methods: a) Reduce the arbitarily-fixed invoice value from $0.271 per meter to $0.154 per meter, b) Reduce the rate of duty from 50% to 28.50% or c) Revise the tariff procedures from an ad-valorem basis to a straight footage basis as followed by most countries. A duty of $1 per foot would restore the pre-April 14 level.

4. Price Control—"We firmly believe that all entertainment admission prices should be decontrolled to seek their proper economic level and that such action would not have an undesirable effect on the economy of Taiwan. If decontrol is ruled out, we recommend alternatively that ceiling prices on motion picture admissions in Taiwan be raised as follows: a) Grade A theatres from $9 (native coin) to $18, b) Grade B theatres, from $6.50 to $13 (native currency) and c) increase lower priced seats in both Grade A and Grade B theatres in Taipei and throughout Taiwan by at least 60%."

5. Official Remittances — "a) Discontinue the segregation of revenue under which our 'flat' film rentals and trailer and accessory income does not qualify for remittances, b) Discontinue the requirement compelling us to withhold from remittance amounts equivalent to duties paid, c) Remove entirely or alternatively extend to at least 30 days for Taipei and 60 days for outposts the time limit of presentation to the Tax Office of stamped boxoffice receipts."

6. Stamp Tax—"Reduce to the level of 0.4% as applied to all other lines of business."

The statement made clear that it was not seeking preferential treatment for American films, but "only adjustment of inequitable conditions which, in our case, have reduced commercial possibilities uneconomic levels.

"Only through favorable action on our request for relief in the matters outlined above and especially on the factors previously responsible for our situation, increased admission of revision of duty to pre-devaluation levels," the statement summarized, "can our situation be ameliorated."

UA Given Top Credit For Profitability While Paramount Does Burn

Paramount execs were riled this week over a feature story on Hollywood which appeared in the New York Herald Tribune. The piece, which ran Monday (20) as the first in a series by the daily's Hollywood correspondent Joe Hyams, had it that "the only major motion picture company which will show a big profit is United Artists."

Par men burned because, as they put it, Par has consistently shown a greater net profit from operations than any other outfit. Last year's net was $5,425,000. And, it was disclosed, the net after taxes for the first nine months of 1958 will be in excess of $11,500,000.

Trib yesterday acknowledged the Par position, printing a boxed statement from the company which was in answer to the original downbeat report. This appeared within the framework of the second of the Hyams series which, incidentally, concerned the importance of agents in the picture business. Main spotlight was given to Lew Wasserman, head of Music Corp. of America, who "has more power, perhaps, than the head of any major film studio."

In addition to "setting the record straight," the Par rebuttal was seen as reflecting the sensitivity of film company execs about their respective company's financial ups and downs.

Fred Morsebach named manager the Capitol Theatre at Austin, Tex. replacing Jimmy Nunnery.

Amusement Stock Quotations

Week Ended Tuesday (21)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
20½	14	ABC Vending	107	18⅝	17⅞	18½	+ ¼
21	13	Am Br-Par Th	183	20⅛	19½	20	— ¼
39⅜	24½	CBS "A"	273	39⅛	36⅛	39	+ ¾
39¼	24⅛	CBS "B"	69	38⅝	36⅛	38½	+ ¾
20¼	12½	Col Pix	120	19½	19	19⅜	— ⅛
18⅛	13⅞	Decca	176	17⅜	16⅝	17⅛	— ⅛
36⅞	14	Disney	112	36	34	34⅛	— ⅛
131	97⅛	Eastman Kdk	220	130	127⅛	129⅛	+2
7⅛	3¼	EMI	478	6¾	6⅜	6½	+ ⅛
9¼	6¾	List Ind.	84	8⅝	8¼	8⅜	— ¼
23½	12⅞	Loew's	2037	23½	20	23½	+3⅝
9⅞	7⅜	Nat. Thea.	939	10½	9⅞	10⅛	—
45¼	30⅝	Paramount	156	45¼	43½	45	+ ⅜
23¼	12⅜	Philco	348	23⅛	20⅞	22	— ⅜
81⅜	43½	Polaroid	654	81⅜	73⅝	81⅛	+7½
41⅜	30¼	RCA	647	41⅛	38⅜	39¾	—1⅝
7½	5	Republic	66	7	6¾	6¾	—
13¼	9½	Rep., pfd.	50	12⅞	12⅝	12⅝	— ⅛
18	14½	Stanley War	84	17⅝	17¼	17⅜	—
26	20	Storer	42	24⅞	24	24½	— ⅛
35	21¾	20th-Fox	191	33⅞	31⅞	33	+ ⅝
24⅝	15¼	United Artists	146	23⅞	23⅛	23¾	+ ⅛
27	18½	Univ. Pix	10	24¾	23½	24¼	— ½
71	57	Univ., pfd.	*450	69½	68	68½	—
23¼	16⅞	Warner Bros.	223	22¼	21½	22⅛	+ ⅜
134⅞	67½	Zenith	72	125	120½	121½	— ½

American Stock Exchange

4⅝	2⅞	Allied Artists	55	3⅞	3¾	3⅞	—
10¾	7⅜	All'd Art., pfd.	2	9	8⅝	9	—
11⅛	8⅝	Assoc. Artists	16	11	10¾	10¾	— ¼
5⅝	3	DuMont Lab	258	4⅝	3⅞	4⅝	+ ⅝
4½	2½	Guild Films	153	3⅛	3	3	— ⅛
9¾	5⅝	Nat'l Telefilm	248	8⅞	8⅝	8¾	— ⅛
7¾	3⅝	Skiatron	120	6⅜	6	6⅛	— ⅛
7⅜	3½	Technicolor	293	7⅛	6⅝	6⅞	— ⅜
8⅞	6¼	Tele Indus	34	6⅝	6	6	— ⅝
7¼	3½	Trans-Lux	27	7⅝	7½	7½	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	40	43	+ ¼
Chesapeake Industries	2¾	3¼	— ⅛
Cinerama Prod.	2¼	2⅝	— ⅛
Magna Theatre	1⅞	2¼	+ ⅛
Metropolitan Broadcasting	8¾	9⅝	—¼
Teleprompter	8⅝	10¼	—
U. A. Theatres	6½	7⅛	— ¼

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Critics Criticize Each Other

Continued from page 3

publisher. If a critic doesn't like his paper's policies, he's free to leave, but no outsider—fellow critic or no—can justly interfere. Furthermore, the advertiser has a perfect right to kick about reviews. It's up to the publisher to resist such pressure.

Consequently, argues a man like the N. Y. Times' Bosley Crowther, it's senseless for the N. Y. critics as a unit to in fact condemn the weakness of one of the publishers if the latter puts the dollar before his ethics and orders favorable writeups.

Bitter Alternative

And another critic, who sees eye-to-eye with Crowther, put it even more succinctly. "If Gilbert wants to have freedom to call the shots as he sees 'em then let him quit the Mirror. After all, each man knows pretty well what kind of paper he's working for when he takes the job."

Crowther, Miss Cameron and several others take the view that their legitimate concern is only what's happening at their own papers. Crowther, frank in saying that he's probably the most frequently attacked reviewer in town (because his paper's the most influential), nevertheless maintains that this is one of the perils of the job; that his only legitimate concern is with his own paper, i.e. the publisher of the N.Y. Times, who, says Crowther, has never tried to influence his writeups one way or the other.

At the opposite end of the argument, N.Y. Post critic Archer Winsten held last week that "the moral onus certainly should not be borne by the publishers. The issue must be put before the public, and after that the publisher has a free choice to resist pressure or bow to it."

Two points are raised by various critics in connecton with what some call "a storm in a teapot." One is that the film company pressures are rarely as direct as they appeared in the Einfeld vs. Gilbert case, and that the problem really is one of an atmosphere in which it becomes increasingly difficult to write an "honest" review for a newspaper.

Even the top critics, the argument runs, are affected by the knowledge that a series of negative criticisms of films is likely to raise the roof in the publisher's office. The critics know that the papers are "hungry" and, for the most part, apt to lean in the direction of the advertiser.

A film company official may have merit if he challenges a given daily's policy of taken a man from the city desk, with no prior experience as a reviewer, and putting him on as a film "critic." Such arbitrary assignment leaves the reviewer open to the charge that he doesn't know what he's doing, and it shows a lack of respect and appreciation of the screen medium.

The film companies on the whole reject the charge that, if a critic doesn't please them, they go for his scalp via the advertising. Einfeld last week again flatly denied any attempt to get Gilbert fired. "I may use my advertising in a paper as a wedge to try and get some free publicity for my pictures, but I'd never try to use it as a club to get good reviews," he maintained. "In any case, if that's what I've been trying to do then I haven't been very successful, as the record will readily show. Just look up the reviews of 'A Farewell to Arms,' as an example."

Though they deny pressuring the critics, most of the film people nevertheless are disenchanted with negative appraisals which they deem to be the whim of the individual critic rather than a broadly applicable judgment of the picture. Most executives, almost unconsciously, believe that the reviewers are a part of the film business, and therefore owe it some allegiance; and they frequently tend to ignore the fact that the critics on the whole are more attuned to artistic content than they are to boxoffice values.

Most of the critics, on the other hand, are fully in agreement with Zinsser that consistently favorable reviews serve neither the film industry nor the individual paper. There are virtually no film execs who subscribe—publicly—to that theory.

GAME OF CHOICE!

Trailers are the consistent 'choice' of smart showmen... *You bet an 87 to 1 shot and win everytime!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

*Sindlinger & Co., in its latest survey, reports that a trailer showing to 200 people will motivate 87 of these people to return and see the picture advertised. The cost of the trailer?... Just one ticket of admission. A ratio of 87 to 1.

Steinberg Death Recalls Cafes

Continued from page 2

Cristo, Steinberg's hosting is perhaps best remembered from his reign over the Pavillion Royal, Valley Stream, Long Island, a roadhouse on the Merrick Road which showcased the tops in talent. Guy Lombardo, Ben Bernie, Ted Lewis, Vincent Lopez, Paul Whiteman, were the more prominent maestros there, and any top act of that era, comparable to the Las Vegas standards today, was booked. On one occasion John & Cristo took a chance on a newcomer who changed her name from Ethel Zimmerman to Ethel Merman only the day before she opened there and became an overnight click following her Pavillion Royal showcasing.

Latterly, as m.d of Hillcrest, he put that country club operation, with its large segment of show biz membership ("the comedian's roundtable" was personally presided over by John) to the fore as the No. 1 country club operation in the country. His "groceries" were the best in the entire greater Los Angeles area. As a membership club, it was formally recognized by his colleagues as the tops and Steinberg was often cited with top awards in the annual intra-trade appraisals of such operations.

Steinberg's renown dates from the heyday of Reinsenweber's with its multi-floored cabaret setup—Doraldina, Sophie Tucker, Ted Lewis, et al., entertaining on different floors.

Invented the 'Rope'

John invented the "silk rope." This was pre-Prohibition which, automatically, created a closed-door snobbery, depending on the popularity of the oasis. John cashed in on the psychology of "recognizing" the spenders and the nocturnal habitues and the "this way Mr. Jones, we have your usual table ready" was worth beaucoup loot as Steinberg escorted them through the mythical barrier.

When Prohibition closed Reisenweber's he and George Cristo, with the backing of brewer George Trommer, opened the Pavillion Royal. Later they also tried their hand in operating midtown Manhattan cabarets but couldn't stomach the mobsters who moved in on every joint. John & Cristo's 5 O'Clock Club and the Playground thus become casualties of mobster intrusion and they moved to Palm Beach and also operated in Saratoga during the August racing season.

Steinberg came to the Coast in the late '30s as manager of the Vendome, and subsequently the Trocadero and Victor Hugo, class restaurants of the time, all since expired. For a short time he operated the commissary at the Universal Pictures studio and then took over Hillcrest. His cuisine there made Thursdays and Sunday nights gastronomic musts for members and their friends.

As is axiomatic with virtually any renowned host, the relations with favored customers assumed personal identification. Because of VARIETY founder Sime Silverman's longtime friendship, any of the newcomer boys and girls on this paper became John Steinberg's personal charges. They displaced any big-shot spender. A VARIETY man who ventured to Saratoga in the August racing season, when gambling was wide-open, was affectionately barred from the casino—anything else was wide-open to them but John insisted "you can't win so why even look in on the games and be tempted."

When Sime's son Sid, father of present (third generation) VARIETY publisher Syd Silverman, started making the rounds he was told that wherever John Steinberg ran a place it was sure to be "a nice place to take a girl." Unbeknownst, John's instructions were (1) a good table and (2) a charge account. Steinberg took it upon himself to report back that Sid's dates "always added class to the place" and that the "charge account" ried over for any of the VARIETY bunch.

Steinberg was a great personal favorite with the show biz group in and outside of Hillcrest. When he became managing director emeritus he designated the new operator of the club and commuted frequently to Palm Springs, where he maintained a permanent apartment. For a short period, to keep in action, he assumed management of Romanoff's-on-the-Rocks, branch of the BevHills eatery in the desert resort but soon bowed out.

He was financially well fixed and just to make sure, dating from Al Jolson and others, people would tell him they "bought a couple of hundred shares in your name" and assign him the profits.

There have been a couple of abortive attempts made by ghosters to put his saga on paper, with an eye to a biopic. This may now be revived.

Harold Hecht

Continued from page 3

directors and the necessity to maintain Hollywood and N.Y. offices, the company, Hecht revealed, was confronted with a certain amount of fixed expenses. However, he stressed that these were small in comparison with the studio overheads of the major studios.

Practicality

Being free of its own studio has enabled HHL to select production sites where its entries can be made less expensively. For example, "17th Doll," if made in Hollywood would cost twice as much as the $250,000 budget set for Australia. This policy has given the company international mobility. Its upcoming crop of films will be made, in addition to Australia, in England, Mexico, Spain and Burma in addition to the U.S. The type of story, according to Hecht, will determine the location.

HHL's loyalty to the so-called medium budget picture stems from its very successful experience with "Marty," the Paddy Chayefsky teleplay converted to an Academy Award winning film. The company hopes to repeat this success with such entries as "The Rabbit Trap," "Cry Tough," "Take A Giant Step," "The Catbird Seat," "First Love" and "The Dreamers." Some of the pictures will be bolstered with star names. Others will depend solely on the story. Hecht said he is proceeding with "Take A Giant Step," which will have an all-Negro cast, despite the warning of Max Youngstein, v.p. of United Artists, which finances the HHL films, that the picture had a slim chance of recovering its negative cost. "We are creating our medium budget pictures in a manner so that if we don't have star names, we won't get hurt," Hecht declared.

As part of the company's policy of concentrating on story values, HHL has signed up a battery of writers and directors. It's not unusual for up to a half a dozen writers to accompany Hecht to a location site. In London recently, for example, while Hecht was supervising the production of "The Devil's Disciple," there were at least four writers in an adjoining office working on upcoming HHL projects. Among writers working on HHL properties are John Gay, Roger MacDougal, Julius Epstein, John Dighton, Ben Maddox, Phil Leacock and Ray Bradbury.

In addition to the completed "Separate Tables" and the almost-finished "Devil's Disciple," HHL will continue to be represented in the blockbuster field. "The Unforgiven," a $4,000,000 entry, is set to roll in December in Mexico with John Huston directing. Another biggie on the company's slate is "The Way West," for which John Gay is presently writing the screenplay.

Team Monroe-Sinatra?

Hollywood, Oct. 21.

Frank Sinatra is being sought by 20th-Fox to co-star with Marilyn Monroe in "Can Can," Jack Cumming's first production for the studio. Sinatra is currently winding Metro's "Some Came Running."

Dorothy Kingsley will screenplay "Can Can."

Holy Name Pickets

Manchester, N. H., Oct. 21.

When a film on the condemned list of the Catholic Legion of Decency was shown at the Sky-Ray Drive-In theatre, on the Manchester-Hooksett road, the establishment was picketed by 17 members of the Holy Name Society of St. Patrick parish here. State troopers and Hooksett police stood by to maintain order.

The picketers carried signs reading:

"This Picture Condemned."
"On Strike for Decency."
"Do Not Patronize This Movie."
"Is This for YOUR family?"

Madrid Okaying Aguilar's U Buy

Madrid, Oct. 21.

Almost a year to the day after RKO sold its Spanish holdings to Jose Garcia Ramos, the government here has cleared the way for sale of Universal to its Spain manager, Enrique Aguilar, and a group of Barcelona financiers.

Disappearance of another Yank distributor, now leaves only Metro, Paramount, 20th-Fox, Warners and Columbia operating own distrib companies in Spain.

Universal sale was almost set last March, but Motion Picture Export Assn. prexy Eric Johnston prevailed on Universal to withhold final approval pending MPEA negotiations with the Spanish government on the broad issues.

Deal was consummated three months later when Aguilar submitted documents of sale for government approval to nationalize an American company and to arrange dollar remittance of purchase price.

Following the RKO-Ramos pattern, the new company will have exclusive distribution rights to Universal product.

Tells Atlanta Censors To Stop Stalling 'Nana' On Appeal From Ban

Times Film Corp., whose "Nana" was banned in Atlanta, told the city censor there last week to get on the ball—or else.

"Nana," a French import, was banned in September. Times Film then tried to get it shown to the board of appeals, but the board could not meet since several of its members were out-of-town and no quorum could be obtained.

Times then got a letter asking whether it would accept a verdict from only a few board members who were available to see the picture yesterday (Tues.) Felix Bilgrey, counsel for Jean Goldwurm, prez of Times Film, fired off a letter informing the board that delay would involve "great damage," that the company would not accept any decision without a full quorum of the appeals body being present, and that the Atlanta censor would be personally held responsible for damages in any further delays.

Wanger's 20th 'Cleopatra'

Hollywood, Oct. 21.

Walter Wanger's initial feature under his new 20th-Fox two-year producer pact will be top budget "Cleopatra," based on Carlo Franzero novel, "Life and Times Of Cleopatra," which Wanger owns.

He also has screen rights to Albert Camus' "La Chute" (The Fall), philosophical French tome.

Payoff—Not the Play's—The Thing

Chicago, Oct. 21.

The Bard was wrong. It's the exploitation potential—not the play—that counts, at least in the scheme of things at American-International Pictures. Studio ad topper Richard McKay, to last week's National Allied States confab:

"Here is how our pictures are usually born. First comes the idea. Then the advertising team sits down and attacks it from every angle. If it lends itself to strong ad copy, and powerful illustrations, we make the picture. If it does not, no matter how great it otherwise may be, we do not make it."

Inside Stuff—Pictures

It's a paradoxical world. The just released German documentary, "The Nuremberg Trial," is hailed as an objective depiction of Nazi brutality. A German soldier gazette reportedly protests, claiming film damages the reputation of the German nation. Ironically, the commentator of this undoubtedly objective film is a certain Jochen Willke, once editorial-writer for the Nazi press and remembered for his "sit tight" articles during Hitler's war era. Today, Willke is editor of a big mag in Munich.

One of those who protested most energetically against the comeback of Veit Harlan (of "Jew Suess" fame) was Erich Lueth, press chief of the Hamburg Senate and a prominent man in Germany's Social Democratic Party. "Essener Tageblatt" carried an article which speaks for itself: "Within 24 hours, Erich Lueth has written twice to his former regiment commander, Othmar Mumm, and asked him to let his past sleep. The commander had reminded Lueth that, before 1945, he (Lueth) had taken much pains to become a N. S. Fuehrungsoffizier (political officer in the Nazi Wehrmacht) and also to set up a Nazi front paper. This, so wrote the commander, stands quite in contrast to Lueth's present attempts to denounce those who are not liked by his party. 'You remained a simple soldier,' Mumm wrote, 'because we wanted to save you the shame to be turned down as an officer's aplicant, but not because of your alleged anti-Nazi conviction which you evince today . . .'

Major portion of the controlling stock in List Industries, whose principal subsidiary is RKO Theatres, has been earmarked for charity by Albert A. List, president of the corporation, and his wife, Vera G. List.

List has deposited 384,720 shares of his personal holdings with Tarr & Co. as nominee for Old Colony Trust Co. Trust agreement runs until Oct. 1, 1960, unless extended. It's for the benefit of "a charity" but this has not been identified.

Vera List transferred 236,964 to Tarr for the same purpose. Albert List now directly holds 217,107 of the List company's shares and his wife owns 354.

Heavy European returns have upped early estimate of Anthony Mann-Security's "God's Little Acre," Robert Ryan starrer, to $7,500,000 world gross, per producer Sidney Harmon. Film will hit around $4,000,000 domestic, already having grossed $3,200,000. Initial European bookings indicate conservative $3,500,000 foreign take.

Brought in for $1,000,000 by Mann, Phil Yordan and Harmon, film's four partners—Mann, Security Pix, Erskine Caldwell, UA, will split approximately $2,000,000 melon.

Liquidation of Cinerama Production Corp. is anticipated as result of Stanley Warner's extension for the third time of its offer to exchange Cinerama Inc. stock for shares of Cinerama Production Corp. The two previous offers have already brought in a reported 61% of the outstanding shares of Cinerama Productions. This total already gives Stanley working contol, but it's believed that the chain needs about 67% of the stock before it can actually liquidate Cinerama Productions.

In the person of 67-year old James McFarland, Bennie Berger's loop firstrun Gopher in Minneapolis believes it has the world's wealthiest and best dressed theatre ticket taker.

McFarland, a widower with one son, was bequeathed a fortune by his deceased father, a British magnate. He has considerable real estate holdings and stocks and bonds.

Doorman annually buys 10 tailor-made suits at $150 apiece.

Grace Metallious, who collected $125,000 from 20th-Fox for the screen rights to "Peyton Place," now stands to get another $400,000 from the studio for two works—an original and a novel. The original is "Return to Peyton Place," which Miss Metallious is scripting. The book is "The Tight White Collar," on which 20th has taken an option. Miss Metallious now lives in Rye, N.H.

Goodfried to Columbia

Hollywood, Oct. 21.

Bob Goodfried, Paramount studio publicity manager, is resigning his post Oct. 31 to join Columbia Pictures publicity staff in what pub chief Al Horwitz of Columbia describes as "important capacity."

Goodfried with Par seven years, and prior to that PRC and Eagle Lion.

PECK'S REAL-HERO MODEL

He's 'Studying' Style and Bearing Of W. R. Anderson

Pittsburgh, Oct. 21.

Commander W. R. Anderson, of the Nautilus, may not know it yet, but he'll be the model for the sub commander Gregory Peck will play in the Stanley Kramer picture, "On the Beach," which starts shooting on location in Australia in January. That's what Peck told newspapermen here last week while he was in town tooting his "Big Country" at the Penn.

Peck said he'd long been wondering about the character in the novel and wasn't sure what he'd be like in bearing and style, but his mind was made up immediately once he got a load of Anderson on the Edward R. Murrow "Person to Person" last month.

Actor asked Murrow for a kinescope of the program, and plans to study Anderson closely at home before departing for Australia. The sub skipper in "Beach," like Anderson, is an Annapolis man, and Peck says he's already noticed a number of characteristic similarities.

Frank O'Neill, former manager of the Palace in Norwich, Conn., has been transferred by Stanley Warner to the same post at its Delaware, Albany, art house. He succeeds John Brousseau.

Daytz & Lourie In Theatres Buy

Boston, Oct. 21.

The largest theatre negotiation in New England since the splitting up of the old M & P chain comes with the operation and control of the Western Massachusetts circuit of houses, formerly leased to Theatre Managers Corp., acquired as of Oct. 29 by L. D. Theatres Co., under management of Albert R. Daytz and Albert B. Lourie.

Daytz and Lourie operate 17 conventional and drivein theatres in various parts of New England. The acquisition will approximately double their holdings. Buying and booking of films for the new company will be handled through the office of Daytz Theatre Enterprises of Boston. Theatre management will be under the active supervision of Lourie.

The deal, for a five year period, involves over $1,000,000.

Theatres included in the transaction are: Amherst, Amherst; Rivoli, Chicopee; Victoria, Chicopee; Falls, Chicopee Falls; Garden, Greenfield; Lawlor, Greenfield; Suffolk, Holyoke; Victory, Holyoke; Paramount, North Adams; Calvin, Northampton; Palace, Pittsfield; Casino, Ware; Strand, Westfield; Strand, Palmer; Bing, Springfield, all in Mass.; and Paramount, Brattleboro, Vt.

Theatre Management Corp, was represented in the negotiations by James T. Moriarty and Thomas Donahue of Springfield. L D Theatres Co. was represented by George B. Lourie of Lourie & Cutler, Boston.

When the old M & P chain split in January, 1949, Samuel Pinanski formed American Theatres Corp., while Martin J. Mullin organized New England Theatres Inc., involving over 100 theatres.

British Uneasy But Pass Film Showing Christ

London, Oct. 21.

The British Board of Film Censors were unhappy about the portrayal of Christ in the Hollywood-made religious film, "Day of Triumph," with Robert Wilson, Lee J. Cobb and Joanne Dru. The Board eventually agreed to pass the film with a "U" certificate providing one scene was cut.

The film is now being shown at the Cameo-Poly cinema, a house usually reserved for Continental films with an "X" certificate, which means that children under 16 may not see them. Basil Clavering, the cinema's managing director, said: "The film's a gamble for us, but we can afford it, thanks to Brigitte Bardot."

On profits from the $490,000 production, 10% will be devoted to Cancer Anonymous, founded by the Rev. Brian Hession, who was spiritual and technical adviser on the pic.

'SHADOWBOX,' TO FIGHT SLOW SUNDOWN, READY

Minneapolis, Oct. 21.

Following "gratifying results" in its first and thus far only test, a shadowbox with various appurtenances in front of the screen to wash the dust out of the atmosphere and keep it clean so that drive-in theatres can circumvent daylight and start their shows an hour earlier than without it, the EL-Meg Screen Tower System has started manufacture here.

The one-month test was at Eddie Ruben's Starlight ozoner, Grand Forks, N. D. It continued through September.

Cost of the average screen's shadowbox will be under $10,000, but there'll be smaller ones for less and larger ones for more, according to Russ Tweedy, inventor and head of the manufacturing company.

'Windjammer' Due in Minn.

Minneapolis, Oct. 21.

"Windjammer" will follow Lowell Thomas' own "Search for Paradise" into Stanley-Warner's Century Theatre here Nov. 19 after the latter has concluded its 39-week run, the shortest engagement by far locally of any of the four Cinerama offerings.

For this first non-Cinerama attraction there'll be the necessary several Cinemiracle technical changes at the Century.

Harmonites Go IATSE

Hollywood, Oct. 21.

IATSE won out over the Screen Cartoonists Guild as a bargaining agent for 25 Larry Harmon Productions animation employees, in NLRB election.

Staffers work on "Bozo, the Clown" cartoon series for tv.

Forthcoming Film Production
"CUE FOR CAMERA"

Completed Screenplays and Camera Scripts for
"THE CABOCHON RING"
"BACKDOOR TO HEAVEN"
"FORGIVE THEM NOT"
"TOMORROW WILL BE FOREVER"

Completed Musical Score for
"SPRING OF THE RED BANDANNA"

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JACK CARSON • JUDITH ANDERSON
FROM M-G-M IN METROCOLOR
and GALA NEW STAGE SPECTACLE

MARIE McDONALD'S FUR COAT

Issue of 'Wages' Vs 'Contractor' Being Argued

Dallas, Oct. 21.

Marie McDonald, sometimes known as "The Body" is trying to unfreeze $8,000 of her salary tied up in a suit over a chinchilla coat she says she hasn't got.

Miss McDonald was sued by New York furrier Milton Herman, who alleges she bought a $7,000 coat, paying $2,000 down in December 1957, but never paid the balance. His attorneys filed a writ of garnishment on the Statler Hilton Hotel here where Miss McDonald sang in the Empire Room, seeking to attach the amount due her.

The singer's attorneys argued the money represents wages and cannot be garnished in Texas. Not so, the furriers attorneys said. She was an independent contractor when she signed with the hotel, they asserted.

No decision has been announced by the District Judge. The case has been delayed in District Judge Paul Peurifoy's court because of a witness. Miss McDonald, meanwhile, left Dallas for Chicago and tv appearence.

Call TV's Film Needs Hollywood's Salvation

Boston, Oct. 21.

John Harriman, financial columnist of the Boston Globe, wrote last week on *"Why they are betting on the movies."* His slant: television makes money for Hollywood so investors are buying again.

"The motion picture stocks (producing companies) have been strong lately, and attracting more than a little speculative attention," Harriman wrote. "The reason is that here is an industry heavily charged with potentialities and, of course, at the same time fraught with risk. Back of the whole situation in this industry is one central fact: as of Aug. 31 of this year there were 506 television stations in operation throughout the country . . . and 113 new stations authorized by the Federal Communications Commission and currently in process of construction. When these stations now building come onto the air waves it will mark a growth factor of some 20%."

Metro's No-Moveover Shortens 'Cat' Tenure

Minneapolis, Oct. 21.

Metro's refusual to permit any moveovers downtown here shortened the "Cat on a Hot Tin Roof" run to seven weeks at the RKO Orpheum, according to Harry Weiss, RKO Theatres district manager. In its seventh week it still chalked up a $7,000 gross sufficient to warrant its moveover from the Orpheum to the other RKO loop house, the Pan, and this would have occurred except for the distributor's rule, he says.

M-G-M is the only distributor here that will not allow a moveover for any of its releases.

At the advanced $1.50 after 5 p.m. admission (instead of the "regular" 90c), "Cat" chalked up a sensational approximate $90,000 during its Orpheum seven-week run. It thus takes its place as the highest grossing picture locally of any 1958 non-hard ticket attraction.

It had to go out of the Orpheum, Weiss says, because of the theatre's commitments for other pictures. Otherwise, he believes, if it could have been retained there or moved over to the Pan, it might have stood up for two to four more weeks.

Bomb Hoaxing Season On

Atlanta, Oct. 21.

Telephone call from a "crank" caused East Point Theatre management to empty house Thursday (16) night and set police to searching for a non-existent bomb.

Mrs. V. M. King, manager of theatre, said she received a call from a man who sounded like an elderly person telling her theatre was going to be bombed. She called police.

Half a dozen officers searched building, but found no trace of a bomb. They returned Friday morning to be sure they had not overlooked an infernal machine.

Police asked Mrs. King to close theatre for the night after threat was received. She said about 80 patrons left the theatre and she gave them passes.

East Point is a municipality that adjoins Atlanta.

When It Comes to Moment Of Reality, 'Last Hurrah' Leaves Hub Unfluttered

Boston, Oct. 21.

The world premiere of "the-not-about-Curley" film, "The Last Hurrah," set for the Orpheum tomorrow night, Wednesday (22) was being taken in stride by native Bostonians. An old fashioned politico torchlight parade through the streets of Beantown was set to launch the preem, and Pat O'Brien was skedded to show.

Although James Michael Curley, who "settled out of court" with Columbia Pictures in a case involving his rights of privacy, and ex-President Harry S. Truman were invited, it was doubtful that either would be on hand.

Curley, aging and ill, and his family have seen the picture. Donald Crisp was in ahead of the "Hurrah" film for press rounds.

Protestants Verbalize For Worthy Pictures

Kansas City, Oct. 21.

A plan seeking to improve the quality of motion pictures exhibited here was publicized last week by the Council of Churches of Greater Kansas City. Via a resolution calling for a committee to investigate theatre bookings and to petition managers and circuit officials to favor films of better quality.

Just what standards may be set up, or the procedure for the committee function, was not disclosed. The decision to take action on films is based on "complaints" from churches as to the showing of some films here recently, according to Dr. Stanley Stuber, general secretary.

The council represents 230 Protestant churches in the metropolitan area. It did not name any specific films against which complaints had been lodged. The committee is to be appointed shortly by Dr. Thomas E. Mather, minister of the Central Methodist Church, president of the council.

NEVER FOR MAKE-BELIEVE

Gamecocks Do Their Stuff For Washington Cameras

Washington, Oct. 21.

Two fighting gamecocks gave their all for realism as National Film Studios here began shooting "Dead to the World." National hired an abandoned barn near White's Neck, Md., and two expert handlers (one a woman) along with their vexed male birds.

Risking the ire of the law and the Humane Society, the company decided to leave nothing to the imagination, and armed the cocks with steel spurs. One was killed in the first take, and his victor was cut to death in the second before it was decided to fit the remaining birds with harmless rubber.

The sequence is climaxed by the fatal stabbing (not real) of one of the spectators who pitches forward into the cockpit to wallow his last moments in rooster blood (real).

Film, an adaptation of the novel "The State Department Murders" by Edward Ronns, portrays the violent adventures of a State Department security officer accused of treason. When he's on the lam, one of the places he finds himself is the cockfighting arena.

This Friday (24) location moves to House Veterans Affairs hearing room, where activities of a fictional congressional Red-hunting group will be shot.

Preminger: Busy Days

Otto Preminger has a new stage play by Ira Levin, adaptor of "No Time For Sergeants." It's "General Seegar" and the screen-stage showman has sent the script to Fredric March and Florence Eldridge as a co-starring vehicle.

Preminger's immediate commitment is to direct the film musical, "Porgy and Bess" for Sam Goldwyn but he's lined up for his own Carlyle banner future film versions of three novels, "Anatomy of Murder" (Robert Traver), "Exodus" (Leon Uris) and "Other Side of the Coin" (Pierre Boulle) lined up.

Briefs from Lots

Hollywood, Oct. 21.

Alan Ladd's Jaguar Productions has set $4,000,000 budget on **Harold Sinclair** novel, "The Cavalry Men, previously optioned by **John Lee Mahin** and **Martin Rackin** . . . **Lyn Thomas** with **Bill Williams** in **Bernard Glasser's** "Alaskan Highway" . . . **David O. Selznick** signed **Edward Anhalt** to script "Mary Magdalene," set for 20th-Fox production . . . **Regis Toomey** and **Stan Kamber** go into 20th "Warlock" . . . **Bert I. Gordon** prepping "The Boy in the Bottle" for indie release . . . **Richard Anderson** into **Darryl F. Zanuck's** "Compulsion" . . . Barclay Films International closed co-production deal for 12 English-speaking films with two Argentine companies, Mendoza Films and Guaranteed Pictures, all to be made in that country . . . **Burt Topper** signed by American International to producer-director-writer pact and assigned four pix: "Tank Destroyer," "Young Warrior," "Last Woman on Earth" and "Yacht Party."

Twentieth-Fox purchased "The Juryman," **Donald MacKenzie** novel . . . **Edward Dmytryk** cast **De Forest Kelley** in 20th's "Warlock" . . . **Bobby Troup** takes over dramatic role in Paramount's "The Five Pennies" . . . **Joanne Dru** co-stars with **Audie Murphy, Gilbert Roland** and **Sandra Dee** in Universal's "The Buckskin Kid and the Calico Gal."

Spencer Tracy stars in "The Devil at 4 O'Clock," **Max Catto** novel to be produced by **Fred Kohlmar** as his second indie for Columbia Pictures release . . . **Alfred Crown** signed **Lena Horne** to star in his untitled modern jazz feature . . . **King Bros.** have budgeted "Ten Men and a Prayer" at $1,000,000, to roll within next six weeks in Italy without a release . . . **James Clavell** set to script Universal's "The Spiral Road" . . . **William D. Coates** formed California-International Pictures Inc. as an indie outfit . . . **Jan Brooks** co-stars with **John Bentley** in American International's "Submarine X2" . . . **John Saxon** plays romantic lead in **Rowland V. Lee's** "The Big Fisherman" . . . DRB Productions skedding "Tyrannus" as its second film, to follow "The Secret Bride of Candy Rock," upcoming **Lou Costello** starrer . . . **Dolores Michaels** and **Robert Adler** added to cast of 20th' "Warlock."

Mickey Shaughnessy and **Robert Middleton** take over comedy roles with **Jerry Lewis** in **Hal Wallis'** "Don't Give Up the Ship," starting Oct. 20 at Paramount . . . Warner Bros. registered titles of three novels: "Cash McCall," by **Cameron Hawley**; "Rachel Cade," **Charles Mercer**; "Collision Course," **Michael Frost** . . . **Victor Saville** added fourth property to his upcoming indie slate, "The Director," novel by **L. A. G. Strong** . . . **Fred Clark** has featured role in Metro's "The Mating Game" . . . **Jim Mitchum** into Metro's "The Beat Generation."

George Sidney assigned **Claude Binyon** to script "Pepe," **Cantinflas** starrer which he'll film in Mexico City next February for his Columbia Pictures slate . . . Security Pictures protested **Darryl F. Zanuck's** registration of "Day of the Gun" with MPAA . . . **Mickey Rooney** and **George Jessel** are partnered in "The Mudslingers," to be filmed in Ireland as a Rooney starrer . . . Mexican stage-tv actress **Pina Pellicer** makes her film bow as **Marlon Brando's** femme lead in his indie, "One-Eyed Jacks" . . . **Lionel Ames** joined cast Universal's "This Earth Is Mine" . . . **Jerry Wald** has set $5,000,000 budget on "The Cutlass Empire," pirate novel by **F. Van Wyck Mason** just acquired by producer as possible **Laurence Olivier-Kenneth More** costarrer; release still to be set . . . **Gene Fowler Jr.** directs and co-scripts with **Lou Vittes** Associated Producers' "Here Come the Jets."

Metro purchased **Fred Gipson's** "Recollection Creek" for **Pandro S. Berman's** Avon Productions, author also to script . . . **Alec Guinness** will star in **Sir Carol Reed's** "Our Man in Havana," for Columbia Pictures release . . . **Fred Kohlmar** cast **Betsy Palmer** with **Paul Muni** in Col's "The Last Angry Man" . . . **N. Richard Nash** to script "Here Come the Brides," Corona-George Sidney production for Col . . . **Susan Hayward** goes into star role of 20th-Fox' "The Snow Birch," picturization of **John Mantley** novel . . . **Pamela Woolworth's** Dragon Productions negotiating with **Jeff Chandler** to star in "The Plunderers" . . . **Hal Wallis** spotted **Dina Merrill** importantly in "Don't Give Up the Ship" after gandering her in "Time of Your Life," CBS' "Playhouse 90" show . . . **Richard Arlen, Wallace Ford** and **Don Barry** into 20th-Fox' "Warlock."

Third pic on **Yul Brynner's** Alciona indie slate will be "The Nabob," **Alphonse Daudet** novel which **James Poe** will script and **Paul Radin** produce . . . **Alex Gordon** added "The Beetle," scifi yarn to his indie sked . . . **Robert Mitchum's** DRM Productions will co-produce "A Terrible Beauty," **Arthur J. Roth's** novel of Irish rebellion, with **Raymond Stross'** indie outfit, actor to star in film made next year in Ireland . . . **Keenan Wynn** into UA's "Hole in the Head" . . . **Theodore B. Sills** will helm "Tarzan's Greatest Adventure," **Sy Weintraub-Harvey Hayutin** production for Paramount release . . . **Edward G. Robinson Jr.** goes into **Billy Wilder's** "Some Like It Hot" . . . **Constance Towers** costars with **William Holden** and **John Wayne** in Mahin-Rackin's "The Horse Soldiers."

Metro will release "For the First Time," new **Mario Lanza** musical now being lensed abroad by producer **Alexander Gruter** and directed by **Rudy Mate**; cast also includes **Zsa Zsa Gabor** and **Kurt Kaszner** . . . "I Was Kidnapped!" added to **Albert Zugsmith's** Metro slate . . . **David Niven** and **Mitzi Gaynor** team up for "Anniversary Waltz," **Joseph Fields'** picturization of own legiter for UA release . . . **Steve Cochran** set **Jo Heims** and **Robert Stevens** to script "Klondike Lou," to star Mae West . . . **Mark** and **Jan Lowell** will collab on screenplay of American International's "High School Bride."

Kansas Women Censors Ban Natural Childbirth Feature, French-Made

Kansas City, Oct. 21.

Refusal of the Kansas Board of Review, three woman state censorship authority, to pass the French import, "The Case of Dr. Laurent" dealing with natural childbirth, has brought a temporary shift in the Fox Midwest first run exhibition in the metropolitan area. Result is a split of its usual three-house day-and-date combo, Uptown, Fairway and Granada.

"Dr. Laurent" opened last Wednesday in the Uptown Theatre, which is located in Kansas City, Missouri, free of censorship. Fairway, located in suburban Johnston County in Kansas, held over "Barbarian and the Geisha," which had played simultaneously in all three last week.

Granada in Kansas City, Kansas, brought in "Marcelino" and "Rome, Eternal City," making it a combo with the southside (Missouri) Brookside Theatre, which held over these two after playing them last week.

As it stands now the film is likely never to play in Kansas, following the ruling of the board, one of the last official censor groups still acting on films. It is the first refusal by the board in almost a year, and probably marks Kansas as the only state to turn down the film. Board has consistently turned down sex in films, whether educational or not, as not being in the general public interest.

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Theatre Owners of America No Longer Separates Parlor-Pay From Cable; Opposing Both

Miami, Oct. 21.

Theatre Owners of America, which at one time drew a line between over-the-air and cable pay-tv, now is looking to Congressional legislation that will outlaw both forms of pay-as-you-see.

"It is against the public interest and certainly not within the province of any administrative body, whether city, state or national, to grant any franchise or license to any special group for pay-tv purposes," Philip F. Harling, chairman of the TOA toll-tv committee, tells the convention in a speech prepared for delivery tomorrow (Wed.).

Noting that the Oren Harris Congressional committee again plans to hold hearings on toll-tv, Harling says TOA "must spearhead" the anti-toll drive, rousing a countrywide campaign as it goes. "We have consulted with our attorneys, and we have explored the possibility of a grass roots campaign to be directed through our public relations organization; and it is our opinion, backed up from years of experience with this subject, that the necessary legislation to ban toll-tv will emanate from the Harris committee findings with the help and cooperation of public opinion."

TOA's stand on cable tv is comparatively recent, though the group passed a resolution condemning boxoffice feeds of any kind at last year's convention. Some years back, the TOA position was somewhat different. At that time, TOA concentrated its fire on over-the-air tollvision. Specifically, it argued that air pay-tv was "unfair" competition to the theatres, whereas cable connections "give theatres a chance to compete on the same basis." However, at that time cable tv seemed an unlikely possibility whereas now it looms larger.

At no point did Harling mention theatre television, which works essentially the same way as cable payvision. Theatre television, which never really got off the ground, also deprives the home viewer of an event which, normally, he might have on his screen. On several occasions, the theatres have outbid the networks for top prize fights and in turn have charged high per-seat prizes for the bout in the theatres.

If Harling knows all the ins and outs of the issue, he isn't sharing it with the convention. "It is not incumbent upon us at this particular moment to state our legal position or other reasons why we oppose all forms of pay-tv and why it should be banned," he says. "We and our counsel (Herman Levy) don't say we don't know, but what we are saying is that before we finally determine what course to take, our position will have to be carefully screened, annotated and analyzed before it can be presented before the Congressional Committee."

Vital to Guide Toll From Home Films—Skouras

Chicago, Oct. 21.

In his talk here last week before the Allied States exhibitors, Spyros Skouras of 20th-Fox pounded the tocsin for preparedness re pay-tv. Film industry will be dead, he said, if tollvision shows feature pictures in homes firstrun, but if properly legislated, the system "could stimulate production and improve theatre business considerably."

What Skouras has in mind is this: a committee repping all exhibs should work for enactment of federal fiat limiting feature pix showing on pay-tv until minimum of three years or maximum of five after initial theatrical release. Also, three years after tollvision exhibition, films could be played on the free channels "as a public service"—but not before.

Beat Generation

Continued from page 2

Cosmo Alley clientele, he is "in." For two weekends, Bikel is being joined by Lenny Bruce, a Sahl-ish comic with routines. His satire is biting, his material is good, and he's a solid scorer when he "makes the scene" at this bombed-out looking but atmospheric coffee house.

Jack Kramer's International

Around the corner is Jack Kramer's International where this month's program includes Devidja and her Bali-Java dancers as well as a Spanish dance act, Cuadro Flamenco. Previous bookings have included a legitimate play and the Shelly Manne jazz combo, a unit that must have seemed more authentic to coffee house goers than do the current oriental dancers.

Aside from Hollywood, the beach areas boast several coffee houses, and the greatest concentration has developed on the Sunset Strip. Where the plush night spots used to beckon the notables, the coffee houses — Club Renaissance, Via Veneta, Chez Paulette, Caffe Espresso, the Seawitch, Pandora's and the Unicorn—lure the esoteric, making Sunset an international thoroughfare. Jazz artists and folk singers are finding the pickings easiest, and they're picking up the best kind of experience before the most discriminating kind of audience.

Plugging the Arts

While the majority of coffee-ites —both Beatniks and otherwise— are most interested in the arts of painting, sculpture, poetry and jazz, there is a strong minority that is part of or trying to be a part of show business. Most are dedicated and thus are stimulated by the atmosphere; many simply are out of work. One club, the Renaissance, next month will open a 500-seat theatre for presentation of experimental plays. It presently shows experimental films on Monday nights and presents classical improvisations on Wednesday nights. The Unicorn lists such activities as "talks under the big tree," discussion groups, poetry recitations and "bulletin board readings." Upstairs is an avant garde book shop where paperback editions run from Nietszche to Kerouac. Art, all modern, plays an important role in decor, and one spot, the Ash Grove, is a combination art gallery, concert hall and coffee house.

The entire concept of the coffee house, as one struggling actor put it, is "an economic necessity." Although some clubs charge a minimum, most "let you alone with your cup of coffee all night, if that's what you want." Cosmo Alley has a license to sell beer and wine, but most of the houses stick to coffee made to European tastes, pastries, Italian ices and snacks. Some go in for full dinners ranging all the way to filet mignon. Prices for food are very reasonable—that same filet dinner may run anywhere from $2.75 to $3.85. The coffees usually start at 50 cents and run as high as $1.25. One Sunset establishment proudly includes on its menues: "2c plain . . . 20c."

Shutter At 2 A.M.

Coffee houses in the City of Los Angeles must wind up their live entertainment by 2 a.m., according to a recent police commission ruling. Establishments in Los Angeles County—and these include the Strip spots—can run entertainment on through the night if they care to, but the county public welfare commission now is considering an ordinance that also would limit live entertainment to 2 a.m.

Two a.m. or five a.m.—from the looks of the coffee houses from 10 p.m. on, there's time enough to provide talented performers with a chance and a boost and night-owls with a place to go.

Fred Morsebach has been named manager of the Capitol Theatre at Austin, Tex., replacing Jimmy Nunnery who has gone to work for the State Dept.

HE MAY BE SURPRISED

Bandman King Thinks Closed-Circuit Immune To Strife

Dallas, Oct. 21.

Henry King, pianist and bandleader, is negotiating for a closed-circuit setup for industry, business, education, medicine and government. He hopes that he is steering clear of the tollvision feuds. "My primary interest lies in commercial closed circuits, which are destined to become a part of this industry in years to come."

He said a closed circuit could enable schools to distribute personnel over a wider area at a savings to both school and taxpayer. All schools could be linked by tv cameras. In the case of retarded children, it would eliminate travel from home to school.

King also stated that it would be possible to book his band for the 15 minute coffee breaks when the system would be sold to offices. He said that it won't be long before closed circuit tv is as much a part of one's office equipment as the typewriter and filing cabinet.

G.M. Motorama On Closed-Circuit TV

For the first time the General Motors Motorama was carried over a closed-circuit tv network last week to 20,000 GM dealers and executives in 40 cities across the country.

The large-screen telecast, produced and networked by the Tele-Sessions Division of Theatre Network Television, gave the GM dealers a preview tour of the Motorama exhibit at the Waldorf Astoria prior to its opening to the N.Y. public.

Marc Daniels, TNT dirctor of programs, was in charge of the Motorama tv production and direction. The tv tour was narrated by John Daly.

Brit. Comedies

Continued from page 1

the neighborhood "fine arts" Westgate. At the same house "The Admirable Crichton" and "Your Past Is Showing," also firstruns, boasted four-week runs. All to fine grosses.

After its loop firstrun, "All at Sea" enjoyed three highly profitable Westgate weeks and later went into two other uptown houses and continued to do well.

"The Smallest Show on Earth" and "The Green Man" were other 1958 similar offerings that clicked in the local art houses. Currently, "Law and Disorder," firstrun, is doing excellent business at the Suburban World, firstrun, with indications of a four-week or longer stay.

Bob Hazleton, buyer-booker for many local neighborhood houses, says, however, these pictures "don't mean a thing boxofficewise in the non-art uptown theatres. But, for that matter, he points out, neither do the French, etc., sex films, not even the Brigitte Bardot sizzlers.

MCA's Offer

Continued from page 1

way and it's carried on the corporation's books at $1,000 per acre, or a total of $480,000. This, obviously, is a token evaluation.

Wrapup of the deal will mean MCA's moving its Revue Productions, telefilm-making subsidiary, from Republic in North Hollywood. The U studio has the space that Revue needs; conditions are too crowded at Rep.

MCA has a 20-year lease at Rep but this would represent no problem in that studio facilities are in demand and a sublease arrangement with other interests would not be too difficult to come by.

Acquisition of the U studio would mean a reversal in thinking on the part of MCA. Some time ago the agency had the opportunity to latch on to another major lot—RKO, before Desilu took over—but nixed the deal.

"Borscht Capades," English-Yiddish revue is dated for a one night stand here on Oct. 28 at the Dallas Memorial Auditorium Theatre.

New Parent: Skiatron of America

Skiatron-TV, the Matty Fox pay-see outfit, has changed its name to Skiatron of America Inc. and will become the parent company of local state subsidiaries which are being registered. Thus it'll read Skiatron of New York, Skiatron of New Jersey, etc.

Skiatron of America, which has no stock out on the market, is the operating company for the Skiatron Subscriber-Vision system. Skiatron Electronics & TV Co., of which Arthur Levey is head, is the development company, which leased the patents to Fox. Skiatron Electronics shares in any profits.

Readers Digest: Resolve Doubts As to Toll, Let Experiment Begin

Readers Digest for November looks into the question of tollvision and its byliner, W. L. White, takes the myth out of the "free" side of commercially - sponsored video. Quote:

"You are not allowed to pay to see what you really want. Instead you may look only at what it is to somebody else's interest to let you see. The miracle is that television is as good as it often is."

Referring to the advertisers' expenditure last year of $1,291,000,000 for tv time purchase, author figures that each American family's share of this cost is $30.02. Five cents of the daily eight cents, as broken down, is needed to keep the stations juiced and on the air. Article suggests that for all its costliness status quo sponsored video does not enrich many of those enfranchised by the Federal Communications Commission. Again quote:

"Out of the 1880 commercial channels allocated by the FCC only 501 are filled, and about 30% of those stations, according to latest FCC figures, operate at a loss. Channels have been allocated for 1,238 cities, but only 318 can find advertisers to support tv. Nor is there likelihood of much improvement."

Doubt is thrown upon the pertinent question of whether the American family will "pay" for over-air entertainment. But the final point, ascribed to music critic Irving Kolodin, is this: *"The conception of America as a nation of free-loaders loath to pay for what it wants and indifferent to quality as long as it has quantity, doesn't ring true."*

Readers Digest's final prod reads: "Congress, how about clearing the track for that experimnt?"

Ustinov Wows

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in the longlived "Romanoff and Juliet" at the National.

It was held in a place called the Presidential Arms (Washington Star drama critic Jay Carmody observed, "In his Republican Administration, who ever expected to find Tallulah in the Presidential Arms?"), with club president Lee Walsh presiding. Mrs. Walsh called on both Ustinov and Mis Bankhead for speeches—in that order.

Ustinov spoke at length, elegantly, about democracy and tolerance. He was serious, almost poetic at moments and witty at others, including a highly entertaining take-off on various UN delegates. His audience of scribes and capital society was dazzled. The applause thundered.

It became Miss Bankhead's turn. "Peter," she began, "I could kill you."

She was reminded, she went on, of the time her "divine" Adlai Stevenson was introduced by Jack Benny. The comedian, she reported, made a high-level, hilarious speech. Stevenson went to the mike, according to Tallu, and declared, "Through some amazing error that has been made here today, Benny just delivered my speech!" And he sat down.

Tallulah didn't. She turned to profanity for the spectacular, and to politics to be more quotable in the newspapers. She called for a cigarette and a glass of bourbon.

She also took off on Ustinov. "Here's Peter—" she remarked, and turned to him and paused. "Peter, how do you pronounce your last name?"

The actress also took care of the club which had gotten her into her situation. "I have been honored before by this club," she commented, "and it is good to be back again with the—with the—what is the name of this club,"

She spoke of the New York gubernatorial race. "It'll be awful if Harriman doesn't win . . . I like Nelson Rock-feller. He (Rockefeller) has spent years doing dreary jobs when he could have been having a field day, if you know what I mean, dahlings! Nelson is much TOO attractive."

Of ex-President Truman she observed, "I love him—and I'm so glad he wrote to that critic!"

Of the current GOP Administration, "It's revolting!"

Of certain Southern politicians, her remarks were libelous, but included the word "bastards," and she concluded, "Write that for the Montgomery Advertiser!"

Of Vice President Nixon, "Ugh, 'Tricky Dickey!' He's already gone too far (in political offices). It would be horrible for the country if he went any further."

Mrs. Walsh had made her introductions brief and, it turned out, prophetic. She presented Ustinov as "the genius," and Miss Bankhead as "the legend."

Y. Frank Freeman in N.Y.

Y. Frank Freeman, Paramount studio v.p., is due in New York from the Coast tomorrow (Thurs.) for a several days of homeoffice conferences, including talks with president Barney Balaban, foreign distribution head James Perkins and ad-pub director Jerry Pickman.

Freeman also is to attend a meeting of the Hilton Hotels board of directors, of which he is a member.

'Unto Death' War Against Pay-See, Fellows' Vow

Minneapolis, Oct. 21.

There'll be no letup whatsoever in the National Association of Broadcasters' "fight to death" against pay television if it's to be substituted for or replace established broadcasting. And the same goes for anything else that might restrict the radio or video industries' freedom.

Recalling NAB's pledge to this effect, Harold E. Fellows, the organization's president, gave the reassurance at the Minneapolis fall NAB conference, one of the eight throughout the country.

Fellows explained that commercial broadcasters regard pay tv as an abridgement of "public service" and pointed out it would be unfair to anyone who thought they paid for their video entertainment with their set purchase.

Trade body is disturbed by the pressure groups promoting liquor advertising in the industry and predicted its rejection as a traditional NAB policy will continue "for moral reasons."

Legislative interest tending to school control programming are "the greatest peril to the broadcasting industry and public interest," in his opinion.

Bert Adcock, has been named zone sales manager for Alexander Film Co., in Texas, Oklahoma and New Mexico.

NOT AN EMMY BUT AN OSCAR

Arthur Murray's Trendex Ball

The "Trendex roof" fell in Monday night (21) in what may well turn out to be the major upset of the new season, involving the Westinghouse-sponsored $11,000,000 "Desilu Playhouse" package. Monday's Desilu film production of "The Case for Doctor Mudd" on CBS was trounced by "The Arthur Murray Party," 24.7 to 18.7, in the competing 10 to 10:30 period.

It's one of those "they said it couldn't be done" stories which undoubtedly cued many a raised eyebrow when the Trendex returns are posted. On the one hand CBS had heralded the Westinghouse deal some months back as "the blockbuster of the season" in terms of program potential and coin involved. And on the other hand the Arthur Murray showcase has been kicking around for seasons without any takers except as a summer replacement entry. NBC had practically written off the time period.

While one Trendex doesn't make a season, NBC thinks it's a harbinger of things to come.

Sponsor Identification Gets To Be More 'n' More a TV Problem

Sponsor identification, according to Trendex, has been declining continuously for the past three years and with the curse currently being put on quiz programs, which ranked second only to sports spectaculars in identification, and with the networks inking one-shot appearances on any and all of their unsponsored shows, it is expected that the identification of advertised products with network programs will be even lower than ever this season.

The recent switch to specials on the part of many national advertisers is attributed to the fact that they are ideal for kicking off a national sales drive with added merchandising coordination plus the fact time is allowed to identify the products to be advertised with the large spec.

With the growing split of audiences due to the hot competition between three networks, national advertisers are paying more attention to making sure the sales messages are not wasted or lost in the program. While it's difficult to pin down exact figures between sponsor identification and sales, tv success stories are all too well known to network backers.

Horace Schwerin, prexy of the research firm that bears his name, feels that the program's mood in-

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$1,000,000 Texaco Billings Salvaged

Even though the Texaco $4,000,000 deal with CBS-TV fell apart on the sponsorship of the network's "Man of the Hour" one-a-month 60-minute series, the network did manage to salvage about $1,000,000 of Texaco billings.

Oil company is picking up the tab on three still undesignated specials and the New Year's Day Cotton Bowl grid classic. Originally it had planned to buy these along with the "Man of the Hour" Nat Hiken-produced series. Something went wrong having to do with the pilot show, on which Ed Sullivan was guest of honor. Some educated guesses around the network: maybe Texaco didn't want to identify itself exclusively with a Mercury salesman when it must cater to drivers of all makes. Just a guess, since CBS isn't talking.

BEECH-NUT, ANACIN BUY INTO 'COLT .45'

ABC-TV has landed two sponsors for its "Colt .45" western skein currently being aired Sundays at 9 p.m. Peppermint division of Beech-Nut Gum, which had initially planned to take a second Dick Clark show, has a near-set deal which would virtually amount to alternate sponsorship of "Colt." Young & Rubicam is repping Beech-Nut.

Anacin, repped by Ted Bates, is also currently huddling with ABC-TV brass. Anacin's deal for the western reruns would amount to a one-third sponsorship.

CBS-TV's 'Jet Age'

CBS-TV's public affairs division is prepping a 60-minute "Jet Age" show.

Network is currently dickering with American Airlines, via Lennen & Newell agency, to bankroll the segment. Web has been talking about a Dec. 12 exposure. This was the date originally earmarked for Mary Martin's special which has since been cancelled.

Busy Days For Soviet Censors; Newsfilm Curbs

Russian relations with American broadcasters appear to be getting worse by the day and the USSR censors are adopting harsher methods in their conduct with the few remaining network representatives in Moscow.

Latest irritant is the Soviet government's restrictions on the export of newsfilm which would drastically affect the content of material shown in this country by tv news and newsreel producers.

William R. McAndrew, veep of NBC News, appealed to the State Dept. "to use its influence to negotiate a lessening of the restrictions." He also pointed out that the new Soviet curb comes smack on top of the Russian govern-

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U. S. TV Experts Set For Moscow Trip But Will CBS Rep Get In?

Six U.S. television experts, five from commercial video ranks, are scheduled to begin a State Department sponsored tour of Russian tv Monday (27). Junketeers, scheduled to collect in Moscow on that day for a three-week guided tour, is part of the cultural exchange agreement made by Russia and the U.S. earlier this year.

Once the executives and one college professor return to the U.S. plans will be made for the possible visit to the U.S. of Russian tv experts.

Three network representatives are slated to participate in the tour, but it is understood that the State Department is not certain whether Russia will permit the entry of Richard O'Brien, the CBS exec. A problem over O'Brien's visa may crop up because of the recent official Russian edict against CBS. The network's Moscow bureau was shuttered after CBS-TV's "Plot to Kill Stalin" was put on.

Along with O'Brien, a general engineering executive at CBS, the State Department tour will be attended by NBC's Jerry Danzig, ABC's Mike Wallace, Screen Gems prexy Ralph Cohn (the only telefilm exec on the list), Westinghouse's Ralph Harmon and Dr. Burton Palu of the U. of Minnesota.

KATZ'S DAYTIME COUP FOR CBS

By GEORGE ROSEN

At a time when practically anything can happen in the daytime television program sweepstakes by virtue of the ABC move-in last week with, on the whole, a solid, well-received block of morning-afternoon entries, the up-and-down-again rivalry between NBC and CBS, with the latter for the moment enjoying its "finest hour," makes for one of the more intriguing stories of the '58-'59 campaign.

Just how successful ABC's "Operation Daybreak" will emerge won't be determined for some time, since the network, moving into an area virtually untapped in past years, is starting from scratch in building up an audience. But meanwhile it's the "eight out of the Top Nielsen 10 and five out of the top five" status of the CBS schedule, in another shift of strength corresponding with the period that Oscar Katz assumed the daytime reins, that's creating a kind of excitement all its own around the Columbia precincts.

The intense two-network rivalry goes back at least two years. Until that time CBS had the daytime play pretty much to itself. Then late in '56 and during the first half of '57 NBC began to build its schedule, whittling down the CBS advantage. For a period roughly from June '57 to Sept. '57 it was nip and tuck and in Oct. of that year NBC wrested control of daytime from Columbia. This continued until February of this year when a whole new nip-and-tuck situation began, sparked by some fresh Katz maneuvers, that continued until June. By July CBS moved back into dominance both on the rating and sales front, and at the moment seems to be operating at alltime peak performance.

If the CBS daytime braintrusting-inging veepee (network's ex-research man) stands in high favor among the 20th floor high echelon today, it's because the "Katzenjammer antics" and strategy have resulted in the sale (as of Oct. 1) of 104 quarter-hours of daytime (compared with 110 last year, but in the face of the $15,000,000 ABC-TV's blockbuster and some stepped up NBC sales competition); an SRO 2:30 to 5 p.m., and the sale of five and a half quarter-hours on the new Jimmy Dean entry.

The Nielsen AA's (average audience) report for the second Sept. period tells the most revealing story of all: an average Top 10 rating of 7.0 compared to 5.8 for NBC, representing a 21% lead, with eight in the Top 10 as payoff; and Nielsen paydirt on the first week of the Jimmy Dean show to the tune of 6.8, as compared to a 4.8 for the last week of the previous entry—"Beat the Clock" representing a 42% increase.

What particularly elates CBS is the nature of the Top 10 shows, for the most part solidly-grounded serials with little reliance on audience participation-giveaway entries NBC's candidates for Nielsen Top 10 honors, "Price Is Right" and "Tic Tac Dough," both venture into program areas under public and official scrutiny.

It Takes More Than Display Ads To Make a Hit Out of a TV Show; Dailies Reap Harvest from Webs

Over the past three or four weeks the "premiere time" display ads in New York, Chicago, Los Angeles dailies and in other key Trendex cities have toted up to perhaps the biggest single source of Sept.-Oct. revenue for many a newspaper throughout the country. The networks (and affiliate stations in the cities involved) have been splurging with unprecedented coin to attract audiences to the new season's premieres. (Newspapers bemoaning the fact that television has been taking away their bread-and-butter have been singularly quiet this past month while tv has been replenishing the coffers of the dailies.)

There's no question that those half-page, quarter-page and even eighth-of-a-page display ads in the tv sections of the dailies have been benefitting the programs in their first time up for the season, Milton Berle, for example, almost blew the lid off the Trendex Index with a phenomenal "comeback" rating. So did a lot of the others, including Jackie Gleason.

But with the premiere out of the way, the boys were on their own—even though they were fortified with some second-week (and even third-week) display ads. Once you get them "into the tent" with that initial blown-up ad, your second-week audience is only as good as your first-week show. This was amply demonstrated with Milton Berle's second-week rating — a drop of six points from his previous high of 32.5. It was same in the case of Gleason, whose five-point drop for his second time out merely reflected a lot of dissatisfaction with his premiere show.

And so on down the line, with literally dozens of shows to prove that once you attract them you gotta deliver to hold them. Those second and third-week ratings are far more indicative of how a show is going. Conversely, take Dinah Shore. First time out she was beaten by "General Electric Theatre" but she delivered such a wham of a show that word-of-

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Shhh

Frank Sinatra will make his first and possibly only tv guest appearance of the season this Friday night (24), appearing in a dramatic role on the premiere segment of "The Thin Man" on NBC-TV.

However, it will probably be the least heralded stint Sinatra's ever done. Under his contract for the appearance, sponsor Colgate and NBC are forbidden from advertising the stint in advance.

$365,699,450 TV Network Gross In 8 Months; Up 11%

Network television grossed $365,699,450 in the first eight months of 1958. This marks an 11.4% increase over the gross take by the three webs in the like 1957 period, but it does not take into account most of the fall sponsorships. In the latter regard, the trade expects a considerable drop-off from the 1957-'58 season.

Nighttime tv went up to $261,247,266, a 13.6% increase from the $230,280,872 of 1957. Daytime was up 6.6%, from $84,213,714 to $89,304,915.

Food and food products remained the category spending the largest amount of gross coin in network video through the month of August. It hit $69,806,396, with toiletries running a $66,204,708 second. Soaps, cleaners and polishes spent $41,205,640, tobaccos $38,408,891 and automotive accounts $35,811,579.

Wm. Zeckendorf Subject Of CBS-TV's 'Celebrity' Pilot; Wkly. Biog Series

Following a recently-laid master plan to enhance the pubaffairs programming and consequently draw prime time advertising, CBS-TV is out peddling a new half-hour film stanza called "Celebrity." A pilot has been completed on real estate giant William Zeckendorf.

"Celebrity," the network reports, "is an experiment in the area of television biography." Stanza, which is aimed at weekly exposure, follows a subject in his daily chores with mobile film cameras, interspersed with commentary about the man's makeup by friends and critics alike. At the tailend of each show, emcee Walter Cronkite interviews the celebrity (who will come from any part of business, industrial, public or show biz life) as to his own feelings regarding the preceeding commentary.

CBS show followed Zeckendorf into his office and lensed the realtor closing a $6,000,000 deal.

Fairy Tales Are Not for Real

The lowly Trendex status of "Swiss Family Robinson" last week in its Sunday 6:30 to 7:30 berth (in the same time period where exactly a year ago a production of "Pinocchio" more than doubled the "Swiss" rating) provides the clincher in the writeoff of the fairy tale as a hot program or sales commodity. Today there is no market for them; advertisers shun them like the plague.

Only the week before "Swiss Family Robinson," NBC-TV put on the latest of the Shirley Temple series, "Hiawatha," bumping Steve Allen for the occasion, and it wound up a poor third on the rating returns. (Sponsors of the series, Breck and Sealtest, are pulling out at the end of their commitment in December).

A few weeks back NBC did a repeat on the filmed "Pied Piper." Its 14.6 Trendex (in contrast to the big audience returns on its initial showing last season) only managed to match a CBS "Adams & Eve" repeat.

Alcoa Near ABC 'Step Beyond' Buy

Alcoa is near to buying the ABC Tuesday 10 to 10:30 p.m. slot in a late season program deal that all three networks sought. Buy is for vidfilmed drama series called "One Step Beyond" and is reportedly an every-week deal to begin this year, although a premiere date was not pinned down.

Plump prospect of a last-minute program buy like this has had all networks bidding, especially in light of the relatively substantial number of holes in present skeds. Alcoa's agency Fuller, Smith & Ross only let the webs know a handful of days ago that they were in the market for additional programming this season. Web and agency are reportedly dickering details now.

"Beyond," produced by Collyer Young, will replace the sustaining "Confession" on ABC-TV.

'INVISIBLE MAN' GETS TUES. SLOT

CBS-TV finally has slotted Official Films' "Invisible Man" for Tuesdays at 8 p.m. It will be a sustainer, with the kickoff date being Nov. 4.

The science fictioner will replace "Keep Talking," now in the 8 p.m. Tuesday time slot. Latter is being considered for Sundays at 10 p.m. should Revlon and Lorillard bump "$64,000 Question."

Jackie Gleason Deplores TV's Lack Of Excitement; 'Ratings Won by Default'

By ABEL GREEN

Jackie Gleason is a performer of no uncertain opinion as regards television now and what the medium—and its reflex actions—may be in the future. As of now he deplores "the lack of excitement in anything in the tv medium today compared to almost any previous year. Take it from the bottom to date, whether it was Milton Berle who was the king as 'Mr. Television,' or the plunging necklines, or the money giveaways and the excitement they generated for a while, or the year or two when one fat comic called Jackie Gleason had a hot flush. But now," he continues, "whatever gets the ratings gets 'em by default, whether it's westerns or what."

It is for that reason that Gleason sees the inevitability of pay-tv and has some definite views that "it'll only come through AT&T, meaning over the telephone lines."

But before he writes off "free" television Gleason believes that education will be the next big excitement in the medium. "It'll come not in the forthright manner of the morning semesters or language courses or local classrooms in emergencies like Little Rock but, for mass consumption, it will first be projected and integrated into a variation of space and pseudo-horror adventure stories, in the guise of science-fiction, and from that will evolve a thirst for real knowledge which only television can bring to the masses into the home.

"I predict that the big cycle towards the end of 'free' tv will be knowledge, and the end of both free and fee-tv, as you call it, will be sports.

Free Vs Fee-TV

"As regards pay-television," Gleason continues, "it'll still be 'free' and have variations of the present system of sponsored television. For example, a sponsor will force the public at point-of-sale to pick up a token which will enable the viewer to see, let's say 'Ben Hur,' on some giant hookup in a week or two hence. That token is in lieu of the quarter or the half-dollar in the home-slot. Through realistic returns on the consumer-level (first you buy the merchandise and then you get the token) an audience can, for the first time, be realistically counted.

"I see a $5,000,000 super-film production getting its money back the first-time-around via tollvision.

"I see the entry-blank-and-the-token system as a big pay-see audience for some gimmick such as 'If after you see our new model automobile you answer such-and-such questions you get a free car.'"

On Critics and Audiences

Gleason is committed to the audience-identification as the best common denominator for fan appeal. He respects the pro cri ics "but I wish some of them," he observes, "would see the type of mail a popular favorite gets—it does not have to mean me—and they'd see their pseudo-sophistica'ed criticism in another light. Only we, who get tons of this kind of mail, know how the average Joe puts himself in place of me, as a 'lost soul,' or when we stumble-bum-

(Continued on page 54)

Ginger's Trendex Very Unsnappy

CBS-TV has been asking itself: What went wrong on the Ginger Rogers special for Pontiac last Wednesday (15)? It's virtually axiomatic in tv today that to bring on an all-star spec (this one also had Ray Bolger and the Ritz Bros.) you can't miss as a Top 10 entry.

But when the Trendex returns were posted the following morning. CBS found that Miss Rogers had been swamped by Ralph Edwards' "This Is Your Life," score reading: 23.4 to 13.6. True, in the last half-hour Miss Rogers climbed to a 19.8 as against 8.3 for ABC's boxing, but her overall hour average of 16.7 won't give her even a look-in when the Top 10 tallies are registered.

Sun Oil's 'Sea Hunt'

Sun Oil Co. becomes the alternate week sponsor of "Sea Hunt" on WCBS-TV Saturday, Nov. 1, replacing Household Finance Corp.

Other alternate week sponsor is Bristol Myers.

Radio-TV News Directors Carry Editorial Torch

Chicago, Oct. 21.

If it proves that this year's parley of the Radio and Television News Directors Assn. has made any difference at all in the future of broadcasting, it will undoubtedly be in the area of the editorial—"the big new idea," as one member put it.

Fact that the subject came up repeatedly, generating such interest that the perennial issue of Canon 35 was demoted to second place, augurs a quickening across the country of the slow-starting trend at stations to opinionize. At least it's a better bet that a majority of stations will find themselves engaged in "depth report" or commentary programming over the coming year than that cameras and mikes will gain blanket admission into the courts before the next RTNDA conclave.

The statistics, as unearthed in a survey conducted by Dick Yoakum (WFIU, Bloomington, Ind.) are already impressive. Yoakum reported that 42% of stations were airing or beaming editorials by this date, nearly a third of them on a regular daily basis. The editorial in most cases, he said, is in the news director's purview, with the blessings of "a cooperative, responsible management that knows what it's getting into." Based on his study, Yoakum estimated that radio and tv "is half-way along the road to editorializing."

What a willingness to express enlightened opinion can do for a station was demonstrated by Ralph Renick, citing his own station (WTVJ, Miami, Fla.), as the example. Renick said ARB ratings have doubled for the time period ever since WTVJ installed a nightly editorial back in September, 1957. He calculated, on the basis of ratings, that the electronic editorial was getting eight times the exposure of the printed ones in the Miami Herald, with a circulation of 300,000.

He pointed out that it is a highly

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Mull Spec for Debbie

Hollywood, Oct. 21.

Debbie Reynolds may star in an hour-long spec on CBS-TV next spring.

Network is negotiating for the Metro pactee to topline the spec, which would be produced by Bob Banner. Dick Lewine, director of special programs for the web, is handling the negotiations for Miss Reynolds. She recently had her Metro pact revised to allow her to do television.

THE HONEY DREAMERS
Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

CBS-TV Shooting Pix O'Seas for 'Playhouse' And Theatrical Release

First of two 90-minute films financed by CBS-TV goes into production next month in Florence, Italy. Film, scripted by Dale Wasserman, will be part of a series the network will insert into "Playhouse 90" and then distribute theatrically overseas.

Interesting angle is that CBS is contemplating post-tv theatrical distribution in the U.S. as well, although a final decision in this regard has not been made. If it is ultimately exhibited theatrically here, it will be the first-network-made series to go a supplemental motion picture theatre route.

Said to be a pet project CBS program boss Hubbell Robinson Jr., production has been to Nicole Milinair who was associated with Sheldon Reynolds in the "Foreign Intrigue" skein. After filming Wasserman's meller about forged Rennaisance art in Florence, Miss Milinair will oversee the second film in the series, which is called "Cities of the Night," in London. Her production partner is Tony Darnborough who did the Somerset Maugham "Trio" and "Quartet" features.

Initial word was an additional four "Cities of the Night" would be produced, but Robinson disclosed that the network's immediate plans call only for the stories lensed in Florence and London. TV-theatrical deal was negotiated by William Morris.

The two films will be dubbed for foreign theatrical use.

NBC's Rodeo Spec

Hollywood, Oct. 21.

Roy Rogers will appear in World Championship Rodeo which NBC will televise from Cow Palace, Frisco, Nov. 9, as first of three specs he'll appear in during the next three months. Cowboy star also is slated to do three more specs next year.

Followups will be as guestar on Dinah Shore special, Nov. 23, and his own Roy Rogers Country and Western Roundup, Jan. 4, from NBC Burbank. On latter, Pat Boone, Jo Stafford, Red Foley and Rex Allen will guest with him.

The Weekend Trendex

Dinah Shore for the second week in a row topped "GE Theatre" on Sunday (19), registering a strong 22.5 against the CBS competition's 18.4, while ABC's "Colt .45" ran third with a 14.0 Ed Sullivan bested Steve Allen with a 15.8 for the 8 to 8:30 period as against 13.1, and a 21.1 vs. 19.2 for the 8:30-9 segment. But "Maverick" triumphed over both Sullivan and Allen in their three-way competitive slotting, the ABC western copping a 23.7 In the 7:30 to 8 period, "Maverick" was way out in front, 27.0, as against Jack Benny's 18.0 and a 5.8 for NBC's "Northwest Passage," which spells trouble for NWP.

As was to be expected, the Fred Astaire special on NBC-TV Friday outclassed the competition, copping a 19.0 in the 9 to 9:30 period as against Phil Silvers' 17.9 and "Man With a Camera's" 13.1 Again at 9:30 Astaire triumphed with a 19.3, with "Schlitz Playhouse" getting a 16.1 and "77 Sunset Strip" trailing with a 14.5. However, highest rating of the night went to ABC's Disney show, which edged Astaire with its 19.7 in the 8:30 to 9 period, when it left Jackie Gleason trailing with a 15.5 and "Ellery Queen" with a 10.2.

Channel Shifts to Invite Probe On 'Influence' as High Court Acts

Washington, Oct. 21.

Two thorny deintermixture cases are on another legal merry-go-round per direction of the U. S. Supreme Court.

Where they will wind up, no one knows, but it could be back in the lap of the Federal Communications Commission.

By a 7 to 2 vote Monday (20), the Supreme Court returned the two cases to the U. S. Court of Appeals here for "appropriate" action in light of Harris Investigating Sub-Committee testimony last spring.

The cases had been appealed by Sangamon Valley Television Corp. and WIRL Television Co.

Sangamon, a Springfield, Ill., Channel 2 applicant, was protesting FCC's deintermixture order shifting the VHF outlet to St. Louis.

WIRL, winner of Channel 8 in Peoria, Ill., was appealing subsequent switch of the channel to the tri-city area of Iowa and Illinois. WIRL got a UHF outlet instead.

WIRL, in its protest, charged that Sen. Robert S. Kerr (D-Okla.) had used "his influence as a U. S. Senator for his own private gain" in getting the Peoria VHF channel removed. Kerr is majority stockholder of West Central Broadcasting Co., which operates UHF station WEEK-TV in Peoria.

The Court of Appeals upheld FCC's orders in denying the protests by Sangamon and WIRL.

Monday's brief order by the Supreme Court noted a Justice Department brief in the Sangamon Valley case which alluded to Harris subcommittee testimony last spring. Justice said the hearings indicated that a St. Louis UHF operator, interested in having a VHF outlet in his city, and applicants for Channel 2 in Springfield, including Sangamon, had talked to FCC members about the switch.

Noting that the testimony came after the rulings by the Court of Appeals the high tribunal vacated the lower court's decisions and ordered them reconsidered.

As a result of disclosures by the House influence probe, the Appeals Court has already sent the Miami Channel 10 and Boston Channel 5 cases back to FCC.

Justices John M. Harlan and Tom C. Clark dissented from the Supreme Court's action, arguing there was no reason for vacating the lower court's decisions for it to consider the House testimony.

NBC Ups Donaldson

Ross Donaldson has been named director of script services for NBC-TV network programs. He'll report to Robert F. Lewine, veep of NBC-TV network programs.

Donaldson was previously manager of program submissions.

NAB Head Flays De Sapio Bid For Free Air Time

Minneapolis, Oct. 21.

Here from Washington for the National Association of Broadcasters' regional conference, Harold E. Fellows, NAB president-board chairman, flayed Carmine DeSapio, New York Tammany Hall leader, for the latter's proposal that major political candidates receive 20 hours of free broadcast time a month.

Fellows also expressed agreement with Edward R. Murrow that radio and television are failing to keep the public adequately informed regarding international and national developments and not defending their interests sufficiently. But he feels progress is being made in that direction.

The NAB president, too, told the regional meeting that broadcasters must make a unified effort to shield their industry against unnecessary controls and expressed the belief that with the improving economy sales of color tv sets, "which have been lagging so disappointingly," will spurt in 1959 and "color tv will come into its own."

Fellows said he feels that nobody has a better right than Murrow to make the latter's criticisms.

Relative to DeSapio's proposal for free time, Fellows declared "there is no reason for us to have to give such free time than there is for newspapers or billboard companies to do so."

Fellows urged a continued united front against hard liquor advertising "which could jeopardize the industry's relations with the public and with Congress."

"Any broadcaster who accepts hard liquor advertising is selling out his birthright for a $20 bill," he declared.

It was pointed out by Fellows that "we have yet to face some of the most intense legislative problems that have confronted this industry." Among them, he said, are pay tv, community antennas, network regulation, restrictions on ownership, advertising controls and music licensing.

"Attempts to control programs is the greatest peril to our industry and, for that matter, to the public," asserted Fellows.

He urged that the broadcasters become acquainted with their Congressmen and Senators to inform them of their industry's problems. He pointed out that radio and tv are "peculiarly vulnerable"

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NBC to Pick Up Tape Tab on Delayed Shows, Pursuing CBS Policy

NBC-TV has apparently decided to do as CBS-TV is doing regarding video tape operation for delayed network shows during daylight saving time periods.

NBC-TV originally informed its affiliates that it would not pick up the tab for this service despite move on the part of CBS-TV to assume such costs.

Announcement of NBC-TV's new move is expected to be made at the affiliates' meeting tomorrow (Thurs.).

Tape costs, however, will be picked up by NBC for 1959. Decision as to what will be done subsequently remains up in the air.

Chi FM'ers Form Assn. for Buildup

Chicago, Oct. 21.

FM interests in the Chi area are meeting this Friday (24) to create an association whose purpose will be to promote new audiences and business for frequency modulation radio. Idea was hatched by Frank Kovas of WKFM, Walt Dennis of WBBM-FM, and Chuck Klein of FM Unlimited. Around 15 station operators are expected to turn out, the almost certain holdouts being the NBC and ABC outlets here, which are not seriously in the FM business.

FM is hot in Chicago, the new business filtering in at a faster rate than ever before in the medium's history. Two airlines made their first FM purchases last week, both of them buying WBBM-FM, the CBS station. Delta purchased the station's "Champagne Hour" on Sundays for 52 weeks, and Northwest Airlines bought 28 five-minute newscasts per week on a full year's contract.

Carson, Pirie, Scott & Co., deluxe Chicago department store, also made its debut in the medium last week with spot buys on WBBM-FM, WFMT and WNIB for the pre-Christmas season.

Chicago area now has 16 FM stations on the air, including those in Oak Park, Hammond (Ind.) and Cicero. Two more will sign on in three or four weeks, and the remaining two channels of the 20

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B'CASTERS IN BLUE BLAZERS

The End of an Era

[DAMM STEPS DOWN]

By GEORGE ROSEN

This is the week when the NBC affiliates are assembled in New York for their annual conclave with the network executives. And perhaps the highlight of the three-day meet is the stepping down of Walter J. Damm, the WTMJ-TV, Milwaukee, factotum, as chairman of the NBC Affiliates Advisory Committee. With it comes the end of an era in broadcasting.

For perhaps more than a score of years Damm was the No. 1 stormy petrel of the broadcasting industry. As the "guardian angel" of the combined affiliate family, he coveted their interests 24 hours a day; whenever he suspected network "transgressions" or felt the affiliates were getting the worst end of a deal, it was the rambunctious Mr. Damm to whom the affiliates turned. They loved him to a man.

About four or five years ago things took a turn. It was about that time that CBS cast envious glances at the Milwaukee Journal-owned WTMJ-TV operated by Damm in the hopes of maneuvering an affiliate switch. Nothing happened—except that, subsequently, Damm not only protected the interests of the NBC affiliates but also began making like a network v.p. in charge of stations relations. Then everybody—on both sides of the fence—started to love him. A lot of the fire had gone out, but his value both to the network and the affiliates seemed on the ascendancy.

Damm is now retiring. Moving into his spot will be Jack Harris, of KPRC-TV, Houston, the vice chairman of the affiliate group. Harris is no slouch either; has taken his cue from Damm in his awareness (1) of station problems; (2) of the network's problems. But nonetheless this week puts the period to one of the more interesting footnotes in broadcasting history.

NBC Press Junketeers on Virtual 24-Hour Musical Chairs Spree

By BOB CHANDLER

Some 80 tv editors flown into New York from all over the country by NBC-TV this week for its second annual press junket are on a virtual 24-hour spree, all for the network, its programs and personality. Web, which has expended some $25,000 to finance the junket (which all told, including trade deals and sponsor-talent expenditures on parties, etc., would come to about $100,000), is getting its biggest press blast of the year out of the shindig, however.

Between luncheons and parties, the network's press department under v.p. Syd Eiges and director Ellis Moore has set up a complex game of musical chairs, under which some 50-odd NBC execs and performers are undergoing the interview treatment at half a dozen locales throughout the city. Web has scheduled four at a time, each an individual and exclusive session for the newsman involved, running a half-hour, after which the newsmen vacate the premises to make way for four more of their colleagues. All told, hundreds of columns have already been filed out of the press setup at the New Yorker.

Moreover, a round of nightly parties and luncheons have been so arranged as to give the fourth

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Leg Men

Choice interview subject of the current annual press junket was NBC Radio's Marlene Dietrich, whom about 70% of the 80 editors from around the country named as the star they most wanted to interview.

What set out to be a routine gathering of four of five editors with Miss Dietrich Monday (20) turned out to be a virtual mob scene, with NBC filling a room at the Hotel Plaza twice over with newsmen who wanted to gab with and gander la Dietrich.

Treyz: 'Who Says Quizzes Are Dead?'

Atlanta, Oct. 21.

Oliver Treyz, president of ABC-TV, commenting on cancellation of tv quiz series "Twenty-One" Thursday (16) predicted "you're going to see more quizzes coming back of a more intellectual nature."

"You can't kill the drives that are behind the appeal of the quizzes," ABC-TV chieftain commented when told that NBC-TV had jettisoned "Twenty-One."

Treyz was in Atlanta to participate in dedication of WLW-A's 1,049-foot tower. (WLW-A is owned and operated by Crosley Broadcasting Corp.. and ABC-TV outlet here).

Treyz is a firm believer in "our master tactic, counter-programming—to schedule a program unlike anything else offered at the same time period." An example: ABC pits "Maverick" vs. Jack Benny; "Northwest Passage," Ed Sullivan and/or Steve Allen. Concept

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'64G' Also Cueing Lorillard Distress; '21' Is Booted Off

P. Lorillard Co., co-sponsor of "$64,000 Question" along with Revlon, is also seeking relief from the fare in the form of either a basic change in the format or wants to get off the "Question" hook completely. The ciggie company held a meeting last Friday (17) with CBS brass and officials from Entertainment Production Inc. and has another slated for today (Wed.).

Revlon made its position known a week ago and surprisingly enough did it without the knowledge of P. Lorillard Co. or the agency for the ciggie firm, Lennen & Newell. The cosmetic firm recently purchased the "Bid 'n' Buy" show off packager Robert Stivers. It was a summer entry that did well rating-

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LARRY PUCK'S NEW TALENT-PROD. SETUP

Larry Puck, vet show biz figure and former general manager of all Arthur Godfrey radio and tv shows, will head up a new talent and production organization, HFH Enterprises, a subsid of Hunn, Fritz & Henkin Production, Inc.

Under Puck's direction, HFH Enterprises will enter the personal management field to represent both performing and production talent and will also package tv, theatrical and industrial shows.

In addition to his new duties, Puck will continue as exec producer with HFH Productions, Inc., which has a wide array of commercial production clients.

COM'L STATIONS' BIG EDUC'N YEN

The romance between the nation's school teachers and commercial broadcasting stations is growing hotter and heavier daily. This is no minor necking affair but a major union between two forces that once refused to dot each other's "i's" and cross each other's "t's."

Unable to do much within their own educational broadcasting boundaries, school administrators, more and more, have been reaching out for guidance and practical help from commercial outlets and the results, according to expert electronic educators, are currently visible in spades on audio-video channels of commercial indies, network-owned outlets and coast to coast chains.

NBC-TV is currently presenting a significant series of educational programs tagged "Continental Classroom." It is an early morning college credit course in atomic age physics with over 300 colleges and universities participating and is supported by some of the biggest foundations in the country. Also,

It's Now Harvideo

Superabundance of college credit programs on the commercial channels these days has led to a super-abundance of appropriate gags.

A Saturday Review columnist, kidding the flurry of educational programs, points out what it will be like in the future: "Rumors persist that Harvard will move to the West Coast. 'Our plans are not yet finalized,' admitted Harvard's prexy at the offices of William Morris Agency. 'Nevertheless I can assure you that we have sufficient film footage in the can to continue the great tradition of Cambridge wherever we are.'"

"What channel did you graduate from?" is another current crack among those "attending" "Sunrise Semester" and "Continental Classroom."

NBC's 13-owned radio and tv outlets are doing a concentrated job for high school students in a series called "Science Calling" with each o&o station working on a local level to promote greater interest in science study.

For Gothamites, the rise-and-shine picture is equally bright. WRCA-TV recently launched "Aqui Se Habla Ingles," ("English Spoken Here") reportedly scoring in the Puerto Rican sections of the city. It is estimated 80% of the Spanish-speaking families in the New York City area own tv sets.

WCBS-TV, pioneer Gotham experimenter in early-morning educational programming, recently expanded its "Sunrise Semester" programming. Tied-in with NYU, it is now giving its viewers lessons in the classics and courses in English, government and math.

Sale of text books, as a result of the tv courses, has jumped to unprecedented heights. Barnes & Noble, NYU Bookshop and other

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Godfrey's Ouch

Bob Hope was so hot on the rating charts last Tuesday (14), coming out of the 9 to 10 p.m. fray with a whopping 29.0, that he not only smothered the competition but left Arthur Godfrey nursing probably the worst Trendex wounds of his nighttime career. Best AG could get was 5.6. Even CBS' Red Skelton fell before the Hope onslaught, his 13.0 Trendex, in fact, winding up even behind ABC's new hit, "Rifleman."

Eddie Fisher also took it on the chin, getting a 14.9 compared to "Sugarfoot's" 24.4 at 8 o'clock, and a 15.8 compared to 23.0 for "Wyatt Earp" for 8:30.

Agencies' Big Yen for Tape With BBDO, L&N Hitting 40% Stride

Videotape, being hailed as the replacement of film, is being used commercially by approximately half of the Madison Ave. agencies with only the union hassle and the accompanying right to show the tape commercials more than once holding up a more extensive use of videotape. All agencies queried by VARIETY were either using it currently or making plans for the future use of tape.

Two of the largest users of videotape are BBDO and Lennen & Newell. BBDO currently tapes approximately 40% of its commercials with 60% of the blurbs being filmed. At Lennen & Newell, the tv commercial department also estimates that about 40% of the sales messages are being taped. Most of the L&N taped commercials are being made for P. Lorillard, makers of Kent, Old Gold and Newport cigarets.

McCann - Erickson's television commercial sector estimates that 15% of the blurbs are currently being taped. On the network side the agency taped the first Bob Hope show for Buick as well as planning to tape some episodes of "Desilu Playhouse."

J. Walter Thompson is not presently taping its blurbs but is using it to some extent on the network level. "The Price is Right," which is supervised by JWT, is on tape. Young & Rubicam has been using tape for about a year but agency execs state the big problem with videotape is that the commercials can be used only once.

At Dancer-Fitzgerald-Sample the agency taped the blurbs on "Gunsmoke" for Liggett & Myers and has been taping most of the commercials for Sterling Drug, one of the larger tv accounts in the house. N. W. Ayer has taken to tape for both Breck and Sealtest. The two programs sponsored by Sealtest are taping their commercials. They are the Shirley Temple series and the plugs on "Bat Masterson." Breck, one of the sponsors of the Temple skeins, tapes its commercials on the program.

Others using tape to some degree are D. P. Brother for Oldsmobile; Norman, Craig & Kummel; Warwick & Legler; Emil Mogul; Ogilvy, Benson & Mather; Parkson; Kenyon & Eckhardt; MacManus, John & Adams; Doyle, Dane Bernbach and Foote, Cone & Belding.

This Could Be 'U'

Joseph Leeming, bachelor, was indeed existing in a poppyland as promotion director of the NBC-UHF outlet in Buffalo . . . that is until the roof suddenly, caved in a few weeks ago and the network folded the operation.

Leeming's sorrow was short-lived. Almost immediately he landed a job with the CBS-UHF outlet in Hartford. Toothbrush in his trunk compartment, Leeming pulled into the Connecticut capital and his new job at WHCT. It was a blissful job, for three days anyhow . . . when, zowie, the roof fell in on him again!

CBS had decided to fold its UHF operation in Hartford. Leeming is available for most anything except (no foolin') any UHF endeavor!

Boston Station Breaks the Ice On Liquor Ads

The self imposed ban on the advertising of hard liquor companies and the broadcasting industry fell by the wayside this week with the disclosure that the Sackel Co., Inc., Boston advertising agency had placed an order for Nuyens cordials and vodka on radio station WCRB, Boston. Nuyens Co. has been running two five-minute newscasts under a 26-week contract.

WCRB kicked off the drive in behalf of Nuyens on Oct. 13 and it is slotted late in the evening on the 11 p.m. and midnight newscasts. Theodore Jones, president of the Boston radio outlet stated that "the station was reaching an adult audience and the campaign for Nuyens did not differ from stations carrying beer and wine advertising or newspapers for that matter."

Sol Sackel, prexy of the agency which bears his name, indicated a strong feeling in favor of the program. "In the time scheduling and in the type of station carrying the broadcasts, we have been careful to keep everything on an adult level. This is a dramatic kickoff method for launching the program and on the basis of our initial response, our recommendations has been borne out with immediate success."

Another radio station, WOMT, Manitowic, Wis., recently stated that as of Nov. 1, when a new rate card is in application, the station will accept all alcoholic beverage advertising.

The advertising industry differs as to whether broadcasters should be allowed to carry liquor messages over the airwaves but within the next month or so the industry answer should be forthcoming. Traditionally the liquor industry adopted a voluntary code that they would not advertise via the broadcast medium and the rule applied to newspapers on Sunday.

ABC-TV MAY REPRISE BING & SINATRA SPEC

Hollywood, Oct. 21.

There may be a reprise of the Bing Crosby-Frank Sinatra spec this season—only on ABC-TV, instead of CBS-TV on which they performed last year.

Both are now under contract to ABC, and the web is negotiating for Sinatra to be Crosby's guest on the latter's second spec of the season in February. While Sinatra is an ABC pactee, it's mainly a matter of seeing whether he will be clear for such a spec due to his many pix commitments.

NBC's $2,300,000 Daytime TV Spurt

NBC-TV's block of programs from 10:30 a.m. to 1 p.m. Monday-through-Friday is now sold out for remainder of the year as result of new and additional daytime biz obtained in past few days. Orders amounting to $2,300000 gross revenue brought about this optimistic picture.

Additional biz came from Procter & Gamble, Lever Bros. and Whitehall Labs and follows recently announced purchase by Pharmaceuticals, Procter & Gamble purchase in "It Could Be You" starting Oct. 30 and continuing through next June. Lever Bros. bought into "Concentration," as did Whitehall Labs.

Also, some $800,000 in gross billings was chalked up at NBC-TV as result of two orders, including big purchase by Alberto-Culver and order from G&C Merrian Co. and additional order from Block Drug Co. for representation on "Today" and "Jack Paar Show."

Alberto-Culver order is for 93 participations on Paar program during first half of 1959. Merriam order, for Webster's dictionary, is for four participations on "Today" during final quarter of this year.

CBS Films, With $4,200,000 New Product Tab, Sets Producer Stable

CBS Films, which has four series being filmed with a production tab of about $4,200,000 and seven pilots in various stages of development, plans to build a stable of producers.

This stable would maintain a flow of product to the web's growing syndication arm. Producers, under the plan, either would come in with their own projects, or be assigned series.

Present situation confronting CBS Films' v.p. and general manager Les Harris is short of chaotic. The web's telefilm subsid has grown tremendously over the past three years, now grossing in the neighborhood of $15,000,000 a year. Harris, besides riding herd on sales, also has been confronted with many production problems. In order to lighten the load, the outfit hopes to build a retinue of producers it can depend on for its production needs.

Another step in the delegation of production responsibility will be the opening by CBS Films of a production office in Hollywood. Right now, the web subsid has four projects alloted to a variety of lots, including Desilu and General Service.

A man is needed on the Coast to keep tabs on the activity there. CBS Films also is toying with the idea of buying its own studio facilities on the Coast. Another alternative is to make one studio alignment, with the current scattered projects serving as a test.

On the "producers stable" project, CBS Films already has a start. Sam Gallu, who did "Navy Log" for CBS, also will do "Border Patrol" as well as another meller pilot. Wilbur Stark and Jerry Layton, now filming "Col. Flack," will do a cops-and-robbers pilot. "The Brothers Branagan"; Jim Faickney, assistant producer on the net's "Air Power," has done the the subsid's "Silent Sabre.

Idea is to have these and other producers available to CBS Films on a non-exclusive basis.

N.Y. Politicos In 50G Tape Talk

Telestudios, equipped with video tape machinery, finds the politicos are ringing its cash register.

To date, billings to both major parties for video taping and kines run upwards of $50,000, with more in the offing.

Major candidates have taped shows ranging from five to 15 minutes for airing in N.Y. Because stations outside the metropolitan area are not equipped for tape, kines have been made for distribution to upstate New York.

Those using the Telestudios facilities include gubernatorial candidates Averell Harriman and Nelson Rockefeller, senatorial contenders Frank Hogan and Kenneth Keating, as well as such politicos as Mrs. Eleanor Roosevelt, former senator Herbert Lehman and Thomas Finletter.

Harriman & Hogan are shooting three other takes today (Wed.) at the new Terminitape Studios.

'MAN IN THE HOUSE' TO ROLL IN N. Y.

"The Man of the House," the Peter Lawford property in which Carl Reiner will star, is set to be filmed in New York, with the pilot to roll Dec. 1, probably at Gold Medal Studios in the Bronx. Lawford is bankrolling the pilot, but won't appear in the series.

Reiner, however, is doubling in brass. He plays the head writer of a comedy show in the series, and he's already written the pilot and 13 other scripts on his own for the show.

Schubert's Global Jaunt

Bernard L. Schubert, prexy of Telestar Films and producer of the projected "Counterspy" series, plans to begin a world-girdling trek next month for location sites.

Pilot, starring Don Megowan and David Harding, has been completed.

Mason's $3,750,000 Libel Suit Vs. NTA

Los Angeles, Oct. 21.

National Telefilm Associates Inc., was accused of being responsible for a letter appearing in the London Daily Express last month which held him up to ridicule and lacking in courage and integrity, in a libel suit asking $3,750,000 damages filed in Superior Court by James Mason last week.

Because of this letter, in Sept. 29, 1958 edition of London sheet, Mason lost out in a deal with NTA to star in a tv series titled "The Third Man," to have been jointly produced with BBC, actor charged.

Named also as defendants were Mort Abrahams, NTA program director; Oliver Unger, prexy, and Bert Kleiner, member of NTA directorate and associated with Beverly Hills investment firm of Cantor, Fitzgerald & Co. Letter, according to complaint, stated that contract in negotiation contained a war clause whereby in the event of an international military situation Mason might leave England, where series was to have been lensed. Actor claims such a clause was never discussed.

Metro-TV's 500G 'Creative' Upbeat; Isaacs Is Pacted

Hollywood, Oct. 21.

Metro-TV has signed vet producer-writer Charles Isaacs as the first of several new production executives to be added in a $500,000 expansion of the programming activities of the Loew's tv subsidiary. The $500,000 was voted Metro-TV by the Loew's board, with the coin earmarked for an expansion of the company's creative and program development staff, as well as for acquisition and development of new properties.

Isaacs, whi'll report to production chief Dick Maibaum ,will function primarily in the program development area, operating at the producer and writer level in whipping up new properties. Charles C. (Bud) Barry, v.p. in charge of the tv subsidiary, is currently dickering with two other production execs to move to the Culver City lot.

While the fund did not specify the number of properties to be developed this year, Barry said the studio would do between five and 10. "We'll do whatever we think looks good," he said. Already in work are four potential series, "Jeopardy," the Andrew Stone suspense package; "Amigo," with Gilbert Roland starring as a San Diego detective; "Father of the Bride," pilot of which is being bankrolled by General Foods; and a televersion of "Gaslight" with James Mason as the projected lead.

Metro is currently repped on the webs with "The Thin Man" and "Northwest Passage."

SCRANTON CORP. MULLS TELEFILM BARTERING

Scranton Corp., which owns Hal Roach Studios, is weighing the possibility of bartering telfilms for time on stations.

Film product which would be used is the Rabco catalog, now completely owned by Roach Studios. Scranton Lace, one of the companies owned by Scranton Corp., most likely would be the company getting the benefit of the bartered spots, under the plans.

Roach Studios bought out ABC Films' 50% interest in Rabco for a reported $500,000. Roach had been partnered with ABC Films' in Rabco, formed four years ago. Properties involved include "Racket Squad," 98 episodes; "Code 3," 39 episodes; and "Passport to Danger," 39.

CBS Exits Madrid Dubbing

Because of the importance of the Latin American market, CBS Films has joined other syndication outfits in switching its dubbing operation from Spain.

CBS Films, which has 18 shows for the Spanish-speaking market, plans to dub its telefilms in San Juan, Havana and Mexico City. Lee Harris, CBS Films topper left for Europe Saturday (18). One of his missions there will be to close down the company's tv dubbing operation in Madrid. He also will visit London, Rome, and West Germany during his two week stay.

UATV Wraps Up 'Hudson's Bay' As Fifth Property

"Hudson's Bay," an outdoor adventure series, starring Barry Nelson, is the fifth property inked by United Artists Television (UATV). Like the other four, UATV has committed to produce the full series, 39 episodes.

The deal for the Barry Nelson starrer was inked with Northstar Pictures, Ltd., the principals of which are producers John Gibbs, Richard Steenberg and Michael Sadlier. Same team of Gibbs-Steenberg-Sadlier will produce the Keenan Wynn starrer, "The Troubleshooters," another series of 39 on the UATV agenda.

UATV prez Herb Golden, explaining the UA subsid's operation with indie producers, said UATV supplies all the financing. In return, UATV gets about 50% of the profits in the series, in perpetuity. Ownership of the series is retained by the indie producers. Profit-sharing begins after UATV recoups production costs. Subsid also retains distribution rights in perpetuity. Golden estimated that the parent company has set aside about $10,000,000 for the launching of its UATV subsid, with a good portion of the $10,000,000 alloted for the five series and other projects in the works.

UATV exec v.p. Bruce Eells said initial episodes of at least two series, "Dennis O'Keefe Show" and "International Airport," should be ready for screenings in mid-December. Also a possibility for mid-December is "Troubleshooters," although the initial segments may not be ready until after the first of the year. "Vikings" won't be ready for screenings until about April, with a fall, '59 tv release slated so that the series doesn't conflict with "The Vikings" theatrical release, also distributed by UA. Initial episodes of "Hudson's Bay" should be ready for showings after Jan. 1.

Eells said UATV plans to get into the syndication field by March 1, with a compliment of 20 to 30 men in the field. Those projects which fail to find a national berth will be fed to the regionals in syndication. UATV, he added, also is in the market for outside telefilm product, in order to build its syndication catalog.

NEW G-K-S COMBO SETS 'FATE' SERIES

The production push of the freshly invigorated Gross-Krasne-Sillerman telefilm outfit is underway.

Michael Sillerman, the new prez of the company, became a partner with Gross-Krasne, after leaving Television Programs of America, where he had been exec v.p. TPA has been acquired by Independent Television Corp. (ITC).

First property to be announced by the new combination for production in Hollywood is an anthology series titled "Fate." Thematic series keyed to quirks of fate over man's destinies will be filmed at GKS California Studios, under the personal supervision of Jack J. Gross, GKS vice chairman.

Overseas, "Glencannon," now being filmed in London, is expected to be completed in early '59. Also in London, "Flying Doctor" went before the cameras Monday (20). "Glencannon" stars Thomas Mitchell, while "Doctor" stars Richard Danning.

GKS' "Trader Horn" series, starring John Turner, is expected to be completed by the spring of '59, for release in the fall of '59.

Ziv on Prowl for New Talent

Hollywood. Oct. 21.

Ziv Television Programs has begun a talent search for fresh faces for supporting roles in its six currently filming series, according to Herb Gordon, Ziv Coast v.p. Five-man casting department has been allocated additional funds, according to Gordon, to scout little theatre groups, school and other amateur theatricals and daytime television shows to come up with new talent.

Gordon feels that casting in some instances has tended to become too mechanical, with the result that many of the same faces keep popping up in supporting roles. Expanded casting setup at the studio, under Benn Jacobson and his associate, Howard Montgomery, will attempt a "creative casting" approach.

Additional monies stem from a meeting last week between Gordon and Ziv prexy John Sinn, which stressed desirability of higher quality production in the increasingly competitive and selective market. Ziv has allocated more coin for scripts, directors and actors in the move toward higher quality, Gordon declared. He stressed that while Ziv has always had the coin available for top writers and directors, much of the desirable talent itself wasn't available. Now, for the first time, top writers and directors are working in the syndicated field and Ziv is out to get them.

As for actors of star calibre, Gordon said they are being won over to syndication after years of reluctance by the "missionary work" of Richard Carlson, Broderick Crawford and Lloyd Bridges, three of Ziv's top stars. "They get a convert every time they wave one of their checks in front of somebody's face," he said.

Limited Range in Which Femme Stars Can Roam in Telepix

Hollywood, Oct. 21.

Of some 60-odd telefilm series currently filming five have femme stars as leads, and of these, four are comedy series and the fifth is an antholcgy with the distaffer as hostess. The nix on pix built around distaffers isn't confined to film shows either, but universally extends through the live and filmed tv spectrum.

One reason, advanced by Herb Gordon, Coast v.p. of Ziv Television—which has never used a series built around a femme star—is that agencies appear to feel that the gals don't have the staying power that men stars possess in television. Gordon points out that several top female stars have made pilots—Claudette Colbert and Barbara Stanwyck, for example—and despite their reputations and appeal have met with cold receptions at the ad agencies.

Besides the agency reaction, Gordon states that properties to showcase the femme stars are difficult to come by. Apart from the question of getting the right vehicle, there has to be at least one other strong element in the property besides the star in order to make it acceptable, and the combination is difficult to find. Ziv doesn't by any means take the position it will never do a femme vehicle, Gordon points out, but so far it's been unable to find the right one.

Actually, those distaffers who have made the tv grade made their successes in the early days of television, when viewers were less selective and the competition somewhat less fierce. He points to the fact that after years of success with her original format, Eve Arden returned last year and fared not so well. Similarly, other

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Harrison, Cooperman As SG Exec-Producers

Screen Gems in the past week has signed on two executive producers, Paul Harrison and Alvin Cooperman. They'll report in Hollywood to Harry Ackerman, veepee in charge of the telefilm company's production.

The two men, company said, will work on the development of programming for the 1959-'60 season.

Harrison directed the new Ann Southern series at Desilu. Cooperman, former executive producer of "Producer's Showcase," has been working for the past year on "Shirley Temple Storybook."

Ziv TV Prepping 10 New Series To Launch 1959-60

Hollywood, Oct. 21.

Ziv Television Programs is developing a minimum of 10 new series for the '59-60 season, an all-time high for the company. While specific properties haven't been nailed down, a minimum of four and possibly five are earmarked for syndication and therefore will represent minimum production of 29 episodes each. Balance will be aimed at the network market.

Studio is currently operating at capacity, with six series filming at the rate of about 300 half-hours per year. Additionally, more production will be underway shortly with production of several episodes in one new series as a possible January starter, and at least one other as the next Ziv syndication entry after the current "Mackenzie's Raiders."

'BOLD VENTURE' AS NEXT ZIV ENTRY

Hollywood, Oct. 21.

Next Ziv syndication entry will be "Bold Venture," with Dane Clark starring, which began shooting yesterday (Mon.) at Ziv studios here. Mort Fine and David Friedkin are producing the series, centering about the adventures of a Caribbean hotelkeeper. Joan Marshall costars.

Fine & Friedkin will alternate on scripting and direction, as well as producing the series, with Fine having written the opening script and Friedkin directing. Ziv is shooting 39 of the shows.

ANNE FRANCIS INTO 'CLAUDIA'

Anne Francis has been cast in the title role for the pilot of "Claudia," which George Burns' McCadden Productions will roll in the next couple of weeks on the Coast, in association with Rose Franken, author of the stories.

Already cast in a key role is Doris Kenyon.

Metro TV Preps 'Silent Classics'

Metro TV may package a "Silent Film Classics" group of about 50 pix for tv distribution.

Metro TV execs in N.Y. this week are screening the company's silent library, consisting of from 700 to 800 pix, in an effort to prune the best. Final decision will be made after the screenings, to be followed up by sounding out station sentiment.

Idea for the package is to supply each "classic" selected with historical notes about the film and its stars. These notes could be utilized for a hosting format by the stations.

Metro's silents include "Big Parade," starring John Gilbert; "Greed," directed by Eric Von Stroheim; Buster Keaton pix, and many starring Greta Garbo, Rudolph Valentino, Lon Chaney, Ramon Navarro, John Barrymore, and other greats of the 20's. Titles include "Laugh, Clown Laugh," "The Four Horsemen," "Flesh in the Devil," "Prisoner of Zenda." "Camille." and "Romeo and Juliet," starring Francis X. Bushman.

VIDPIX ON 'CONFESSION' KICK

It's Better to Marry a Millionaire

Stars in telefilm series find that their work before the cameras is mild compared to hitting the road for a promo push.

Here's a typical day for Barbara Eden, Lori Nelson and Merry Anders, of "How to Marry A Millionaire," as logged by flack Phil Cowan, of National Telefilm Associates. The city was Chicago.

8:30 a.m.: breakfast interview with Chicago Tribune tv critic, John Fink; 9:15 a.m., appearance at the Chicago Food Fair for American Tobacco Co.; 10 a.m., girls travel 60 miles to Zion, Ill., for the opening of a new A&P store; 1 p.m., lunch interview with Nate Gross of the Chicago Daily News; 2 p.m., appearance at WGN-TV to shoot promos for the station; 2:30 p.m., appearance at two local A&P stores; 3:30 p.m., cocktails with American Tobacco officials; 4:30 p.m., more cocktails with Chicago tv critic Terry Turner; 5:45 p.m. "Man on the Street" WGN-TV interview; 6:15 p.m. to 12:30 a.m., stunt having three real life millionaires meet girls at a publicity party, followed by more newspaper interviews and a press photo stint.

So on to Minneapolis, Detroit, N.Y., Hartford, et al. "Girls thriving, Cowan dead," flack notes as final item.

'Gray Ghost' Haunts CBS Films

South Waxes Hot Editorially on Vidpix Skein; Ponder 2d Year Production

Probably no other telefilm series, especially in the syndication field, has kicked so much editorial comment as CBS Films' "Gray Ghost."

Ironically, most of the copious editorial comment has come from the South, the very section of the country which has caused the demise of new production on the Tod Andrews starrer.

CBS Films' nixed fresh production on the Civil War show because some advertisers in the South were said to be worried that the show may stir Dixie feelings at a time when the South is fighting the school integration issue. The North, apparently, has accepted the exploits of Col. Mosby's Raiders without much excitement, even though the series leaves the implications that Federal troops never won a battle.

But, suh, listen to the South.

Harry Ashmore's Little Rock Gazette had this to say: "One of the unforeseen byproducts of the (desegregation issue) has been a decision to cancel new fall schedules for 'The Gray Ghost.' . . . Most of all we are opposed to censorship as such, the notion that because Mosby's Rangers will not be on tv this season, they can be presumed never to have lived or not to live today in the history books . . . It seems unlikely that we have come to pass where sectional shooting could be touched off by a tv show, no matter how stimulating to the old glands and juices."

Radio-tv editor of the Birmingham (Ala.) News, Roger Thames, warned "TV should smarten up. With the coming of the 100th anniversary of those stirring times (Civil War), interest is mounting to a new high."

The Raleigh (N. C.) News and Observer editorialized: "Now on television, to the infinite delight of millions, the heroic ranger proves weekly that one Reb. is better than a regiment of Yankees. The old ratio of one to seven is gone. The South never lost except in 1865."

That's about the representative editorial comment in the South. It's enough to make CBS Films pause and wonder whether it would be wise to get into second-year production.

A&C's Rerun Bonanza

A sales switch story is being penned by the vintage Abbott & Costello pix, distributed by Sterling Television. Outfit finds it actually easier to sell reruns of the comedy team than to open up a market that's never telecast the show.

Same stations are buying it again and again. Roster of renewals include WPIX, N.Y.; CKLW, Detroit; WGR, Buffalo; WTTV, Indianapolis; KTTV, Los Angeles; WGAN, Portland; WNAC, Boston; KARD, Wichita; and WPTA, Ft. Wayne.

GAC Into Telefilm Arena; Eight-Pilot Partnership Deals

GAC-TV is making its first concerted push into telefilm production on a partnership basis. The General Artists subsid has lined up eight pilot films, including one for a 60-minute dramatic skein.

Company has already invested in the pilot scripts and, when necessary, story rights, and it's now in the process of fishing around for partners to handle actual production. Until now, company has chiefly done straight agenting in vidfilm, with the possible exception of one or two series.

Art Weems, prexy of GAC-TV, organized about a year back, has lined up, among other shows, "The Many Loves of Dobie Gillis," based on the Max Shulman comedy novel. Shulman wrote the pilot and will supervise additional scripting. Second show is "Dangerous Dan McGrew," with Kay Starr inked as the femme lead in this video adaptation of the Robert Service poem. Hal Stanley, who produced Van Johnson's "Pied Piper" spec is partnered.

Other series are "Mayday," an original on the exploits of the air transport command written by Harold Gast; "Merrill's Marauders," to be produced by Sam Gallu, whom GAC set for the NBC "Behind Closed Door Series"; "Gideon's Night," the 60-minute series, based on a Scotland Yard mystery tome by English writer J. J. Marric (Columbia Pictures already has a feature film with the same title in the can); a story on loggers by John Demott and James Mandulay called "Timber Cruiser"; "Motel," a situation comedy for which Walt Canter penned the pilot and for which GAC is dickering with Glenda Farrell to star, and "Many of Many Faces," a cloak-and-dagger skein in conjunction with Green-Joy Productions.

4 Star's Pilot On Judy Canova Show

Hollywood, Oct. 21.

Four Star Productions will finance a pilot of a new Judy Canova series tentatively tagged "The Judy Canova Show."

Paul Jones, former Paramount producer, is producer of the series. Charles Stewart and Jack Elinson wrote the pilot script. Early December shooting date is planned for the pilot.

Series will be a comedy, but Miss Canova will not essay her customary broad hillbilly comedics.

SYNDICATION'S 'TELL ALL' SEGS

Everybody's "confessing" on syndicated shows these days.

Telestar Films has "Parole"; Guild Films has "Divorce Court"; Interstate Television has "Divorce Hearing"; Banner Films has "Night Court," with a few more similar properties from other outfits in the offing.

Virtually all of these shows emanate from the Coast, being plucked for national syndication from local Coast stations. Whatever the resistance may be from other sections of the country, all of the above listed entries have found a berth in the N. Y. market. If they do well in N. Y. on the indies (and there's something to crow about in the ratings and/or sponsor satisfaction) situation would give a lift to sales throughout the country.

Their popularity also will be watched by the networks. NBC-TV reportedly is interested in a daytime strip for agony columnist Abigal Van Buren, who syndicates a lovelorn newspaper column under the heading of "Dear Abby."

Webs are no novices to the format, though. ABC-TV, in its new "Operation Daybreak" programming, has "Day In Court." CBS-TV's "Verdict Is Yours" is still going strong.

But with the entire trade on the lookout for what may prove popular, the "tell all" formats, both on the net and syndication levels, will be given a fresh o.o..

Troubles of the heart or with the law characterize the type of programming fare. Some of the entries, such as "Parole" and "Divorce Hearing," are not reenactments, but have real life participants. Others such as "Verdict" and "Divorce Court" have actors participating, with some real life people included.

On the syndication level, influx of "confession" type documentaries comes at a time when the tape situation is warming up. One of the entries, "Divorce Court," originating at KTTV, Los Angeles, is a taped show. KTTV also is responsible for producing the filmed "Parole" series.

Whether on tape or film, these are the type of shows easily produced on the local station level. Both the originating station and syndication outfit feel that these entries are strong enough for circulation throughout the country. Whether they can earn their rating weight, or at best be a marginal pull, remains to be seen. The viewing jury is still out.

Adrian Samish Exiting Metro-TV to Set Up Own Vidpix Production

Hollywood, Oct. 21.

Adrian Samish, who has just finished producing 26 segments of "Northwest Passage" at Metro TV, has asked for and received a release from his contract which runs to Jan. 15, in order to get into indie vidfilm production. Samish checks out of the Culver City lot Nov. 1.

Samish has two series ready for production by his own vidfilmery, both penned by Gerald Drayson Adams. One is tentatively titled "The Corsair," and is a modern adventure series located in Florida, Cuba and the Caribbean, with its main site being Miami. Second series is tentatively called "River Man," is a post-Civil War series about a Mississippi River boat captain and his teenage son. It's an adventure-family type of series.

Samish has been at Metro TV for two years, originally joining it as a director of programs in tv, but later electing to produce the "Northwest Passage" series. He was in indie production in N. Y. before joining Metro, and prior to that was with ad agencies and networks in various exec positions.

Brighter Outlook for Hour, 90-Min. Telepix Entries for Syndication

By MURRAY HOROWITZ

What looked like a major headache only a season ago—the rerun possibilities of hour and 90-minute network shows—has been dissipated.

It was a head-splitter to try to find sufficient time in the syndication route for anything above the traditional 30 - minute format. Hardly anyone, though, looked to the diminishing stockpile of features, the gaping holes in the local stations' logs, if the oldie cinematics would not be replaced.

But now with the last of the libraries being unloaded, the Paramount pix handled by MCA TV, station managers from N. Y. to L. A. are "blue-skying" the possibilities of replacement programming. Some of the tentative proposals carry far-reaching implications for both the tv and motion picture industries.

Westinghouse Broadcasting's Dick Pack, program manager for the o&o's sees the need for "featurettes." Acknowledging there are outstanding union problems, he feels that Hollywood could turn out smaller budgeted motion pictures which would have a run in theatres and then be turned over shortly thereafter for tv distribution. The combination of a theatrical run and tv distribution could make it economically feasible.

Of course, one big stumbling block at this time is the failure of studios and the Hollywood talent guilds to come to an agreement on residual payments on pictures made after the cut-off date of August, '48.

But there could be a lot of pressure built up between now and three years hence, when the features on tv drought should be sorely felt, for effecting a residual payment agreement.

In the meantime, the hour long "Wagon Train," "Perry Mason," "Cimarron City," the taped "Playhouse 90" shows and the taped "Pursuit" could be building up residual values hardly anticipated when the projects were initiated. The nets and the producers of 60-minute and longer shows, whether on film or tape, could be building up vaults. The winners in these vaults, such as Jackie Gleason's "Time of Your Life," on tape, could have a life, as long as the old theatrical release of "Johnny Belinda," starring Lew Ayres and Jane Wyman, now playing the "Movie, U.S.A." tv circuit.

CBS-TV is known to be thinking of syndicating "Playhouse 90" entries. There, too, residual payments must be contended with and a for-

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WJBK-TV's $2,000,000 For Paramount Library

Detroit, Oct. 21.

WJBK-TV agreed to shell out over $2,000,000 for a licensing deal on the Paramount library, distributed by MCA-TV. The licensing period on individual pix runs to Jan. 1, 1959.

Purchase gives the station over 1,400 features in its film library.

Unique Deal Gives WNEW-TV Reruns Of WCBS Features

WCBS-TV bought the first few runs of 35 Columbia and Universal features, and, simultaneously, WNEW-TV signed a contract to take the same pictures for a number of additional New York runs beginning at the end of approximately 18 months. It's the first record of a competing station being able to capture reruns from WCBS before they've exhausted most of their local audience potential, and it was aimed at hypoing a weakening rerun market in N. Y.

Two-ply pact is believed the first time additional runs were sold by a tv film distribbery at the same time that first runs were pacted, and it marks a drastic change, especially for WCBS, from the standard longterm contract. WCBS has been buying longterm pictures in order to gain the time necessary to amortize the high cost over several replays. And heretofore, other N. Y. stations were locked out from any reasonably hot feature properties because of WCBS' higher bidding. Some of the WCBS feature contracts are understood to run for five years, many as much as seven to 10 years.

As a consequence, the New York rerun market is slowly burning out, and, meantime, a logjam was created for the feature distribs. Unless some method was found such as the current deal to quicken the release of reruns to other Gotham outlets, there has been the fear that WCBS' competitors would run completely dry on feature product.

An SG official explained that they were willing to take slightly less than the company usually gets for features, in order to hypo the WNEW feature showings, on the assumption that if the Metropolitan Broadcasting station can up its audience returns for a given program slot, it'll ultimately be in the market for higher priced pix. Deal

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Shirley Temple Series For British Midlands; SG's O'Seas Step-Up

Screen Gems' European office, directly after consolidating its operations with the parent Columbia Pictures' London affiliate, inked a deal with British ABC-TV for 13 hourlong "Shirley Temple's Storybook" films for exposure in the Midlands.

Besides the sale, SG in Europe began French dubbing on "Ivanhoe," series playing in England since early this year, and German dubbing on another 13 "All Star Theatre" and another 13 "Circus Boy" films.

Meantime, company says it is finalizing plans to begin sale and dubbing on the seven new series that SG sold in the U.S. this season. With a dozen shows now in production here, the consolidation with Columbia Pictures Ltd. in London gives the telefilm subsidiary added personnel and facilities to handle expanded foreign sales.

Bardot's 'Balzac' A Hot TV Item

Station film buyers like Brigitte Bardot.

"Please Mr. Balzac," French import dubbed in the U. S. starring the sexy Gallic charmer, is one of the hottest properties in the Flamingo Telefilm catalog. Although the pic cannot be televised uhtil the summer of '59, it's already inked in over 50 markets.

As sales agent for Distributors Corp. of America, Flamingo is leasing 50 features to tv stations, under a delayed telecasting agreement, keyed to the completion of theatrical runs.

Others in the catalog include "The Baby and the Battleship," starring John Mills; "Loser Takes All," starring Rossano Brazzi; "Silken Affair," David Niven; and "Devil's General," Curt Jurgens, These, among others, have been sold in various markets for telecasting in the fall or winter of 1959. In addition, several of Flamingo's most recent acquisitions which have not yet been released theatrically, will be seen on tv in two or three years.

LATE TRENDEX RETURNS--OCT. 8-14, '58--SUNDAY THROUGH SATURDAY, NBC'S NIGHTTIME AUDIENCE 6% GREATER THAN THE SECOND NETWORK; 35% GREATER THAN THE THIRD NETWORK.

• ON NBC 4 OF THE TOP 5 SHOWS; A PLURALITY OF THE TOP 10, OF THE TOP 15, OF THE TOP 25 • TOTAL VIEWING UP PEOPLE WATCHING MORE TV ON MORE SETS THAN EVER. WITH FALL PROGRAM SCHEDULES IN FULL SWING, MORE OF THEM NOW WATCHING NBC

"The President cannot be disturbed!"

On November 9, 1916, Charles Evans Hughes retired believing he was President-elect of the United States. While he slept, late returns re-elected Woodrow Wilson. But early the next morning, a reporter seeking Mr. Hughes was told "the President" could not be disturbed.

"Well," responded the reporter, "when he wakes up, tell him he is no longer President."

In the first week of October 1958, on the basis of early Trendex returns in television's annual Fall audience "election," victory claims were being run up every flagpole on Madison Avenue. They stemmed from Trendex returns on little more than half of the season's new network schedules, and some of the claims would have done a precinct captain proud. (You can prove almost *anything* if you take $^{37}/_{52\,nds}$ or $^{47}/_{65\,ths}$ of a whole.)

Now the latest Trendex reports are in, covering nighttime television for the week of October 8-14. This is the first week in which all three networks reached virtually *full* program strength. It gives the first inkling that the tremendous audience switch which carried NBC into Number One competitive position last season is accelerating this season. By almost any criterion, taking the schedule as a whole, NBC commands audience supremacy.

Of course, this election will keep right on going all season, and it's far too soon for anyone to hoist a final victory flag. But it's not too soon for us to join Trendex in spotting a landslide victory for all television, and to congratulate our competitors for helping to win it. Thanks to the fresh excitement generated by the new Fall schedules on all networks, more Americans are spending more time watching more television than ever before.

NBC TELEVISION NETWORK

OPEN END
With David Susskind; Fanny Hurst, Gypsy Rose Lee, Jo Mielziner, June Havoc, William Shatner, France Nuyen, Denise Darcel, Jim Moran, David Merrick, others
Producer: Jose Vega
Director: Don Luftig
Tues., 11 p.m.
WNTA-TV, Newark

Next time he has a chance to take his tv program, "Open End," to a post-mortem theatre party, David Susskind had better think twice. Except for maybe 15 minutes of upbeat tv, which might have been stretched into perhaps three times that much under less distracting and less restrictive circumstances, the show ran aground on a lot of repetitive and effete show biz talk.

"Open End" was initiated on WNTA-TV on Tuesday (14), the same night "The World of Suzie Wong" premiered on Broadway. Actually, it was the occasion of a triple premiere, since it launched tv-theatrical-motion picture producer Susskind on a sideline career as video interviewer. Since the articulate Susskind had gained an industry reputation as a controversial figure, onlookers were naturally led to expect controversy. But he eschewed tough talk and bogged down at once in a series of interviews with persons who, in the main, had nothing more substantial to offer than curtness or the common bond of nervous expectancy (drama reviews were due) and mutual admiration. It went on this way for about 45 minutes, and then Susskind struck upon William Shatner, who, though co-starred in "Suzie," was more interested in talking about things beyond the prescribed sphere, and with that Susskind for the first time warmed to his job. It was a neat 10 or 15 minutes with Shatner. By that time, Susskind had put his sense of humor to work, and began gently to needle the next guest, Denise Darcel, and affably joust with flack Jim Moran. However, the joyful touch disappeared when David Merrick, "Suzie's" producer appeared, and for some reason the tv program returned to the earlier lustreless level.

A basic tactical error seems to be behind the poor initial showing of "Open End," which was the collaborative inspiration of Susskind and Ted Cott, WNTA bossman. They shunned more substantial topics, which Susskind proved he could handle those nights he substituted on WMCA radio for veteran interviewer Barry Gray, and favored an opportunity to capitalize on the glitter of an opening night bash. Not only did this expose Susskind to an overly generous amount of "everybody-is-great" blah, but when the party turned into a wake for "Wong," Susskind (he learned too late) had put himself right in the middle of an embarassing mix-up. As the early Atkinson review came in by phone from scouts apparently stationed at the N.Y. Times, Susskind tried to summarize the critique. It was a terrible spot to be in when he realized it was a pan, and it was even worse for the members of the "Suzie" company who happened to be on camera as this and later reviews were repeated.

In the blueprint stage, "Open End" was supplied by Susskind and Cott with kind of a built-in critical faculty: When the show is going slowly, then Susskind has the right to end it as soon as he likes; when it's going well, he can stretch it the night through (since "Open End" is the last scheduled WNTA program of the night. But unfortunately they decided to wait for the a.m. journalistic judgements.

A bright and personable guy like Susskind, with a bagful of interesting things to say, should give himself a better opportunity to say them. *Art.*

JOHNNY AND JENNY MILLER SHOW
Producer: Ross Roach
Director: William Hare
30 Mins., Tues. 9:30 p.m.
QUALITY HILL TOWERS
KMBC-TV, Kansas City

Television is very handy for demonstrating dance steps, and Johnny and Jenny Miller are doing it weekly with a great deal of success on KMBC-TV. Operators of a dance studio here, they are a handsome young couple aptly suited for demonstrating and teaching others. They also have a nightly floor show at the Empire Room in the midtown County Club Plaza, and between their studio work and doubling on tv they have a full schedule.

Format has them illustrating a step or two on each show, then doing a regular ballroom dance further using the step, while a

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Tele Follow-Up Comment

Playhouse 90

"The Long March" was an interesting "Playhouse 90" from the intellectual and technical standpoints. But it fell short of the mark as a drama on several counts, the principal ones being a fuzzy characterization in the key role by Jack Carson and a failure to build the kind of climactic impact that the story requires.

As an intellectual premise, the Roger O. Hirson adaptation of William Styron's story was provocative. It dealt with the rebellion against the special kind of conformity that characterizes the military and particularly the Marine Corps. Carson, as a reservist captain called up for the Korean war, is a decent sympathetic type who can't bring himself to act as a spit-and-polish martinet, and he finally rebels against the by-the-book rigidity of the corps, personified by a toughminded battalion commander, Sterling Hayden.

The rebellion is centered about a forced march which Hayden orders for the end of a two-day field problem. Carson, after arguing futilely against the 36-mile march and its climactic scaling of the ridge, finally does a turnabout flip and vows he and his company will finish it to a man. When Hayden finally rules against scaling the ridge because of the danger landslides, Carson has become so fanatical about it that he goes ahead on his own, causing the death of one of his men and a subsequent court-martial for himself.

Production was technically interesting because it combined live production, a little film and a lot of pre-taping done on location—probably the first dramatic location taping ever done for a network show. To a great extent, the location work was unsatisfactory and explains the inability of director Delbert Mann to build to that strong climax. Pictures of the hardships of the march were suggestive rather than forceful in portraying the grueling horror of the march, and the 13-hour period was flashed through too quickly to properly develop the change in Carson from rebel to hysterical fanatic. The buildup was just too sketchy to justify the change in character, and the outdoor reelage impressionistic rather than detailed, which didn't help the impact either.

Carson's performance was in some respects a puzzling one. His rendition of the good-guy officer was fine, but he didn't quite bring the breakup off convincingly. Perhaps it was largely due to the script, with the too-quick transition. Perhaps also to the effect of a pair of sub-plots woven through the story, particularly the relationship between him and his French wife, a model who plainly doesn't give a darn about him. In stacking the cards too carefully, the script made too much of a case, and the conviction was lacking.

But Carson worked hard at his role, and in its physical aspects, at least, turning in a whale of a job. It was in the key scenes, however, that either he or the script or the direction missed. Hayden gave one of his tough, purposeful portrayals as the martinet; Rod Taylor was forceful as Carson's exec officer, torn between his play-it-by-the-rules personality and his admiration of Carson; Mona Freeman was good in a somewhat irrelevant role as Taylor's girlfriend; Jacqueline Beer carried off the role of Carson's wife nicely. James Congden as the private who gets killed was good, as were Shirley Knight, Jason Wingreen, Harvey Stevens and Fletcher Allen in minor roles.

With the proper care and time that filming allows, "The Long March" might have made a good motion picture—in fact, producer Fred Coe borrowed a screen treatment that Robert Alan Aurthur had prepared for United Artists. But within the limitation and confines of the live production, and with too much time allotted the minor subplots and not enough the grueling climax, "The Long March" didn't quite come off as a tv'er. *Chan*

Encounter

"The Flower in the Rock" was the rather obscure title of this Canadian Broadcasting Corp. show in the "Encounter" series, fed to ABC-TV "live" from Toronto. Well acted, it had about it an unreal air that spoiled the required illusion and robbed it of emotional impact.

Best thing about it was Frances Hyland, a very attractive actress who managed to convey a feeling of her trials and tribulations without going overboard on the maudlin side. The Joseph Schull script told about a stern British industrialist who sent his fun-loving son and daughter-in-law to farm in Canada. Son turned into a drunkard plotting revenge on the father, being rude to the neighbors and getting to hate his wife.

Being told in flashback, story had the son — played by Joseph Shaw—murdered by the wife, with her friend Douglas Rain, taking the rap until, in the end, he was told Miss Hyland had died and admitted the murder.

Show overplayed, which was largely due to overemphasis in the script. Miss Hyland, who has an expressive face, was touching in the role of the tortured and long-suffering wife. Ivor Barry played the stern industrialist-father, opposed to his son's marriage and contemptuous of his weakness. Douglas Rain, looking very much like a young John Mills, portrayed Miss Hyland's friend, the implication being he fell in love with her. William Needles was okay as the local constable.

Paul Almond produced the show and directed it without much imagination or real sense for suspense. The Schull script was too concerned with establishing its characters to maintain dramatic unity. *Hift.*

Perry Como Show

This show failed to use two of its guest stars, Gretchen Wyler and Ralph Bellamy, to maximum advantage on last Saturday night's (18) NBC-TV stanza. Bellamy did a one-minute bit from his "Sunrise at Campobello" legiter after being used as a shill through the first half of the show to introduce the other guests. Some of the byplay between Como and Bellamy, while the latter was making up, was on the cute side and was not in tune with the F.D.R. personality Bellamy was to play. Miss Wyler was completely wasted in a "Sleeping Beauty" ballet parody.

As a straight song session, however, this show remains tops. Como is still plugging both sides of his latest RCA Victor disk release, "Mandolins In The Moonlight" and "Love Makes The World Go Round," both nifty songs which he delivered among others in standout style with an assist from the Ray Charles chorus. Eydie Gorme also scored big with her rousing "Johnny One-Note" number after ballading "Hello, Young Lovers." For the younger set, Robin Luke, a current jukebox fave from Hawaii, did his "Suzie Darling" hit in pleasing style. The final quarter-hour was a showcase for songwriter Jule Styne's catalog. A medley of a dozen or so of his songs were delivered by Como and guests in a brightly produced routine.

Plugs for the various sponsors, including RCA Whirlpool, Kleenex and Chemstrand, were liberally scattered throughout. *Herm.*

Eddie Fisher

Almost everything that runs on wheels was given a melodic spin on last Tuesday night's Eddie Fisher Burbank gambol to roll up the whole ball of wax. As a peg to keep the story line moving it served its purpose but the skein snapped too often for a smooth runoff. Only Fisher's singing and the comicalities of Red Buttons rose above the imaginative lack in staging and the dearth of material to enliven the laugh line.

The show's pace at times sped so fast as to border on production bedlam. At the finish it became a complete shambles when Jerry Lewis broke up Fisher and everyone else by his physical contortions that even had him rolling on the floor. Fisher tried to salvage something out of the close-off but Lewis was not to be denied the red-lighted camera. Confusion was so rampant that Fisher had trouble reading the cue cards and those who put the show together can blame Lewis for being denied their credits in the closing crawl. Professional courtesy to the star of the show went out the window. The audience screamed at Lewis' break-up antics to the total disregard of Fisher, who seemed annoyed at such unsporting intrusion.

It was perhaps one of the noisiest shows of the young season, considerably abetted by guestar Betty Hutton, who was raucously vocal and too intimately attentive to Fisher. The smooching and break-ups were overdone. Through it all Fisher tried to keep the show on keel but made port only after a rough voyage. He bore down on his songs and made them a musical delight but it wasn't enough to balance off the other disturbing factors. Buttons didn't have much to do in the German U-boat bit and it foundered because of over-length.

The writers took the easy way out on the young comic, fighting for a comeback, and revived his "ho ho, hee hee" hopping around. His dialect impressions touched off the show's best laughs but this was a studio audience that even applauded the commercials. With the right kind of material, Buttons could get back in the electronic running.

If the show didn't stand off the competition of westerns the fault can't be laid to Fisher. Producer George Englund, directors Englund and Grey Lockwood and writers Ken Englund and Bobby O'Brien didn't whip up much of a show. They should have pulled the camera away from Lewis and focus on Fisher to save the show from complete collapse. Production was shoddy and uninspired. *Helm.*

Ed Sullivan Show

Ed Sullivan's demonstration on behalf of Kodak failed to get off the ground despite the general wealth of talent involved. The samplings provided by most of the acts weren't sufficient to ingratiate, there was a spot or two of which the less said about the better.

The major development on this show was by magico Marvin Roy who manipulated lighted electric bulbs with entertaining and mystifying results. He's a new factor on the tele circuits and this demonstration should open many new avenues of employment to him.

Tony Martin also got a full inning and therefore came off better than most turns with two tunes and a clary interlude. Another big factor was Jack E. Leonard whose remarks on various and sundry subjects didn't hit all the time, but there were some lines that left the customers reeling.

A moment of charm and nostalgia was by Benny Fields & Blossom Seeley, in their one number, "Rosie" with some handsome production in back of them. Also in the man and wife category Xavier Cugat & Abbe Lane did okay in the song and batoning field. There were some sundry items such as Leonard & Leonard, Negro tapsters who opened okay and Bennett & Patterson who did a highly unfunny bit. Dolores Vargas & Batista passed muster in a brief flamenco bit with the male providing guitar accomps. Roger Williams in his two spots at the piano didn't have his usual zing.

A very unnecessary bit was the showing of a sequence from "Roots of Heaven." There wasn't time for the full presentation and that which was shown didn't make sense. *Jose.*

RATE THE RECORDS
With Bob Brown, guests
60 Mins., Sat.; 6 p.m.
WNTA-TV, Newark

This show is for the teenagers. For those in the studio audience it's a combination discussion and dance session. The kids make with the footwork while records are being played and also comment on various turntable offerings which are in the current pop groove.

A guest panel is also on hand to discuss the merits of various recordings. On last Saturday's (18) show, the panel comprised singers Tommy Edwards and Lou Monte, who shared the rating spot with a different teenager for each of the records to be judged.

The juves appeared to enjoy themselves and the plug value for the various disks spotted is tremendous. Also, the guest artists get the full promotion treatment, including the spotlighting of their own recordings.

Besides voicing their opinion on certain platters, the youngsters are also given an opportunity to ask questions of the guesters. The rating gimmick, incidentally, ties in with the system used by a trade publication in its evaluation of records.

Edwards and Monte handled themselves well, while Bob Brown emceed pleasantly. *Jess.*

Rexall Dickering NBC Frances Langford Spec

Rexall, via BBD&O, is negotiating for a one-hour filmed special featuring Frances Langford and flock of other performers over NBC-TV sometime next April.

If deal jells, there'll be options on other Langford productions made by Charles Wick. Initial production also has Bob Hope, Hugh O'Brien, Julie London, Edgar Bergen and Charlie McCarthy, and George Sanders.

THE UNCLE AL SHOW
With Al Lewis, Wanda Lewis, Janet Greene, Larry Smith
Producer: Al Lewis
Director: Mike Tangi
Writer: Al Lewis
60 Mins.; Sat., 11 a.m.
PARTICIPATING
ABC-TV, from Cincinnati

Al Lewis, the "Uncle Al" of this three-ring moppet show, sure has a busy time of it. So does everyone else on the hour-long outing, including the small fry who are on camera for the entire length of the program.

What the show appears to be lacking is some focus, some pauses to catch your breath and experience what's going on. But youngsters, from the ages of two to seven for whom the show is aimed, may feel differently. They have inexhaustible energy and sometimes care little about rhyme and reason.

Net is picking up the outing from WCPO-TV, Cincinnati, where it appears to be a local regular. On Saturday's (18) episode, Uncle Al, sporting a snappy strawhat and playing the accordion, sang many moppet songs, led the on stage kids in some dancing and shennanigans. He was assisted by Wanda Lewis, as Captain Windy, and Janet Greene, as Cinderella. Both made nice contributions. Larry Smith worked the wide assortment of puppets.

The kids at the on-stage party made fetching pictures, as they danced, sang and carried on. It should have warmed them up for that afternoon nap. They must have had a tiring hour. *Horo.*

FOR THE PEOPLE
With Leon Pearson
Producer: Ben Hudelson
Director: Dan Peters
30 Mins.; Sun., 11:30 a.m.
WRCA-TV, from New York

The half-million aliens in the Gotham area are the potential viewers of this new and important public service series of 10 programs on American history. Undoubtedly a potential American citizen, determined to get his citizenship papers, could learn from watching "For the People" but the going would indeed be rugged.

Leon Pearson is the narrator of the program but thus far his visual aids and the tenor of his remarks have certainly not been geared to the comprehension level of many applicants for citizenship. "For the People," as caught on the preem show, appears to be pitched on too high a language level. The basic facts of American history, in this instance, should be reduced to more elementary story telling and in a vocabulary capable of understanding among the less literate seeking aid toward naturalization.

What Pearson had to say about the American colonies, the Boston Tea Party, the origins of the Declaration of Independence, Samuel Adams, Paul Revere, Tom Paine, Abraham Lincoln, et al, was important but it was couched too loftily.

If Pearson will come down in his sentence structure, "For the People" will undoubtedly reach far more citizens-to-be. *Rans.*

YOUNG AUDIENCES
With The Contemporary Brass Quintet; David Randolph, host
Director: Anthony Farrar
60 Mins., Sun., 4 p.m.
WCBS-TV, N. Y.

First of six concerts designed to create an interest in good music on the part of school children began Sunday afternoon (19) via WCBS-TV, N. Y., and the hour-long production can be termed a resounding success on the basis of the studio audience's reaction. Comprising fifth and sixth graders, the studio guests beat time with the music, asked questions and showed a genuine interest in what makes the Contemporary Brass Quintet tick.

All six concerts are being produced by Young Audiences Inc., a non-profit organization dedicated to bringing youngsters into contact with good music, played by professional musicians. Kickoff program had members of the Quintet explaining use and operation of their respective brass instruments. "They're not hard to play at all," declared tuba player Herbert Wechselblatt, "as long as you enjoy it." On the whole it was an informative, lively session. Next week string instruments will be explained.

Concert series is being presented jointly by WCBS-TV and Young Audiences Inc. in association with the New York City Board of Education. At show's windup host David Randolph made a polite pitch for public contributions to help YAI continue its cultural program. *Gilb.*

LITTLE WOMEN
With Jeannie Carson, Margaret O'Brien, Florence Henderson, Zina Bethune, Rise Stevens, Bill Hayes, Joel Grey, Roland Winters, others
Exec Producer: David Susskind
Producer: Albert Selden
Music: Richard Adler
Writer: Wilson Lehr (from the novel by Louisa May Alcott)
Director: William Corrigan
Choreographer: John Butler
60 Mins., Thurs. (16), 8:30 p.m.
SHEAFFER PEN CO.
CBS-TV, from New York
(BBD&O)

David Susskind's teleproduction of "Little Women" was sugar and spice and many things nice but paradoxically bland for all of it.

Trimmed as it was for the hour's length, and garnished besides with eight songs from Richard Adler's fruitful cupboard (not to count the reprises), Louisa May Alcott's eye-watering evergreen for youngsters emerged on the picture tube as a fluffy petit fours for dainty palates, with not much to sink the choppers into. That must have been as true for children as it was for adults.

It did not matter, towards the end of the play, that young Beth did not die as Miss Alcott had committed her to in the book's most memorable scene. Even by this time there was no audience involvement with the character—no reflection on Margaret O'Brien, who did her tearful best—anymore than there was incisive delineation of her sisters, with the possible exception of Jo. In this case it clearly reflected on the talents of Jeannie Carson, who made herself dear by dint of spirit and showman's projection. She was a delight to watch, her incandescent personality enlivening every one of her scenes.

But to the basic problem, it was simply that the show sought to accomplish too much in a relatively small confine of time and, as an ironic result, accomplished hardly anything of consequence. In its haste to tell the story and to pace comfortable lead-ins to the songs, the script left the characters to fend for themselves; and before the show had progressed very far, the viewer found himself with nothing or no one to be concerned over.

Similarly, William Corrigan's effort at clean direction resulted in static blocking that gave the production the flavor (or lack of it) of something sterile.

Nor did Adler's straightlaced songs catch fire for their general tunelessness, although his lyrics often had charm. Only the ballad "Love I Mean" came off as a candidate for the pops, and "Dance, Why Not?" lent itself to a euphoric production number choreographed by John Butler.

Because of the brevity of scenes, much good talent was called on to make only token contributions. Opera star Rise Stevens handled her dramatic bits capably, but she had a single lackluster number that could have been handled as effectively by countless performers of lesser gift. Florence Henderson and Zina Bethune were all right in flimsy parts that made scarce demands, and Bill Hayes was properly wooden in a part that called for woodeness. Joel Grey had a pleasant flash or two, as did Roland Winters and the Sheaffer commercial. *Les.*

CROSS-CANADA HIT PARADE
With Wally Koster, Joyce Hahn, Phyllis Marshall, Gino Silvi Singers, Bert Niosi Orch; Guestars, Kirby Stone Four; Paul Anka
Producer-Director: Stan Harris
Writers: Ray Jessel, Ron Krans
30 Mins.; Mon., 8:30 p.m.
PHILISHAVE
CBC-TV, from Toronto
(Erwin-Wasey)

Introducing a theatre-in-the-round technique with an audience of over 400, this obviating costly sets, Stan Harris, producer-director of "Cross-Canada Hit Parade," has given the program an entirely new format which should cut down production costs while not militating against the fast-moving show's success. With the series now in its fourth season, Harris plans to alternate stars of records and stars of albums, plus such regulars of the past as Wally Koster, Joyce Hahn, Phyllis Marshall and the Bert Niosi band. Harris is also in for 39 weeks over 40 coast-to-coast stations of the Canadian Broadcasting Corp., plus a new sponsor.

On new production format, the producer has injected needed speed into his "Trans-Canada Hit Parade." This has Wally Koster in as emcee replacing Austin Willis (who is in a London play), with Koster into a wham opening in the teeoff of "Volare" and then into The Kirby Stone Four (boys in dinner jackets) for their album medley of "Baubles and Bangles" in swing style. With neat backgrounding of Bert Niosi's big band, singing quartet come back for "Zing Go the Strings of My Heart," again in bouncy style.

"Tea for Two," in cha-cha style, had the Bert Niosi orch back for a hot session, plus his four-trumpet section for stepout work, with Niosi on for a clarinet solo that had the audience enthusiastic. Phyllis Marshall had one number, "The Days the Rains Came," which she sang in dramatic ballad style; with Joyce Hahn (in a new soft hair-do as different from her former bangs of last season) on for a swift "Hula Hoop Song" with four youngsters doing a background of swirling hoops and body contortions.

Guestars were Tommy Edwards for his "Many a Time" and "It's All in the Game," plus Paul Anka for his "Diane" and "You are My Destiny," both having the background of the Gino Silvi Singers and the Bert Niosi band. It was a rousing teeoff, with all artists in good voice. *MoStay.*

BOB HOPE BUICK SHOW
With Joan Crawford, Fernandel, Marion Ryan, Bernard Bros., Robert Strauss, Hillary Brook, others; Les Brown orch
Producer: Jack Hope
Directors: Bill Ward, Jerry Hopper
Writers: Bill Larkin, Mort Lachman, Lester White, John Rapp
60 Mins., Tues. (14), 9 p.m.
BUICK
NBC-TV, from Hollywood
(McCann-Erickson)

After a temporary digression in the form of last month's "Roberta," Bob Hope was back in clicko form in his second NBC-TV Buick special of the season.

This hour was a study in contrasts; Hope's opening monolog was as topical, fresh and up-to-date as today's headlines, while the sketches that followed with Joan Crawford and Fernandel were as old-hat as the Orpheum circuit. But such is the nature of Hope's having-a-ball delivery of even the most ancient routine that it emerged as great fun all the way down the line.

Taking it from the top, Hope's unusually long—about 12 minutes — opening monolog touched on everything from the moon rocket to Ike's golf and the current election campaign, and his irreverence was matched by the accuracy of his barbs. As one of the few comics who are willing to be topical—or can get away with it — Hope achieves a sort of elder-statesman-of-comedy status—they just don't make 'em like that anymore.

Then followed Miss Crawford's sketch, unfortunately marred by picture trouble — at least on the western feed—a good half of the way. (By this time, one would think NBC would have a stand-by tape on hand for just such an emergency.) Hope's writing staff used a pair of old gags, the gimmick that after 12 years, the marriage between Hope and Miss Crawford isn't legal, and the use of the tv repairman (remember when it was the Hoover vacuum salesman?) as the unwitting foil for the make-him-jealous bit.

Hope and Miss Crawford made the turn fun all the way through, with Robert Strauss also clicking as the repairman. Miss Crawford was obviously at ease in the pre-taped session, and generated the kind of good-humored s.a. that registered strongly. In the show's other major sketch, it was Hope and Fernandel in the "tourist and the waiter" bit, which Hope unblushingly identified as a standard. His lack of pretention, incidentally, about his material in itself gives the routines a lift. Here again, it was old hat, but the irrepressible Hope's clowning and the fine pantomimic hand of Fernandel gave it a fine fun flavor.

Bernard Bros. were on for a solid record panto, than worked into the time-honored panto bit wherein one of them, operating behind Hope's back, identifies his hair, teeth and eyes as false. Hope made the perfect straightman, and the Bernards gave the turn a wonderfully funny whirl. Marion Ryan, the British chirp, turned in a good version of her "Love Me" disk, and Hope and Fernandel exploited the language barrier with a takeoff on a couple of bilingual tunes.

Writing team of Bill Larkin, Mort Lachman, Lester White and John Rapp supplied Hope & Co. with plenty of good material, while Bill Ward's direction kept a zingy pace. Jerry Hopper directed Miss Crawford's sketch equally well. One technical point; in pre-taping segments of the show separately, lighting levels of the different tapes didn't match, and the transitions were somewhat uncomfortable. *Chan*

JERRY LEWIS SHOW
With Helen Traubel, Wiere Bros.
Producer: Ernest D. Glucksman
Director: Jack Shea
Writers: Mel Brooks, Danny Simon, Harry Crane, Lewis
Musical Director: Walter Scharf
Choreographer: Nick Castle
60 Mins., Sat. (18) 9 p.m.
TIMEX
NBC-TV, from Hollywood (color)
(Peck)

Jerry Lewis got off to a good start in his first special of the season but lost his way before the program was more than 10 minutes old. His next special is due Dec. 10 and if he can keep up the calibre of the first two bits he ought to have a knockout. Total effect of the opener, however, was a missout.

Show opened briskly with a slick hoofing routine parodying the June Taylor styling on the Jackie Gleason show. With Patti Thomas leading the way with missteps and shaky legs, routine brought in a strong round of yocks. Then came Lewis in the gem of vignette in which he plays a sad sack against whom the elements have a private grudge. When it rains, it rains on no one but him. And the tag in which he finds a sad sackess in a film house, whom the rain has chosen, too, was a socko clincher. It played perfectly even with the technical hazards.

Rest of the show, though, was routine variety fare. Helen Traubel was less than inspiring in her rundown of "I Believe" and was a little silly in her duet with Lewis on "Black Magic," miming Louis Prima and Keely Smith, but it had its moments. The Wiere Bros., too, didn't quite come off in their brief fiddling affair. Lewis had the makings of a good idea in a choreographic attempt to satirize tv commercials but it went on too long and his audience participation stint never got to mean anything. Walter Scharf's musical backing was neat as was Nick Castle's choreo efforts.

Milton Berle returned Jerry Lewis' visit to his show the previous Wednesday by coming on to give Lewis a statuette kudo from fan mag. That award bit is a tv habit that should be done away with pronto. It's not interesting or entertaining and only serves to plug the mag. *Gros.*

ALLISON'S WONDERLAND
With Joe Allison, emcee; Ginny Jackson, Bill Ewing, Johnny Duffy, others
Producer-director: Don Whitman
60 Mins., Mon.-thru-Fri., 7:30 a.m.
KABC-TV, from Hollywood

The old plugola managed to reduce "Allison's Wonderland" to a poor substitute for slumberland in its first early morning outing on KABC-TV. The 7:30 a.m. kickoff hour didn't deter that hardy breed of wolves seeking a free plug from showing up to turn this basically acceptable idea of a show into a tedious session of reciprocal backslapping. In between all the dull accolades that were exchanged, enough business of a somewhat entertaining nature transpired to justify enlivening the picture tube for those few who spurn radio's traditional function as a breakfast table medium.

Host Joe Allison is a gracious emcee who can maneuver a pencil across a drawing board and take a turn at vocalizing with equal relish. Other regulars are Ginny Jackson, a fresh and wholesome girl-Monday-thru-Friday who also sings; newsman Bill Ewing; and Johnny Duffy and his instrumental trio, to provide the sharps and flats when needed. On hand to launch the show were the venerable Clark Sisters, Margie Rayburn and Sonny James, all of whom listened to their records, then engaged in very uninspired chatter with Allison. A brief fashion show, vocals by Allison and Miss Jackson, and time and weather information rounded out the proceeding. It all amounts to a routine and unpretentious hour, the most admirable facet of which is the ability of those involved to appear bright and willing at a time when most entertainers are sleeping off the previous night's pursuits.

Producer-director Don Whitman kept the cameras hopping at a pace sufficient to make the show reasonably lively, while art director George Smith served up some interesting illustrations as backdrops to make up for the lack of action. If nothing else, the entry serves as a clock for those rushing off to work, with the correct time superimposed on the screen.

However, on the basis of its first showing, this new program offers little in the way of an excuse for abandoning the old radio receiver as an early a.m. companion. *Tube.*

Foreign TV Reviews on Page 51

GINGER ROGERS SHOW
(Pontiac Parade of Stars)
With Ray Bolger, Ritz Bros, Nelson Riddle orch, others
Producer-Director: Bob Banner
Writer: Joe Stein
60 Mins.; Wed. (15), 10 p.m.
PONTIAC
CBS-TV, from H'wood
(McManus, John & Adams)

Considering the marquee values, the "Ginger Rogers Show," Pontiac's initial special of the new tv season on CBS-TV last Wed. night, didn't quite make it as an allround qualitative entry. In these days when finesse and sureness trademark these month-to-get-ready tv specials, a so-so show isn't good enough. To say that Miss Rogers' hour display wasn't bad is to damn with faint praise. Yet in the final analysis it was no better than "not bad."

As a vet trouper who's been through the show biz wars, Miss Rogers retains some class and style. In voice and terps these days she's outclassed by many who have come up since. Thus the victory lies in recapturing the remnants of the stardust that once glistened so brilliantly. And it's here, among other things, where producer Bob Banner (ex-Dinah Shore producer) failed to play it for maximum values. Toward the end, some of it came out (in some of the peak moments of the show) when Miss Rogers engaged in some "memorabilia on the hoof" in which, to an appropriate and ironic "You Can't Take That Away From Me" motif, she reprised some of the more fetching turns dating back to the Astaire-Rogers theatrical specs. Even as a "teaser" which carried the suggestion "you can see the real thing on the 'Late Shows' around the country," it still bore the earmarks of class and distinction.

Miss Rogers had as guestars Ray Bolger and the Ritz Bros. The latter, when showcased within their proper orbit of entertainment, are unquestionably tops on the zany circuit. But here it was a case of "miscasting," their buffoonery (a cutup on the westerns) being peculiarly out of tempo with the remainder of the production.

Nor was Bolger "played" for maximum results. True he had his innings in the soft shoe department (and a pleasure it was to watch) and again he clicked with a bowler-&-umbrella hoofing bit (backed by six gals) that captured the genuine RB stamp. But by the time he and Miss Rogers suffered through the opening County Fair production number and later duo'd their way through some joint impressions of emcees and other tv personalities, fully half the show was taken up by inferior material.

Production as a whole needs more imagination. (Much more, is seemed, went into the Pontiac commercials, which were dressed up to "junior spec" proportions). The show itself was too stereotype. It was not one of Banner's better efforts. *Rose.*

DR. I. Q.
With Tom Kennedy, emcee; Kay Christopher, Mimi Walters, others
Producer: Harfield Weedin
30 Mins., Mon.-thru-Fri., 2:30 p.m.
KABC-TV, from Hollywood

At a time when quizzers are reeling from investigations and disclosures of naughty goings-on, KABC-TV has emerged with a revival of the granddaddy of them all. "Dr. I.Q." The fact that these question-and-answer sessions are under close scrutiny won't tamper with the appeal of this one. "Dr. I.Q.," hampered not at all in its transition from radio to video, is a bright, fast-paced half-hour in which silver dollars are spread so thin among the winners that it cannot possibly be suspect.

The principal appeal of this show is its lightning pace. Questions are fired thick and fast by the new doctor, Tom Kennedy, and there's no monkey business involved, no unwieldy gimmicks resorted to, no lengthy explanations, no patient waits for answers. Queries range from the ordinary to the absurd, and answers are supplied by the studio audience as the camera surveys its diversified emotions.

All the "special questions" of the original are still around, including the "famous quotations question" and "the thought twister." The familiar call, "I have a lady, doctor," still signifies fun and a smattering of knowledge. Even a special balcony has been erected by the station so that the good doctor can have a lady up there too.

Kennedy is a nimble-witted fellow and that's a prime requisite for his new role of "the mental banker." He does an excellent job throughout, aided by Kay Christopher and Mimi Walters, a handsome pair of roving assistants. Harfield Weedin has produced an enjoyable daytime show. *Tube.*

AN EVENING WITH ASTAIRE
With Fred Astaire, Barrie Chase, Jonah Jones Quartet, David Rose orch, others
Producer-Director: Bud Yorkin
Choreographer: Hermes Pan
Special Material: Herbert Baker
60 Mins., Fri. (17), 9 p.m.
CHRYSLER
NBC-TV, from H'wood (color)
(Leo Burnett)

Fred Astaire's live tv debut on last Friday nights (17) Chrysler-sponsored special on NBC-TV was one of the new season's more exciting events, not only in promise but in performance. It had c-l-a-s-s written all across its 60-minute format. Unlike many another tv show, "An Evening With Astaire" simply got down to the business of turning out a highly professional and refreshing hour of entertainment without resorting to trivia or superfluous folderol to help push the hour along. Instead, this 60-minute display (whether viewed in tint or black-and white) was vested with polish and performance of a high order to match the '59 models (and the commercials) of its sponsor.

Under Bud Yorkin's exacting direction and production, Astaire and his troupe of skilled performers, including his lovely and talented partner, Barrie Chase (also making her tv bow); the Jonah Jones quartet and a full-bodied David Rose orch backgrounding, maintained balance and pace, with a fine blending of the show's nine production numbers of song and dance. There was no frenzy about any of it; smartness, skill and exactness with an imaginative use of talents keynoted the hour, with a spacious decor of simplicity always in keeping with the tenor of the production.

But above all there was Astaire to set the tone and the style as he sparked the proceedings both in the hoofing and the vocal departments. Whether he was reprising a dozen or so of the show tunes with which he's been identified through the years going back to Gershwin's "Lady Be Good"; whether he was "batoning" his group of dancers, broken down into small units, into a uniquely distinctive choreographic pattern for an utterly charming opening number called "Svengali," whether Astaire and Miss Chase as a twosome were bestowing a special kind of spell and hoofing magic on their own interpretation of "St. James Infirmary" to the accompaniment of a fascinating offstage Jonah Jones trumpet; or whether it was a nimble-footed, white tie-top hatted Astaire in solo putting a neat pink ribbon and voucher of approval on the whole hour package in an effective song-and-dance finale with "Isn't This A Lovely Day"—here was an all-too fleeting 60 minutes which saw an upper case kind of show biz returning to tv.

There are others who may have preferred Astaire's conception of "Man With the Blues" as he and Miss Chase and the dancing group translated a Dave Rose original into a moody, lyrical vignette; or the "Change Partners" bit which demonstrated Miss Chase's ability to hold her own with Astaire. But whatever the preferences, the three-way collaborative teamup of Astaire, Bud Yorkin and choreographer Hermes Pan gave the whole a style and distinction.

It's a sad commentary on a medium where outstanding event comes along so infrequently that there is a tendency to exaggerate its importance and pin a "classic" tag on it. "An Evening With Astaire" may not have been a classic, but until the real thing comes along, it filled the bill admirably *Rose.*

JOHNS HOPKINS FILE 7
With Milton Eisenhower, Donald H. Andrews, guests; Lynn Poole, host
Producer: Poole
Director: Ed Fryer
Writers-Assoc. directors: James Chimbidis, David G. Bell, Walter Mills Jr.
30 Mins., Sun., 11:30 a.m.
ABC-TV, from Baltimore

Johns Hopkins prof Dr. Donald H. Andrews dressed up a half-hour introduction to atomic physics in a lot of visual finery, including Arthur Murray dancers. Program was a titillating study of what the doctor called "molecular spin and dance" or the movement of molecules.

Using professional ballroom dancers to demonstrate the interchangeability of the molecules may have been overblowing instruction a bit but, understandably, the Baltimore program wants to expand its audience. Andrews was sufficient as classroom guide, and was backed strongly, dancers apart, by some clever visual laboratory manipulations. The camerawork was alert, aiding the instructor in every possible technical respect. Dr. Milton Eisenhower made a brief opening announcement *Art.*

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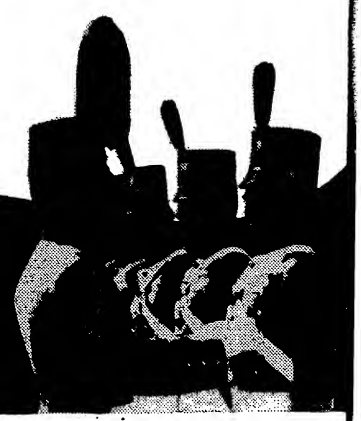

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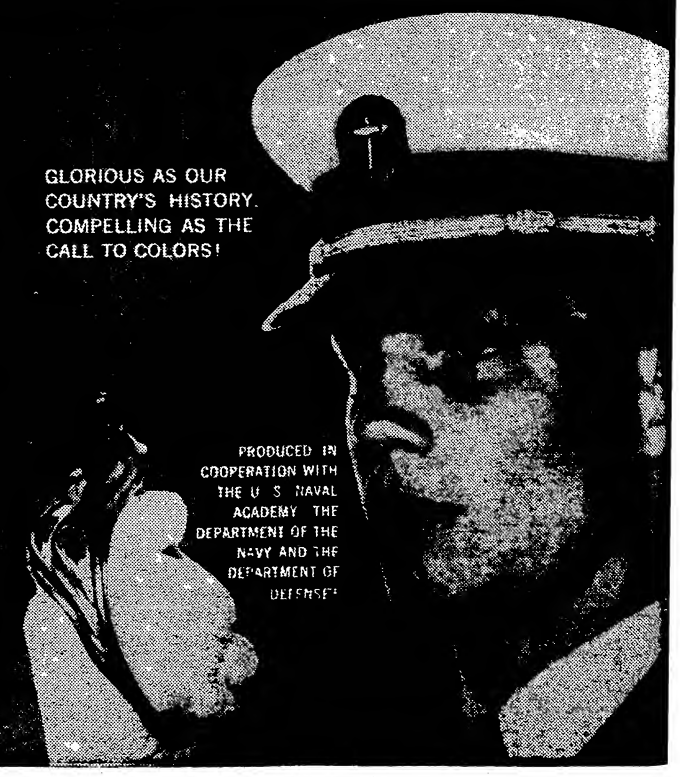

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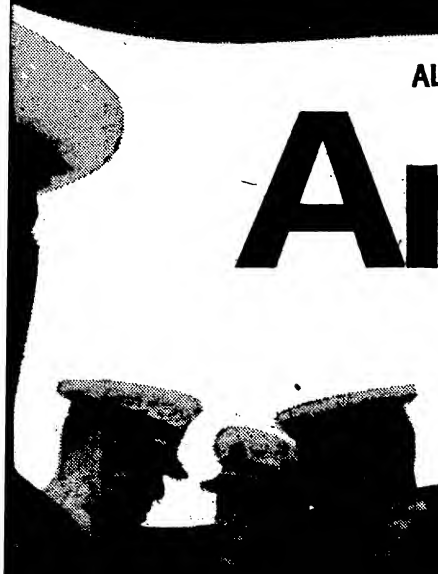

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In Era of Quick Casualties Agencies Now Alerted to Year-Round Buying Sez Keesely—On Other Ad Fronts

By JACK BERNSTEIN

Nick Keesely, radio-tv director of Lennen & Newell says flatly that "the days of agencymen buying television programs in the spring for the coming fall season is over. Packagers are going to have to be prepared with pilots and live shows ready to roll almost on the spot with longterm contracts no longer being demanded by either the producing companies or the networks.

"Programs are going to be bought all year-around on 13-week deals; agencies and packagers have got to have a 'ready to go show' to fill a weak time slot." Keesely, so far this year had one show knocked from under him—$64,000 Challange"—and with the fall tv season barely off and running his "$64,000 Question" is in rating trouble. On the latter show, both co-sponsors P. Lorillard and Revlon are seeking revisions. On the "Challange" fare Lennen & Newell was faced with the immediate problem of coming up with a replacement and dug "Masquerade Party," an old-line network entry out of mothballs.

Keesely adds that with the rating situation, television is going through one of its most troubled periods. "Ratings are not the complete answer, but the current attitude is if the Trendex is off, make a change quick. As such, ratings are responsible more than ever for program switching.

"It's tremendously difficult to change shows in midstream that are not living up to expectations and are tied down to a longterm commitment. Programs aren't allowed time to develop and either a show piles up a big rating on its first showing or it's in trouble, and almost immediately you have to search out a new format. "Unfortunately, many of the show on the air desire a better rating than they are getting but due to either a weak network program structure on a given day or heavy competition, it's hard to get a show off the ground.

"One of the biggest jobs agencymen have is to keep advertisers from losing confidence while a program is building. Sponsor nervousness is mostly due to the cost of network television and naturally every advertiser wants the highest ratings and the largest share of audiences."

It's not all bad, according to Keesely who says progress isn't made by complacency and both advertisers and agencymen have to keep on their toes to compete in the current television market.

SHORTS: Bryan Houston Agency has launched a personnel development program designed to meet the needs of the advertising industry which through growth calls for 2,100 specialized employees every year. Effective this month, Bryan Houston will pay the total tuition and fees of employees completing professional courses in the advertising-marketing field.

The advertising industry can rest easier now because it's official; the Baltimore tax on advertising was declared Friday (17) by Maryland's highest court, the Court of Appeals, to be unconstitutional. The decision was based on the fact that the impact was upon radio and tv stations and newspapers, businesses entitled to the immunities of the first amendment to the Federal constitution. An estimated $1,500,000 collected thus far since January will have to be returned to to the taxpayers.

LOST AND FOUND: Cunningham & Walsh has been appointed to handle the advertising account of Everest Records, made by the Belock Recording Co. and distributed by the Decca Distributing Corp. C&W also landed the Belock Instrument Corp. account.

The Benrus Watch Co. and Lennen & Newell, which had handled the account worth an estimated $1,000,000, have severed their relationship effective Nov. 1. Grey Advertising has been named to handle the billings. The parting between Benrus & L&N was described as being mutually agreed upon and carried out in complete friendliness.

The Wexton Co. has picked up the billings of the Organ Corp. of America.

McCann-Erickson named to handle the account of the American Tyrex Corp. Communication Counselors will handl p.r. and publicity.

Switches: James P. Barrett has been appointed media director of H. W. Warden Associates. He was formerly media supervisor at Lennen & Newell and media buyer at Benton & Bowles.

Robert L. Garrison, veepee of MacManus, John & Adams, elected to agency's board of directors.

David L. Lambert, formerly with Benton & Bowles, has joined WPIX, N. Y., as an account exec.

John Curran, formerly with Kenyon & Eckhardt, and Robert Bruno, previously with Dancer-Fitzgerald-Sample, have joined Reach, McClinton's media department.

William H. Genge elected a veepee of Ketchum, MacLeod & Grove.

Howard L. Davis has been named head of the information services program of N. W. Ayer. He has been a member of the copy staff.

Andrew J. Purcell appointed media director of the Miami office of Marschalk & Pratt. He is currently associate media director in the New York office and will assume his new post Nov. 1.

Richard W. Tully, v.p. and general manager of Foote, Cone & Belding's Chicago office, has been named to the newly-created post of chairman of the agency's national operations committee.

Saul Grubstein has been appointed executive art director of Hicks & Greist. He was previously an art director for Gore-Smith-Greenland.

Frank O'Connor, who has been acting as new programming director on the Coast and program supervisor on "Thin Man," for Ted Bates, is leaving the agency. John Calley, recently appointed new programming director in the N. Y. office of the agency will also assume the Coast role.

Campaigns: Dowd Redfield & Johnstone has mapped a saturation spot tv schedule in an expanded market list for Lanvin perfumes in a fall and winter drive.

Young & Rubicam for the Thomas J. Lipton is initiating a campaign in 70 markets for its tea. The seven-week drive starts this month.

Pharmco, Inc., began testing in eight markets its new 24 Cold Tablets with a heavy spot tv schedule as well as radio and newspaper support.

Chi Agencies

By LES BROWN

Chicago, Oct. 21.

Inasmuch as it stifles creativity, motivational research can be detrimental to the cause of good advertising rather than helpful to it. So said Arthur Meyerhoff, prez of the Chi agency bearing his name, in a speech to the Advertising Executives Club of Chicago last week.

"Psychoanalysis is primarily therapy," he said, "and advertising primarily creativity. I question whether the twain can meet." Meyerhoff said he had no quarrel with the use of psychoanalytic techniques in advertising, but he warned that overindulgence in motivational formulae would tend to paralyze creativity, just as would any other pat formulae. Meyerhoff said he doubted the basic premise of MR—"that by playing directly upon unconscious motivations you automatically increase the selling power of advertising."

New Veeps: John L. Baldwin at Kenyon & Eckhardt (he learned the news in London, where he is supervising production of Wilson & Co.'s new tv-er, "Take 5"); Joseph T. Kohout and William T. Seay at Meyer Both Co.; and John Morrissey at J. Walter Thompson in Chi.

New Accounts: Turtle Wax-Plastone Co. to Bozell and Jacobs; Allied Van Lines to Campbell-Mithun from McCann-Erickson. Latter bills around $750,000 a year, and switch is effective Dec. 10.

Additions: Austin L. D'Alton, ex-North Advertising, joined account service staff at McCann-Erickson.

George C. Mead to Chi staff of Reach, McClinton & Co., as a.e. and copywriter.

Alfred S. Trude to Clinton E. Frank, as media director. Had same post at MacFarland, Aveyard for six years.

London Agencies

By BARRY BARNETT

London, Oct. 21.

John Martyn has joined the Pulse research organization, which specializes in television and market research. He was formerly with Young & Rubicam agency and the British Market Research Bureau.

Kenneth Gill, director in charge of television for the S. T. Garland agency, arrived in New York yesterday (Mon.) for a seven-day business trip. The past 12 months have shown rapid expansion for the agency which handles such major accounts as ABC-TV, British Overseas Airways Corp., Sheaffer Pen, Bowater and Rowntree. It also advises the A. C. Nielsen Co. on publicity for the Nielsen Television Index in Britain.

A series of five-page and three-page editorial type supplements in leading home magazines will be the mainstay of a winter campaign being launched by the Solid Fuel and Warm Air Divisions of Radiation Group Sales Ltd. The supplements will demonstrate each month that there is a Radiation appliance to solve every heating problem. Agents are Clifford Bloxham & Partners.

Geo. H. Gribbin New Y&R Prexy

In a move that comes as a surprise to the advertising industry George H. Gribbin, senior v.p. and copy director of Young & Rubicam, has been named president of the agency with Sigurd S. Larmon who had been the agency's prexy and chairman of the board since 1943 slated to continue as chairman of the agency and chief executive officer.

Louis N. Brockway, executive veepee, has been named to the newly-created post of chairman of the executive committee. Three new executive v.p.s were appointed at the same time. They are Frank Fagin and Harry Hardin, both now senior veepees, and Harry H. Enders, presently v.p. in charge of finance and director of the international division.

Gribbin, who has been a senior v.p. of the agency since 1956, joined Y&R as a copywriter in 1935 and become a copy supervisor in 1943. He has been director of the copy department since 1954.

PAUL WHITE TROPHY AWARDED TO SWEZEY

Chicago, Oct. 21.

Radio TV News Directors Assn. awarded the Paul White memorial trophy this year to Robert D. Swezey, exec viceprez of WDSU-WDSU-TV, New Orleans, for his work with the American Bar Assn., in connection with its Canon 35, which virtually bans broadcasting equipment from the courtrooms. Through his efforts ABA postponed a revision of the canon which would have made it more stringent and undertook a study of the rule, which conceivably could result in its rescission.

Swezey, who is a member of the bar, was cited by RTNDA for "a significant contribution to freedom of information." Swezey is the third recipient of the Paul White Award, which is given by the organization in memory of the late CBS news director. Previous conferees were Hugh Terry (KLZ, Denver) in 1956 and Dr. Frank Stanton, CBS prez, in 1957.

Al Capstaff, executive producer of NBC's "Monitor," is an applicant for an AM station on 1220 kc. in Hamden, Conn. Don Russell, also of "Monitor," has just bought a station in Torrington, Conn.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Norman Kramer, WCBS Radio producer, has returned following minor surgery . . . N.Y. chapter of Broadcast Pioneers Club will stage its fall-winter dinner-meeting at Renato's Restaurant in Greenwich Village tonight (Wed.) with prexy **Ralph W. Weil** as emcee . . . **Mrs. Arthur John Gary** of N.Y.C. named special radio-tv consultant for Human Rights Day Committee of U.S. National Commission for UNESCO. Tenth anni of Declaration of Human Rights by UN will be observed in December with hour-long network tv special. McCann-Erickson will prepare the treatment . . . Metropolitan Educational TV Assn. is now publishing a monthly news letter. **Arthur Settel** is editing . . . **Mel Torme** will make a guest appearance on the **Patti Page Show** Oct. 29 . . . When **Ed Sullivan** shoves off for India in early 1959 for one of his CBS-TV hour-long filmed shows, his guide and co-host will be **I. S. Johar,** one of India's top actor-producer-directors. Sullivan also is planning to do special Hawaiian and Japanese programs next year . . . **Paul Melton,** former production manager of Allen Funt's "Candid Camera," signed by WCBS-TV as coordinator of "Eye on N.Y." . . . **Joseph Campanella** signed for appearance on preem show of "Omnibus" over NBC-TV Sunday (26) in the "Capital Punishment" segment . . . **Max E. Buck,** director of sales and marketing for WRCA and WRCA-TV, will address Italian-American Grocers Assn. tonight (Wed.) at Statler Hotel. He'll also speak on promotional trends in agricultural markets at Marketing Institute of Trenton Monday, Oct. 27 . . . **Peggy Stone,** prexy of Radio Representatives Inc., leaving for European biz trip Friday (24) . . . **Al Slep** returns from two-week holiday in Bermuda to start his new assignment as manager of publicity and exploitation for WRCA and WRCA-TV.

John O'Keefe, manager of WRCA and WRCA-TV publicity, working with **Daniel Blum** on a pictorial history of tv for Chilton Press . . . **Bill Fagan,** administrative sales manager of CBS-TV, serving a Grand Jury term of duty . . . **Jay Jostyn,** radio's Mr. District Attorney for many years, played character bit on CBS-TV's "Alfred Hitchcock Presents" Sunday (19) . . . **Bill Wendel** takes over the emcee chores on "Tic Tac Dough." . . . **Buster Keaton** guests on Garry Moore CBS-TV airer next Tuesday (28) . . . **Jackie Coogan** signed for CBS-TV "Pursuit" appearance Wednesday (29) . . . Voice of America reported **Sidney Paul** quizzed **Dr. Alan Willard Brown,** prexy of META, and **Katherine Alexeieff,** META's Russian language teacher, for multilingual broadcast on VOA . . . **Arthur Settel** recovering from pneumonia at Adelphi Hospital in Brooklyn . . . **Lillian Curtis** made administrator of program personnel for CBS-TV, newly-created post . . . **Carrol Bennett** and **Don Morrow** will host the new U.S. Air force show starting Nov. 1 . . . **Paul Taubman** tape recorded music platter to be aired over 400 stations on behalf of March of Dimes . . . **Jack Benny** named national chairman of 1959 Heart Fund Campaign . . . **Walt Framer's** newest tv package "Lady Luck" was kined Monday (20) with **Jack Narz,** ex-"Dotto," in the emcee role.

Pianist **Frank Glazer,** who did a number of live stints on the "Today" show and other tv outings, will hold a Town Hall recital Nov. 19 . . . **David L. Lambert,** former head media buyer on Parliament account at Benton & Bowles, has joined WPIX as an account exec . . . Both WOR-TV and WPIX will carry the United Nations Day Concert on Friday (24), featuring **Pablo Casals** . . . **Joseph Keating,** MBS program director, is co-chairman of the National Foundation's radio-tv division . . . **Denise Lor** into this evening's (Wed.) "Tonight" stanza . . . **Rise Stevens** and **Brian Sullivan** into Nov. 3 "Voice of Firestone," **Martha Wright** and **Paul Lavalle** (with full orch) to do same ABC telecast two weeks later . . . **Theodore Bikel** into "Playhouse 90" Oct. 30 . . . ABC engineering veep **Frank Marx** and NBC senior engineer **Raymond Guy** off this week on six-week trip for Voice of America to inspect world-wide facilities . . . **Norman MacKaye** winging to London to appear in pilot of CBS Film's "The Diplomat," series based on **Clare Booth Luce** supplied-information . . . "Gags to Riches" producer **Mitchell Grayson** addressing Comedy Workshop Seminar Wed. (29) . . . **Walter Neiman,** administrative assistant to WQXR's **Elliott M. Sanger,** marries Muriel Gelber of This Week mag on Sunday (26) . . . Metopera's **Rudolf Bing** guesting on **Martin Bookspan** WQXR show tomorrow (Thurs.) . . . **Bill Bivens** doing commercials on "American Bandstand" . . . **A. J. Russel** to do pilot script for CBS-TV's "Nero Wolfe"; Russel, out of Frank Cooper agency, did recent "Time of Your Life" tv adaptation.

Charles Seig, former assistant director of NBC-TV's "Outlook," named a director of "Outlook," "NBC News" and "NBC Kaleidscope." . . . WRCA Radio program manager **Steve White** off to Paris this week for brief holiday . . . **Pat Farrar,** producer and manager of public affairs programs for WRCA-TV addressed the National Social Welfare Assembly last week on educational-tv . . . Former Columbia football coach **Lou Little** will do the "Monday Morning Quarterback" spot on "Today" beginning Monday (27) and continuing through football season . . . **John Peyser** signed to direct two episodes in NBC-TV's "Behind Closed Doors" series . . . **Win Welpen,** for two years unit manager on "Today" has been named commercial producer on the early morning show.

Diana Barth, who did "My True Story" Monday (20) is set to record series of Hellman's Mayonnaise radio commercials for Dancer-Fitzgerald-Sample . . . **Karl Lucas** to do featured roles in Paramount's "Don't Give Up the Ship" and "Double Negative" segment of "Man With A Camera" tv series . . . **Sherry Britton** and **Tom Poston** of "Drink to Me Only" Broadway comedy, will participate in panel discussion on burlesque on **Fannie Hurst's** program over WNEW-TV Friday, Oct. 31.

IN HOLLYWOOD . . .

Ethel Frank, script boss of "Ellery Queen," prowling the literary haunts for story material . . . **Ralph Story** back in his old haunts to work out the format for a new show, a variant of his late lamented "$64,000 Challenge" . . . **Walter Grauman,** occasional director of "Ellery Queen," lighted up new hope for distaffers, going through their worst season in years (because of westerns) by predicting that anthology dramas will come back with a big rush after the cowboys use up their last round of blanks . . . **Ed Ebel,** ad chief of General Foods, came to town to speak at a luncheon of Advertising Council. **Walter Bunker** of Young & Rubicam, rounded up the clan . . . **Eddie Cantor,** all hopped up about a new rating service, talking it up around town. The sampling would be in more than 25,000 homes . . . Trendex is planning a Coast invasion . . . **Marjorie Powers** back in town after four years of legit work in N.Y. to resume her tv career . . . **Edgar Peterson** got a boost to executive producer status at CBS-TV . . . **Dick Lewine** talking a deal for a CBS-TV spec with **Robert Lee** and **Jerry Lawrence.** The young playwrights will get busy on it after their new show, "The Gang's All Here," s off for a run.

IN CHICAGO . . .

Bud and **Jim Stewart** reviving "Here's Geraldine" on WBKB as replacement for **Mary Hartline's** show, while latter rests per doctor's orders . . . **Carolyn Beitel** imported to replace **Rosemary Rapp** on WGN-TV's "Romper Room" . . . **Bill Fligel's** crew of engineers strung 8,000 feet of mike cable over the Opera House for the WBBM broadcast a

(Continued on page 50)

U.S. WEBS' O'SEAS AMBITIONS

Nielsen's Top 10 In Britain

(Week Ending Oct. 5)

Val Parnell's Startime	(ATV)	}
The Army Game	(GRANADA)	}77%
Double Your Money	(AR)	76%
Take Your Pick	(AR)	}
Sunday Night at the London Palladium	(ATV)	}75%
Television Playhouse—"Chaos is Come"	(AR)	73%
Wagon Train	(GRANADA)	72%
Dotto	(ATV)	71%
Twenty One	(GRANADA)	69%
Spot the Tune	(GRANADA	}
This Week	(AR)	}
The Invisible Man	(ATV)	}68%

Britain's ATV and ABC-TV Plan Ambitious Program Sked for Kids

London, Oct. 21.

Two commercial tv companies, ABC-TV and Associated TeleVision, have joint plans to nurture juvenile viewers with wholesome and stimulating programs. They've enlisted the aid of Mary Field of the Children's Film Foundation and have big ideas for Saturday and Sunday morning shows. But the basis of these plans depends almost entirely on the assumption that the Independent Television Authority will be granted extra broadcasting hours.

The ITA is asking for an additional 21 hours air time each week above the already alloted 50 hours, which does not, however, include outside broadcasts, religious programs or schools tv. If this request is granted it will mean that every outlet will have an extra three hours programming time each day, thus enabling them to be on the air from midday till midnight if they wished.

This, however, does not appear to be the intention of ABC-TV or ATV, which between them handle the weekend programs for the Midlands, North and London outlets. Miss Field, whose joint appointment for these two stations takes effect on Jan. 1, will see that the additional daily three hours will be used wisely on the tots.

Howard Thomas, managing director of ABC-TV, summed up the situation by saying: "The next development of independent television is for us to provide programs which will stimulate children to do things. This means to stimulate them to write, to draw, to paint, to take part in games and music. This is the challenge which we eagerly accept to motivate the young audience. The object will be to design programs to make our kids livelier and brighter."

Val Parnell, managing director of ATV said: "Children's programs are so important to us that ATV and ABC have taken the unusual course of joining forces to tackle the problem." The programmers intend to spend around $84,000 on research into the subject. It is likely that the remaining commercial outlets will also take a more serious view of juve programming, which has been the cause of much criticism from the press and public bodies, which claimed that too much violence was portrayed.

Scots Press For 3d TV Channel

London, Oct. 21.

Scotland is after its own third tv channel. The Scottish National Party is pressing for the setting up of a Scottish Television Board which would promote Scottish culture via the medium and would prevent both culture and other traditions from becoming submerged in the mainstream of Anglo-American ideas.

The plan, which has been submitted to the Prime Minister, suggests that the web, should operate on revenue derived from advertising sales. The Government would be expected to provide the capital investment necessary to establish the STB.

History of BBC

London, Oct. 21.

Asa Briggs, professor of Modern History at Leeds University, has accepted an invitation from the BBC to write a history of broadcasting in Great Britain.

Val Parnell Exits Moss for Fulltime Role in British TV

London, Oct. 21.

Val Parnell has resigned his managing directorship of Moss Empires to concentrate full time on Associated TeleVision, of which he is also managing director. He will, however, retain his seat on the board of Moss Empires and will continue as executive director of the London Palladium.

Parnell has been managing director of Moss Empires for 13 years and in the last few years has doubled his activities with ATV. Moss Empires has a substantial holding in the commercial tv network.

A successor to Parnell is expected

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A-R's John McMillan On Global Hop; Hopes To Sign Up Yank Producers

London, Oct. 21.

John McMillan, Associated-Rediffusion's program controller, leaves London on Saturday (25) for a four-weeks around the world trip starting in Australia and including Canada and New York, in a bid to corner some of the Commonwealth kinescope market from America.

On his way home, McMillan will visit the United States where he hopes to sign up two Yank tv producers to come to Britain and work for A-R. Apart from its other attractions, such a step could help the resale value of programs to the U.S.

McMillan revealed that British Actors' Equity Assn. had intimated that it was prepared to cut its claim to 25% residual fees in territories where the sparse population at the moment made kinescope sales a difficult proposition. This would help Britain, particularly in Australia.

His mission is based on the affinity of Britain with the Commonwealth, and he aims to make dent in U.S. domination of the Australian market. He would like to double Britain's share, from its existing 10% to 20%. He will be making his pitch with such A-R programs as "Murder Bag," a crime series; "The Jubilee Show," an old time vaude offering; and telerecordings of A-R plays. McMillan also said that there were tentative plans for a weekly Commonwealth news feature to which overseas outlets would contribute.

YANK STAKE IN ITALO SKEIN?

Rome, Oct. 21.

Second television channel covering the principal Italian cities appears closer than ever before though the pending event is shrouded in secrecy.

Only two things are almost certain: The new setup will be commercial, and it will use UHF equipment imported from the U.S.

In this respect, it is known that both NBC and CBS have in recent years explored the possibility offered by a second Italo outlet. NBC reportedly abandoned the problem in view of early difficulties stemming from the virtual monopoly enjoyed here by the government-subsidized RAI-TV. However, the network again made overtures, this time through RAI, only three weeks ago. Recently, CBS huddled with local officials in an attempt to reach a solution also satisfactory to RAI-TV.

William A. Berns was reported to be the most recent to negotiate a U.S.-Italo setup in Milan. Berns was formerly a news-public affairs executive with NBC in New York, and, unofficially, he still has close NBC connections.

It is probable that the first telecast by the second network will emanate from Milan, where one of the Italian combines just erected a 50-foot antenna on top of one of the city's skyscrapers, and is soon expected to top this one with a taller one, about 90-feet high. Rome, Turin and Naples would follow, UHF telecasts being restricted in range.

Basically, there currently appears to be three distinct possibilities for a so-called second Italian network: (1) a privately financed indie commercial setup functioning with completely self-sufficient equipment "in opposition," as it were, to the existing RAI-TV network; (2) a privately operated commercial network using RAI-TV facilities via rental, with RAI (and the government) exercising some control; (3) a second net entirely operated by RAI-TV itself on a more limited scale and with regional characteristics, in addition to its current tv programs.

There is also a possibility that last-named above scheme may go into operation in addition to one of the other projects.

Reports that have so far penetrated the general veil of secrecy indicate that one of the companies wanting to set up a second tv net, TVL (for "Free Television"), has

(Continued on page 54)

There's No End To Those Brit. Com'l Success Stories

London, Oct. 21.

New evidence of commercial tv's golden bonanza will be forthcoming at the end of next month when Associated-Rediffusion publishes its reports and accounts. It is forecast that their profits will reach a new high level for the industry, topping the $11,000,000 results announced by Associated TeleVision earlier in the year.

The news will come as a welcome surprise to the industry, particularly after the bad financial start made by the programming company. Their earnings for the year just ended will more than wipe out their heavy losses in the previous years.

A-R operates the London commercial outlet on weekdays and the company is headed by J. Spencer Wills and Paul Adorian as chairman and managing director respectively. John McMillan, the A-R program controller, is due to leave at the end of this week on a world tour starting in Australia. He will be visiting the United States on his global trip.

Britain, Just Like U.S., Talks Up Mergers; ATV Buys Out ITP

London, Oct. 21.

Associated TeleVision is buying out the Incorporated Television Program Corp. It made the offer last week and the ITP board has recommended its members to accept it.

The takeover move was foreshadowed by Prince Littler, the ATV chairman, in his recent statement circulated to stockholders with the annual accounts, and confirms the close link that has existed between the network and the program company since the inception of commercial tv in Britain.

ITP, which is equally partnered with the Jack Wrather Organization in the recently formed Independent Television Corp., has been Britain's biggest packager of filmed and live tv shows and developed into the major dollar earning organization in tv, having brought into Britain over the past three years approximately $15,000,000.

Under the new ITC banner, it will be producing a minimum of four to five series a year in Britain, in addition to the live schedule, which includes "Sunday Night at the London Palladium," "Saturday Spectacular" and "Startime." It has been associated with the production of 14 vidpic series, among them "The Adventures of Robin Hood," which is now in its fourth year, as well as "The Invisible Man" and "William Tell" series, both of which are still in production. Next on its sked is "The Four Just Men" which will be made by Sapphire Films with Jack Hawkins, Vitttorio de Sica and Dan Dailey starred.

In addition to its British production activities, ITP also acts as Eastern Hemisphere distrib for a large range of American programming material, as well as its own British output.

Eurovision Feed On Parliament Opening

London, Oct. 21.

The State Opening of Parliament, which will be televised for the first time next Tuesday (28) will be beamed to seven Eurovision countries. They are Germany, Belgium, the Netherlands, France, Switzerland, Italy and Denmark.

It's planned to fly possible recordings of the complete tv broadcast to Australia as soon as possible after the event. The BBC, which will handle production and technical arrangements, will use four outside broadcast units for coverage, employing 12 cameras. The commercial web will take a feed-in of the television but will provide its own commentary.

NBC Ownership Stake in New Aussie Station

London, Oct. 21.

NBC has bought a substantial ownership interest in a new Australian television station. The Australian government okayed the network's financial participation in a station to go up next year in Brisbane. This constitutes the first time that an American network has ever had a straight ownership arrangement in outlets outside the United States.

NBC received a 10% interest in one of the two commercial outlets to be constructed in Brisbane, Australia's third largest city. NBC teamed up with ATV, the commercial outlet in England, in the Brisbane buy, with ATV also getting 10%. When more than one foreign group is interested in an ownership share in Aussie tv, foreign financing is allowed up to a maximum of 20%.

The Australian buy, which the network has been waiting to clear with the government for the past several months, is designed as the first steps in a general overseas expansion by NBC. The U.S. network has acknowledged it's interested in any commercial operations that might be set up in Italy, and it has been shopping around other countries for tv stations.

A year ago, Gen. Sarnoff, head of RCA, which owns NBC, predicted an international tv hookup within the decade. It is expected that its Australian station will take part in the international feed. But for the moment, NBC officials express belief that overseas tv stations can be as financially re-

(Continued on page 54)

Britons Turn Deaf Ear To Political Telecasts; Labor Party's 5% Aud

London, Oct. 21.

The two British tv networks—commercial and BBC—have discovered there isn't much public interest in political broadcasts. During the week of the Labor Party Conference, each of the two webs had a nightly program but on no occasion did more than 5% of the audience tune in.

On all occasions the commercial web collared the higher section of the viewing audience and got its top reception on the night of Oct. 2 with a viewership of 1,383,300 as against a modest 96,000 for the BBC. The differential, however, was not always so marked and on two of the remaining three evenings the BBC programs attracted about one-third of the viewing audience.

Adler Helms NBC Setup in Europe

London, Oct. 21.

Gerald Adler has been named managing director of NBC International (Great Britain) Ltd., succeeding Romnev Wheeler, who returns to the U. S. this week to take up an official post in Washington. Adler's appointment took effect as of yesterday (Mon.). He also becomes European director of NBC International.

Adler, who has been in London for the last 18 months as director of European programming for California National Production, was formerly a talent negotiator for NBC in New York.

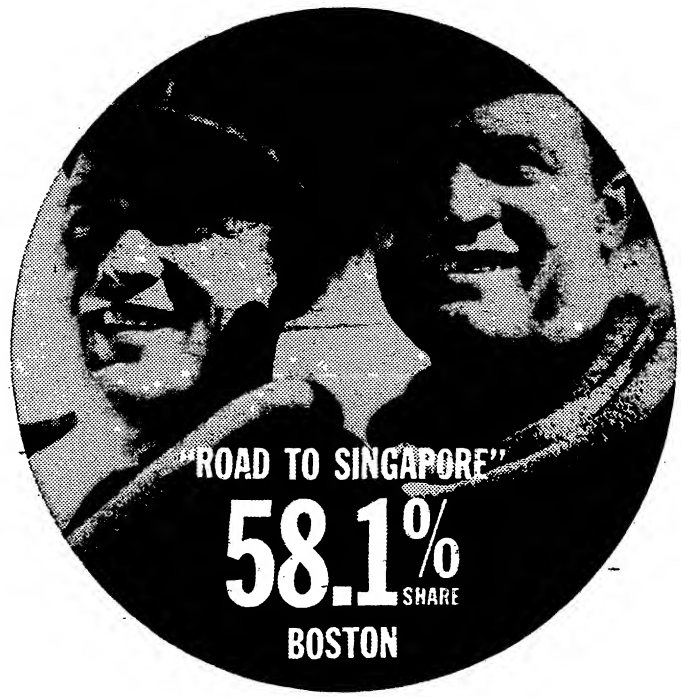
NBC International (Great Britain) is a newly-formed company which has a management service contract with TWW, the commercial television programming company which operates in Wales and the West of England. The British company and the International outfit aim to extend their management services operation throughout Europe, embracing radio, as well as tv. They are also to examine the possibility of theatrical distribution in Europe for selected vidfilms for which there is no suitable tv outlet.

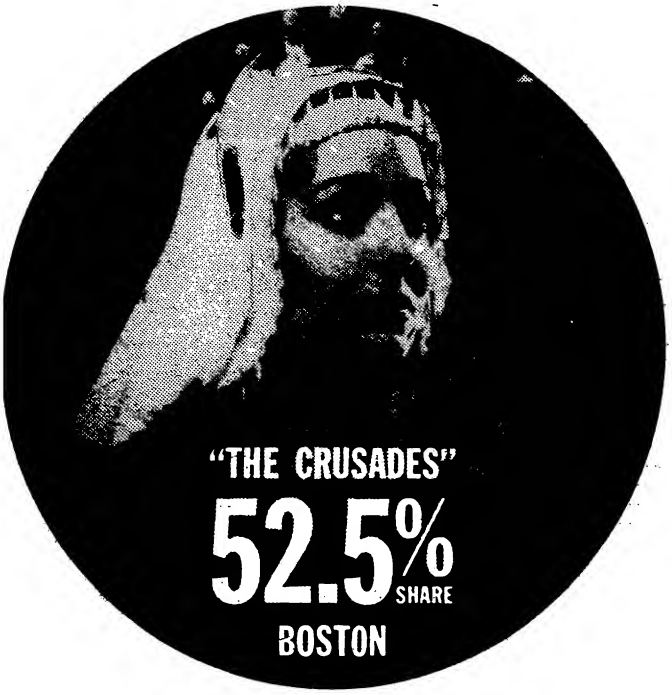
Apart from helming the company, Adler will also be administering co-production on behalf of CNP, and is on the prowl for suitable subjects which could be lensed in Britain. The International company will also make a pitch for spot sales representation in Europe and will consider making investments in European tv. It also proposes to place scripts and formats for shows in which NBC hold the rights.

In addition to Adler, the personnel of NBC's London office includes Lane Blackwell, European sales manager; and J. Robert Myers, tv consultant to TWW and management service consultant to NBC International.

EVERY PREMIERE PROVES

PARAMOUNT PICTURES RA





ING POWER FROM MCA TV

For details of
Paramount importance
CHECK WBZ-TV BOSTON
CHECK KIRO-TV SEATTLE

SOURCE: Trendex, Seattle—Oct. 7, 11
Boston—Sept. 7, 10, 11
ARB, Boston—Oct. 12

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Miss Amer. Pageant (Sat. 11 Signoff)	WJW	28.5
2.	Wyatt Earp (Tues. 8:30-9:00)	WEWS	27.2
3.	Have Gun Will Travel (Sat. 9:30-10)	WJW	26.9
4.	Maverick (Sun. 7:30-8:30)	WEWS	26.7
5.	Real McCoys (Thurs. 8:30-9:00)	WEWS	26.2
6.	I Love Lucy (Mon. 9:00-9:30)	WJW	25.9
7.	Alfred Hitchcock (Sun. 9:30-10:00)	WJW	25.5
8.	G.E. Theatre (Sun. 9:00-9:30)	WJW	25.2
8.	Playhouse 90 (Thurs. 9:30-11:00)	WJW	25.2
9.	Lassie (Sun. 7:00-7:30)	WEWS	24.9

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 5:00-5:45)	KYW	16.2
2.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WEWS	16.0
3.	†Early Show (M-F 5:45-7:15)	KYW	15.0
4.	†Home Edition (M-F 7:15-7:30)	KYW	14.0
5.	†Sohio Reporter, Press Box (M-F-11:00-11:15)	WJW	13.4
6.	†11th Hour News (M-F 11:00-11:15)	KYW	12.9
7.	†News-T. Field (M-F 11:00-11:15)	WEWS	12.6
8.	*Who Do You Trust (M-F 3:00-3:30)	WEWS	12.3
9.	*CBS News (M-Th 7:15-7:30)	WJW	11.9
10.	*Price Is Right (M-F 11-11:30 a.m.)	KYW	11.9

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Silent Service (Sat. 10:00)	WJW	CNP	27.5	51
2.	Honeymooners (Tues. 10:30)	KYW	CBS	19.2	45
2.	State Trooper (Tues. 9:30)	KYW	MCA	19.2	39
3.	Sea Hunt (Thurs. 9:00)	WJW	Ziv	18.5	35
4.	Medic (Tues. 8:30)	WJW	CNP	17.9	34
5.	Highway Patrol (Fri. 10:30)	WJW	Ziv	17.5	34
5.	Sheriff of Cochise (Thurs. 7:30)	KYW	NTA	17.5	35
6.	Waterfront (Fri 10:30)	WEWS	MCA	16.5	32
7.	Annie Oakley (Sat. 6:30)	WJW	CBS	16.2	55
7.	Popeye (Mon-Fri. 5:00)	KYW	AAP	16.2	48
8.	San Francisco Beat (Thurs. 8:30)	WJW	CBS	15.9	29
9.	Death Valley Days (Thurs. 10:30)	KYW	U.S. Borax	15.5	31
10.	Code 3 (Tues. 10:30)	WEWS	ABC	14.5	34
10.	Douglas Fairbanks (Fri. 8:00)	WEWS	ABC	14.5	28
10.	Kit Carson (Sun. 6:30)	WEWS	MCA	14.5	52
11.	Count of Monte Cristo (Sun. 6:00)	WEWS	TPA	12.9	48
12.	Public Defender (Wed. 9:30)	WEWS	Interstate	12.5	23
12.	Tracer (Wed. 7:30)	WJW	Minot	12.5	22
13.	Our Miss Brooks (Mon. 7:00)	WEWS	CBS	12.2	34
14.	Kit Carson (Tues. 7:00)	WEWS	MCA	11.9	31

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Baseball	WEWS	18.7
Code 3	WEWS	14.5
Spotlight Playhouse	WJW	15.5
People's Choice	KYW	20.2
Wyatt Earp	WEWS	27.2
Boxing	KYW	19.3
Post Fight Beat	KYW	17.0
Circus Boy	WEWS	18.2
Boxing	KYW	19.3
Highway Patrol	WJW	17.7
Public Defender	WEWS	9.9
Fun At Five	WEWS	9.6
Mickey Mouse Club	WEWS	10.9
Real McCoys	WEWS	26.2
Playhouse 90	WJW	25.5
Honeymooners	KYW	19.2
Trackdown	WJW	23.2
Air Power	WJW	9.5
Little Theatre	WJW	7.9
I've Got A Secret	WJW	23.5
Wagon Train	KYW	25.2
Early Show	KYW	14.0
Home Edition	KYW	13.3
Early Show	KYW	15.0
Home Edition	KYW	14.3

MINNEAPOLIS-ST. PAUL

Stations: KMSP, KSTP, WCCO, WTCN. TV Homes: 385,200. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Miss America Pageant (Sat. 9-11:00)	WCCO	38.2
2.	I've Got A Secret (Wed. 8:30-9:00)	WCCO	27.5
3.	I Love Lucy (Mon. 8:00-8:30)	WCCO	26.9
4.	Ed Sullivan (Sun. 7:00-8:00)	WCCO	25.8
5.	Alfred Hitchcock (Sun. 8:30-9:00)	WCCO	25.2
6.	Wyatt Earp (Tues. 7:30-8:00)	WTCN	24.9
7.	Lawrence Welk (Sat. 8:00-9:00)	WTCN	24.8
8.	Have Gun Will Travel (Sat. 8:30-9)	WCCO	24.5
9.	To Tell The Truth (Tues. 8:00-8:30)	WCCO	24.2
10.	Tales of Wells Fargo (Mon. 7:30-8)	KSTP	23.9
10.	What's My Line (Sun. 9:30-10:00)	WCCO	23.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†Today's Headline (M-F 10:00-10:15)	KSTP	25.2
2.	†Wea., Sports (M-F 10:15-10:30)	KSTP	22.9
3.	†News-D. Moore (M-F 10:00-10:15)	WCCO	12.9
4.	†News Picture (M-F 6:00-6:15)	KSTP	12.5
5.	†Axel and His Dog (M-F 5:00-5:30)	WCCO	12.4
6.	†Popeye (M-F 5:30-6:00)	WCCO	12.3
7.	†You Shou'd Know (M-F 6:15-6:30)	KSTP	11.4
8.	*American Bandstand (M-F 4-5:00)	WTCN	11.2
9.	†Wea., Sports (M-F 10:15-10:30)	WCCO	10.8
10.	*CBS News (M-F 6:15-6:30)	WCCO	10.6

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	State Trooper (Tues. 9:30)	KSTP	MCA	21.9	39
2.	Whirlybirds (Sun. 9:30)	KSTP	CBS	18.2	32
3.	Harbor Command (Thurs. 9:30)	KSTP	Ziv	17.9	32
4.	Highway Patrol (Thurs 10:30)	KSTP	Ziv	17.7	57
5.	Honeymooners (Fri. 6:30)	WCCO	CBS	14.5	32
6.	Studio 57 (Wed. 9:30)	KSTP	MCA	13.5	28
7.	Mike Hammer (Tues. 9:30)	WCCO	MCA	12.5	22
8.	Looney Tunes (Mon.-Fri. 5:00)	WCCO	Guild	12.4	44
9.	Popeye (Mon.-Fri. 5:30)	WCCO	AAP	12.3	45
10.	Boots and Saddles (Fri. 7:30)	WTCN	CNP	12.2	29
11.	Mr. District Attorney (Wed. 10:30)	KSTP	Ziv	11.9	39
11.	Sea Hunt (Tues. 9:00)	WTCN	Ziv	11.9	20
12.	Badge 714 (Tues. 10:30)	KSTP	CNP	11.5	37
13.	Federal Men (Mon. 10:30)	KSTP	MCA	11.2	35
13.	Waterfront (Fri. 10:30)	KSTP	MCA	11.2	29
14.	Annie Oakley (Sat. 5:30)	KSTP	CBS	10.9	41
15.	Cisco Kid (Sat. 10:00 a.m.)	WCCO	Ziv	10.2	52
16.	Frontier (Sat. 6:00)	WCCO	CNP	9.9	39
16.	Unexpected (Sat. 10:30)	KSTP	Ziv	9.9	19
17.	Last of The Mohicans (Sun. 5:00)	KSTP	TPA	9.5	37

Mike Hammer	WCCO	12.5	
What's My Line	WCCO	23.9	
Playhouse 90	WCCO	23.5	
Movie Spectacular	WTCN	7.9	
Rin Tin Tin	WTCN	16.5	
Circle Theatre	WCCO	16.0	
State Trooper	KSTP	21.9	
Hi Five Time	KSTP	7.5	
Mickey Mouse Club	WTCN	6.8	
Destiny	WCCO	18.2	
9 O'Clock Movie	KMSP	7.7	
Movie Spectacular	WTCN	6.3	
Californians	KSTP	18.9	
Movie Spectacular	WTCN	8.0	
Movie Spectacular	WTCN	12.4	
Movie Spectacular	WTCN	12.9	
Lone Wolf	WCCO	6.5	
Fury	KSTP	9.5	
News Picture, Wea.	KSTP	8.5	
Miss America Pageant	WCCO	35.4	
Lone Wolf	WCCO	6.2	

NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 221,800. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Boxing (Fri. 8:00-8:45)	WDSU	40.7
2.	Wagon Train (Wed. 6:30-7:30)	WDSU	39.7
3.	Tales of Wells Fargo (Mon. 7:30-8)	WDSU	38.9
4.	Restless Gun (Mon. 7:00-7:30)	WDSU	36.5
5.	Father Knows Best (Wed. 7:30-8:00)	WDSU	36.2
6.	Best of Groucho (Thurs. 7:00-7:30)	WDSU	34.5
7.	Bob Crosby (Sat. 7:00-8:00)	WDSU	33.0
8.	Jefferson Drum (Fri. 7:00-7:30)	WDSU	32.9
9.	People's Choice (Thurs. 8:00-8:30)	WDSU	32.5
10.	Bob Cummings (Tues. 8:30-9:00)	WDSU	32.2
10.	M Squad (Fri. 9:00-9:30)	WDSU	32.2

TOP TEN MULTI-WEEKLY SHOWS

1.	*NBC News (M-F 6:15-6:30)	WDSU	28.0
2.	†Esso Reporter, World of Sports (M-F 6:00-6:15)	WDSU	27.8
3.	*Price Is Right (M-F 10-10:30 a.m.)	WDSU	16.5
4.	†Amos 'n' Andy (M-F 5:15-5:45)	WDSU	14.5
5.	*Queen For A Day (M-F 3:00-3:45)	WDSU	14.1
5.	*Treasure Hunt (M-F 9:30-10 a.m.)	WDSU	14.1
6.	†Wea., Esso Reporter (M-F 5:45-6)	WDSU	13.9
7.	†Esso Reporter, Sports & Wea. (M-F 11:00-11:15)	WDSU	13.1
8.	†Cap'n' Sam's Show (M-F 4:30-5:00)	WDSU	12.7
9.	†Ray Milland (M-F 9:00-9:30 a.m.)	WDSU	11.5

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Fri. 6:30)	WDSU	U. S. Borax	30.2	71
2.	Honeymooners (Wed. 9:30)	WDSU	CBS	29.5	60
3.	Sea Hunt (Tues. 9:30)	WDSU	Ziv	26.5	56
4.	Highway Patrol (Fri. 10:00)	WDSU	Ziv	24.9	58
5.	Whirlybirds (Mon. 10:00)	WDSU	CBS	22.9	59
6.	Silent Service (Thurs. 9:30)	WDSU	CNP	21.5	41
7.	Target (Wed. 10:00)	WDSU	Ziv	19.5	54
7.	26 Men (Fri. 10:30)	WDSU	ABC	19.5	55
8.	Frontier Doctor (Tues. 9:30)	WWL	HTS	17.9	38
8.	Soldiers of Fortune (Sun. 6:00)	WDSU	MCA	17.9	47
9.	Casey Jones (Sat. 6:00)	WDSU	Screen Gems	17.5	44
9.	Harbor Command (Mon. 10:30)	WDSU	Ziv	17.5	58
9.	Don Ameche Play of the Week (Sun. 10:00)	WWL	NTA	17.5	42
10.	Code 3 (Tues. 10:00)	WDSU	ABC	17.2	50
10.	Decoy (Thurs. 10:00)	WDSU	Official	17.2	48
11.	Boots and Saddles (Fri. 7:00)	WWL	CNP	16.5	32
11.	Foreign Legionnaire (Sat. 9:00 a.m.)	WDSU	TPA	16.5	65
11.	Martin Kane (Wed. 10:30)	WDSU	Ziv	16.5	64
11.	Pride of The Family (Sat. 11 a.m.)	WDSU	MCA	16.5	75
12.	Make Hammer (Fri. 9:30)	WWL	MCA	16.2	33

All Star Theatre	WWL	10.9	
Circle Theatre	WWL	16.9	
Frontier Doctor	WWL	17.9	
African Patrol	WWL	15.3	
Video Sound Stage	WWL	12.2	
Playhouse 90	WWL	26.9	
Captain David Grief	WWL	14.5	
News, Weather	WWL	14.7	
Weather, Sports	WWL	13.0	
Sea Hunt	WDSU	26.5	
Lassie	WWL	18.5	
Sergeant Preston	WWL	16.5	
News, Weather	WWL	11.0	
Weather, Sports	WWL	9.0	
World, Sports & Wea.	WDSU	21.7	
Sunday Spectacular	WDSU	21.3	
Trackdown	WWL	13.9	
Gray Ghost	WWL	15.5	
Jefferson Drum	WDSU	32.9	
Captain Kangaroo	WWL	8.9	
News, Weather	WWL	7.7	
Weather, Sports	WWL	7.0	
Town & Country Journal	WWL	5.5	
Thin Man	WDSU	29.5	

RICHMOND

Stations: WRVA, WTVR, WXEX. TV Homes: 96,100. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Wyatt Earp (Tues. 8:30-9:00)	WTVR	32.9
2.	Sugarfoot (Tues. 7:30-8:30)	WTVR	31.7
3.	Tales of Wells Fargo (Mon. 8:30-9)	WXEX	30.2
4.	Restless Gun (Mon. 8:00-8:30)	WXEX	29.5
5.	Real McCoys (Thurs. 8:30-9:00)	WTVR	28.7
6.	I Love Lucy (Mon. 9:00-9:30)	WRVA	28.5
7.	Zorro (Thurs. 8:00-8:30)	WTVR	28.2
8.	Wagon Train (Wed. 7:30-8:30)	WXEX	27.8
9.	Have Gun Will Travel (Sat. 9:30-10)	WRVA	27.2
10.	Broken Arrow (Tues. 9:00-9:30)	WTVR	26.5

TOP TEN MULTI-WEEKLY SHOWS

1.	*News-John Daly (M-F 7:15-7:30)	WTVR	14.4
2.	†WTVR News Report (M-F 7-7:15)	WTVR	14.0
3.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WTVR	13.7
4.	*As The World Turns (M-F 1:30-2)	WRVA	13.2
5.	*Mickey Mouse Club (M-F 5:30-6:00)	WTVR	13.1
6.	†All Star Theatre (W,Th 10:30-11)	WXEX	13.0
7.	*Who Do You Trust (M-F 3:30-4:00)	WTVR	12.2
8.	†Ranch House Ta'e (T,W,F 6-6:45)	WTVR	12.0
9.	*NBC-News (M-F 6:45- :00)	WXEX	11.5
9.	*Search Tomorrow (M-F 12:30-12:45)	WRVA	11.5

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sheriff of Cochise (Tues. 7:00)	WXEX	NTA	22.0	43
2.	Whirlybirds (Wed. 7:00)	WXEX	CBS	18.5	44
3.	Hopalong Cassidy (Fri. 8:00)	WTVR	CNP	17.0	29
4.	Ramar of The Jungle (Mon. 7:30)	WTVR	TPA	16.9	38
5.	San Francisco Beat (Tues. 10:00)	WTVR	CBS	16.5	34
6.	Sea Hunt (Mon. 8:30)	WTVR	Ziv	16.3	27
7.	Charlie Chan (Fri. 8:30)	WTVR	TPA	15.9	29
8.	Amos 'n' Andy (Sun. 10:00)	WTVR	CBS	15.5	35
8.	Gray Ghost (Thurs. 7:30)	WRVA	CBS	15.5	32
8.	Waterfront (Mon. 7:00)	WXEX	MCA	15.5	41
9.	Crusade in The Pacific (Sat. 7:00)	WTVR	Sterling	14.9	47
10.	Honeymooners (Sun. 9:30)	WTVR	CBS	14.2	25
11.	Annie Oakley (Thurs. 6:00)	WTVR	CBS	13.5	43
11.	Waterfront (Tues. 10:30)	WXEX	MCA	13.5	37
12.	All Star Theatre (W.Th 10:30)	WXEX	Screen Gems	13.0	31
13.	O. Henry Playhouse (Tues. 10:30)	WRVA	Gross-Krasne	11.5	31
14.	Guy Lombardo (Thurs. 7:30)	WXEX	MCA	10.9	33
15.	Jungle Jim (Mon. 6:00)	WTVR	Screen Gems	10.5	37
15.	Last of The Mohicans (Sun. 6:30)	WTVR	TPA	10.5	42
16.	Hopalong Cassidy (Sat. 6:30)	WTVR	CNP	10.4	40
16.	My Little Margie (M-F 1:00)	WRVA	Official	10.4	61
16.	Scotland Yard (Fri. 10:00)	WTVR	HTS	10.4	25

WTVR News Report	WTVR	17.0	
News-John Daly	WTVR	17.7	
WTVR News Report	WTVR	14.3	
News-John Daly	WTVR	14.7	
Trackdown	WRVA	24.2	
Robin Hood	WRVA	15.5	
Californians	WXEX	17.5	
Tales of Wells Fargo	WXEX	30.2	
Destiny	WRVA	26.2	
Decision	WXEX	14.7	
Circus Boy	WTVR	18.2	
News-Clarke	WRVA	11.7	
CBS News	WRVA	11.3	
Million $ Movie	WXEX	8.9	
Alfred Hitchcock	WRVA	22.2	
Million $ Movie	WXEX	9.5	
WTVR News Report	WTVR	12.0	
Movie	WTVR	11.7	
Playhouse 90	WRVA	19.2	
Waterfront	WXEX	13.5	
WTVR News Report	WTVR	13.3	
News-John Daly	WTVR	13.7	
Autry-Rogers Ranch	WRVA	10.2	
Captain Gallant	WXEX	7.5	
Million $ Movie	WXEX	8.5	
I Spy	WXEX	5.3	
M Squad	WXEX	16.2	

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

DETROIT

Stations: CKLW, WJBK, WWJ, WXYZ. TV Homes: 1,044,900. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Wyatt Earp** (Tues. 8:30-9:00)	WXYZ	32.2
2.	**Have Gun Will Travel** (Sat. 9:30-10)	WJBK	31.5
3.	**Sugarfoot** (Tues. 7:30-8:30)	WXYZ	29.7
4.	**Tales of Wells Fargo** (Mon. 8:30-9)	WWJ	28.9
5.	**Miss Amer. Pageant** (Sat. 10-12 mid.)	WJBK	27.8
6.	**Broken Arrow** (Tues. 9:00-9:30)	WXYZ	26.9
7.	**I Love Lucy** (Mon. 9:00-9:30)	WJBK	26.5
8.	**Real McCoys** (Thurs. 8:30-9:00)	WXYZ	26.2
9.	**Maverick** (Sun. 7:30-8:30)	WXYZ	25.5
9.	**Restless Gun** (Mon. 8:00-8:30)	WWJ	25.2

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†**Popeye** (M-F 6:00-6:30)	CKLW	21.7
2.	***Amer. Bandstand** (M-F 3-3:30, 4-5)	WXYZ	18.5
3.	***Mickey Mouse Club** (M-F 5:30-6:00)	WXYZ	15.3
4.	***Price Is Right** (M-F 11-11:30 a.m.)	WWJ	12.9
5.	†**News-J. Legoff** (M-F 11:00-11:15)	WJBK	12.7
6.	†**11 O'Clock News** (M-F 11:00-11:15)	WWJ	11.5
6.	†**Looney Tunes** (M-F 5:00-6:00)	CKLW	11.5
7.	***Treasure Hunt** (M-F 10:30-11 a.m.)	WWJ	11.3
8.	†**Detroit Bandstand** (M-F 5:30-6:00)	WJBK	10.6
9.	†**Noontime Comics** (M-F 12:00-12:30)	WXYZ	10.2
9.	***Who Do You Trust** (M-F 3:30-4:00)	WXYZ	10.2

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Popeye** (Mon.-Sun. 6:00)	CKLW	AAP	20.7	42
2.	**Sea Hunt** (Sat. 7:00)	WJBK	Ziv	19.9	50
3.	**Highway Patrol** (Tues. 10:30)	WJBK	Ziv	18.2	41
3.	**Sheriff of Cochise** (Wed. 7:00)	CKLW	NTA	18.2	39
4.	**Death Valley Days** (Mon. 7:00)	WWJ	U. S. Borax	17.9	42
4.	**Silent Service** (Thurs. 9:00)	WJBK	CNP	17.9	30
5.	**Dr. Hudson** (Tues. 10:30)	WWJ	MCA	16.4	37
6.	**Casey Jones** (Fri. 7:00)	WWJ	Screen Gems	16.2	38
7.	**Harbor Command** (Fri. 10:30)	WJBK	Ziv	15.5	34
8.	**Brave Eagle** (Wed. 6:30)	CKLW	CBS	15.2	40
8.	**Stories of the Century** (Thurs. 10:00)	WXYZ	HTS	15.2	27
9.	**Boots & Saddles** (Thurs. 7:00)	CKLW	CNP	14.9	33
9.	**26 Men** (Sun. 6:30)	WXYZ	ABC	14.9	37
10.	**Racket Squad** (Sat. 6:30)	WJBK	ABC	14.5	37
11.	**Annie Oakley** (Sun. 6:00)	WXYZ	CBS	13.9	33
12.	**Studio 57** (Wed. 10:30)	WWJ	MCA	13.2	30
13.	**Amos 'n' Andy** (Wed. 7:00)	WWJ	CBS	12.2	26
13.	**Frontier** (Mon. 6:30)	WWJ	CNP	12.2	29
13.	**R. Jones, Space Ranger** (Fri. 6:30)	CKLW	Official	12.2	33
14.	**Confidential File** (Sat. 10:00)	WXYZ	Guild	11.5	22
14.	**Looney Tunes** (Mon.-Fri. 5:00)	CKLW	Guild	11.5	28

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Annie Oakley	WXYZ	13.9
Explorers	WXYZ	10.5
Dr. Hudson	WWJ	16.4
Amos 'n' Andy	WWJ	12.2
Last of the Mohicans	CKLW	10.2
People's Choice	WWJ	18.5
Highway Patrol	WJBK	18.2
Million $ Movie	CKLW	10.5
Thin Man	WWJ	14.5
News-Legoff	WJBK	8.3
CBS News	WJBK	9.0
Playhouse 90	WJBK	24.9
Michigan Outdoors	WWJ	11.2
Air Power	WJBK	10.9
Bowling Champs	WXYZ	9.5
Popeye	CKLW	16.2
Circle Theatre	WJBK	12.9
Sheriff of Cochise	CKLW	18.2
Farmer Alfalfa	CKLW	13.9
Curtain Time	WXYZ	9.5
Miss America Pageant	WJBK	28.9
Fun at Five	WXYZ	10.1
Mickey Mouse Club	WXYZ	15.3

CINCINNATI

Stations: WCPO, WKRC, WLW-T. TV Homes: 323,500. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Miss Amer. Pageant** (Sat. 10-12 mid.)	WCPO	35.6
2.	**Wyatt Earp** (Tues. 8:30-9:00)	WCPO	31.2
3.	**Sugarfoot** (Tues. 7:30-8:30)	WCPO	28.7
4.	**Tales of Wells Fargo** (Mon. 8:30-9)	WLW-T	28.5
5.	**Real McCoys** (Thurs. 8:30-9:00)	WCPO	27.9
6.	**Restless Gun** (Mon. 8:00-8:30)	WLW-T	27.2
7.	**Phil Silvers** (Fri. 9:00-9:30)	WKRC	26.5
8.	**Playhouse of Stars** (Fri. 9:30-10:00)	WKRC	25.9
9.	**Perry Mason** (Sat. 7:30-8:30)	WKRC	25.1
10.	**Have Gun Will Travel** (Sat. 9:30-10)	WKRC	24.9
10.	**Zorro** (Thurs. 8:00-8:30)	WCPO	24.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†**50-50 Club** (M-F 12:00-1:30)	WLW-T	15.4
2.	†**News-Grant, Wea.** (M-F 11-11:15)	WLW-T	15.3
3.	***Mickey Mouse Club** (M-F 5:30-6:00)	WCPO	14.3
4.	†**Front Pg. N'ws, Wea.** (M-F 11-11:15)	WKRC	13.8
5.	***Price Is Right** (M-F 11-11:30 a.m.)	WLW-T	10.9
6.	***NBC News** (M-F 6:45-7:00)	WLW-T	10.3
7.	†**News-Grant, Wea.** (M-F 6:30-6:45)	WLW-T	9.9
8.	†**Al Lewis Show** (M-F 9-10 a.m.)	WCPO	9.8
9.	***Treasure Hunt** (M-F 10:30-11 a.m.)	WLW-T	8.4
10.	***Tic Tac Dough** (M-F 1:30-2:00)	WLW-T	8.3
10.	***Concentration** (M-F 11:30-12 Noon)	WLW-T	8.3

1.	**Harbor Command** (Sun. 10:30)	WLW-T	Ziv	15.5	39	What's My Line	WKRC	22.2
1.	**Mike Hammer** (Wed. 9:00)	WKRC	MCA	15.5	30	Kraft Mystery Thea.	WLW-T	21.9
2.	**Whirlybirds** (Fri. 7:30)	WKRC	CBS	14.9	38	Rin Tin Tin	WCPO	14.5
3.	**Studio 57** (Wed. 10:30)	WLW-T	MCA	14.5	37	Circle Theatre	WKRC	21.2
3.	**Tugboat Annie** (Mon. 7:00)	WLW-T	TPA	14.5	43	Dr. Christian	WKRC	12.5
4.	**Annie Oakley** (Fri. 6:00)	WCPO	CBS	14.0	50	Gold Cup Theatre	WLW-T	8.4
5.	**Death Valley Days** (Fri. 7:00)	WKRC	U. S. Borax	13.9	46	Outdoor Guide	WLW-T	8.5
5.	**Racket Squad** (Fri. 8:00)	WCPO	ABC	13.9	27	Trackdown	WKRC	22.5
6.	**Sheriff of Cochise** (Thurs. 7:00)	WKRC	NTA	13.5	41	Baseball	WLW-T	11.9
7.	**Sea Hunt** (Thurs. 7:30)	WKRC	Ziv	13.2	29	Circus Boy	WCPO	17.5
7.	**Whirlybirds** (Sat. 10:00)	WKRC	CBS	13.2	23	Miss America Pageant	WCPO	37.8
8.	**Dr. Christian** (Mon. 7:00)	WKRC	Ziv	12.5	37	Tugboat Annie	WLW-T	14.5
9.	**Dr. Hudson** (Tues. 10:30)	WCPO	MCA	12.0	35	Boots & Saddles	WKRC	11.2
10.	**Boots & Saddles** (Tues. 10:30)	WKRC	CNP	11.2	33	Dr. Hudson	WCPO	12.0
10.	**Captain David Grief** (Wed. 6:30)	WKRC	Guild	11.2	40	This Is Music	WCPO	8.9
11.	**Decoy** (Wed. 7:00)	WLW-T	Official	10.9	37	Stage 7	WKRC	10.2
11.	**Men of Annapolis** (Sun. 6:30)	WCPO	Ziv	10.9	40	Gold Cup Matinee	WLW-T	10.5
12.	**Cisco Kid** (Sun. 6:00)	WCPO	Ziv	10.5	40	Gold Cup Matinee	WLW-T	10.9
12.	**Foreign Legionnaire** (Wed. 6:00)	WCPO	TPA	10.5	44	Gold Cup Theatre	WLW-T	6.9
12.	**Highway Patrol** (Sat. 10:30)	WKRC	Ziv	10.5	20	Miss America Pageant	WCPO	36.5
12.	**Star and the Story** (Tues. 9:30)	WCPO	Official	10.5	23	Bob Cummings	WLW-T	21.5

COLUMBUS

Stations: WBNS, WLW-C, WTVN. TV Homes: 180,400. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Miss Amer. Pageant** (Sat. 10-12 mid.)	WBNS	34.0
2.	**Sugarfoot** (Tues. 7:30-8:30)	WTVN	33.9
2.	**Wyatt Earp** (Tues. 8:30-9:00)	WTVN	33.9
3.	**Have Gun Will Travel** (Sat. 9:30-10)	WBNS	33.5
4.	**Tales of Wells Fargo** (Mon. 8:30-9)	WLW-C	31.5
5.	**I've Got A Secret** (Wed. 9:30-10:00)	WBNS	31.2
6.	**G.E. Theatre** (Sun. 9:00-9:30)	WBNS	30.9
7.	**I Love Lucy** (Mon. 9:00-9:30)	WBNS	28.2
7.	**Millionaire** (Wed. 9:00-9:30)	WBNS	28.2
7.	**Wagon Train** (Wed. 7:30-8:30)	WLW-C	28.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†**Looking With Lorg** (M-F 7:00-7:15)	WBNS	18.0
2.	***CBS News** (M-F 7:15-7:30)	WBNS	17.9
3.	†**News-Pepper** (M-F 11:00-11:15)	WBNS	16.3
4.	†**Casper Capers** (M-F 4:00-5:00)	WTVN	14.1
5.	***Mickey Mouse Club** (M-F 5:30-6:00)	WTVN	12.3
6.	†**Amos 'n' Andy** (M, Th, F 6:30-7:00)	WBNS	11.7
7.	†**Armchair Thea.** (M-F 11:15-Signoff)	WBNS	11.5
8.	†**Flippo The Clown** (M-F 5:00-6:00)	WBNS	10.8
9.	***Price Is Right** (M-F 11-11:30 a.m.)	WLW-C	10.1
10.	†**Mystery Is My Business** (W, Th 10:30-11:00)	WTVN	9.8
10.	***Verdict Is Yours** (M-F 3:30-4:00)	WBNS	9.8

1.	**Sea Hunt** (Thurs. 8:00)	WBNS	Ziv	21.0	40	Zorro	WTVN	21.5
2.	**Honeymooners** (Sat. 7:00)	WBNS	CBS	19.5	45	Midwestern Hayride	WLW-C	15.5
3.	**Highway Patrol** (Tues. 10:30)	WBNS	Ziv	18.7	50	Studio 57	WLW-C	13.2
4.	**Annie Oakley** (Sat. 6:30)	WBNS	CBS	17.9	45	Midwestern Hayride	WLW-C	14.9
5.	**Gray Ghost** (Fri. 7:30)	WBNS	CBS	17.5	40	Rin Tin Tin	WTVN	17.9
5.	**Tracer** (Fri. 8:30)	WTVN	Minot	17.5	33	Destiny	WBNS	23.2
6.	**Badge 714** (Thurs. 7:30)	WBNS	CNP	17.2	36	Circus Boy	WTVN	15.5
7.	**Mike Hammer** (Fri. 9:30)	WTVN	MCA	13.5	26	Playhouse of Stars	WBNS	20.9
7.	**26 Men** (Wed. 10:30)	WLW-C	ABC	13.5	30	Circle Theatre	WBNS	21.9
8.	**San Francisco Beat** (Wed. 7:00)	WTVN	CBS	13.4	36	Looking Long	WBNS	16.7
						CBS News	WBNS	16.3
9.	**Studio 57** (Tues. 10:30)	WLW-C	MCA	13.2	36	Highway Patrol	WBNS	18.7
9.	**Tracer** (Tues. 7:00)	WTVN	Minot	13.2	32	Looking Long	WBNS	21.3
						CBS News	WBNS	21.0
10.	**Harbor Command** (Fri. 10:30)	WTVN	Ziv	12.5	31	Personal Appearance	WBNS	14.5
10.	**Our Miss Brooks** (Sun. 6:30)	WBNS	CBS	12.5	40	Lone Ranger	WTVN	9.5
11.	**Frontier Doctor** (Tues. 6:30)	WTVN	HTS	12.2	38	Outdoors-Don Mack	WBNS	10.9
11.	**Star Performance** (Sun. 6:00)	WBNS	Official	12.2	41	Strawhat Theatre	WTVN	9.2
11.	**Whirlybirds** (Thurs. 7:00)	WTVN	CBS	12.2	33	Looking Long	WBNS	18.7
						CBS News	WBNS	18.3
12.	**Amos 'n' Andy** (M, Th. F 6:30)	WBNS	CBS	11.7	42	Hopalong Cassidy	WTVN	10.0
13.	**Silent Service** (Fri. 6:00)	WTVN	CNP	11.5	35	Looking Long	WBNS	16.3
						CBS News	WBNS	16.7
14.	**Hopalong Cassidy** (Mon. 6:00)	WTVN	CNP	11.4	39	Explorer	WBNS	9.2
						Amos 'n' Andy	WBNS	12.5

DAYTON

Stations: WHIO, WLW-D. TV Homes: 143,700. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Have Gun Will Travel** (Sat. 9-10)	WHIO	39.5
2.	**Miss Amer. Pageant** (Sat. 10-12 mid.)	WHIO	39.4
3.	**Phil Silvers** (Fri. 9:00-9:30)	WHIO	39.3
4.	**Wyatt Earp** (Tues. 8:30-9:00)	WLW-D	38.8
5.	**Sugarfoot** (Tues. 7:30-8:30)	WLW-D	38.5
6.	**Father Knows Best** (Wed. 8:30-9:00)	WLW-D	38.3
7.	**Tales of Wells Fargo** (Mon. 8:30-9:00)	WLW-D	37.8
8.	**I Love Lucy** (Mon. 9:00-9:30)	WHIO	37.3
9.	**Trackdown** (Fri. 8:00-8:30)	WHIO	36.5
10.	**Frontier Justice** (Mon. 9:30-10:00)	WHIO	36.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†**Kingdom of the Sea** (T, Th 7-7:30)	WHIO	19.5
2.	†**Front Page News** (M-F 11:00-11:15)	WHIO	18.6
3.	†**Sohio Reporter, Sports Desk** (M-F 6:30-6:45)	WHIO	17.7
4.	***As World Turns** (M-F 1:30-2:00)	WHIO	17.1
5.	***NBC News** (M-F 6:45-7:00)	WLW-D	16.3
6.	†**Little Rascals** (M, T, Th 6:00-6:45)	WHIO	16.1
7.	†**News, Wea., Sports** (M-F 6:30-6:45)	WLW-D	15.2
8.	†**Cactus Pete** (Th, F 6:00-6:30)	WLW-D	14.3
9.	†**Wild West Show** (M-F 5:00-6:00)	WHIO	13.2
10.	***Art Linkletter** (M-F 2:30-3:00)	WHIO	12.9

1.	**Silent Service** (Thurs. 9:00)	WHIO	CNP	34.3	60	People's Choice	WLW-D	22.3
1.	**Star and the Story** (Thurs. 8:30)	WHIO	Official	34.3	74	Film Report From Park	WLW-D	12.3
2.	**Mike Hammer** (Fri. 10:30)	WHIO	MCA	31.5	80	Cinema '58	WLW-D	7.8
3.	**Highway Patrol** (Tues. 9:00)	WHIO	Ziv	27.8	49	Broken Arrow	WLW-D	29.3
4.	**26 Men** (Tues. 7:00)	WLW-D	ABC	26.8	57	Kingdom of the Sea	WHIO	20.3
5.	**City Detective** (Fri. 7:30)	WHIO	MCA	26.3	51	Rin Tin Tin	WLW-D	25.0
6.	**Gray Ghost** (Mon. 7:00)	WHIO	CBS	24.3	61	Playhouse 30	WLW-D	15.8
7.	**Dr. Hudson** (Fri. 7:00)	WHIO	MCA	22.8	63	Outdoor Guide	WLW-D	13.3
8.	**Target** (Wed. 7:30)	WHIO	Ziv	21.0	39	Disneyland	WLW-D	33.0
9.	**Tugboat Annie** (Wed. 7:00)	WLW-D	TPA	20.3	49	Ozzie and Harriet	WHIO	20.8
10.	**Kingdom of the Sea** (T, Th 7:00)	WHIO	Guild	19.5	46	26 Men	WLW-D	26.8
11.	**Gene Autry** (Sun. 4:00)	WHIO	MCA	19.1	63	Tennis Championships	WLW-D	11.3
12.	**Kingdom of the Sea** (Fri. 6:00)	WHIO	Guild	18.8	57	Cactus Pete	WLW-D	14.3
12.	**Sea Hunt** (Wed. 10:30)	WLW-D	Ziv	18.8	47	Circle Theatre	WHIO	21.3
13.	**Little Rascals** (M, T, Th 6:00)	WHIO	Interstate	16.1	57	Annie Oakley	WLW-D	13.3
						Detective's Diary	WLW-D	10.3
14.	**Roy Rogers** (Sat. 5:30)	WHIO	NTA	14.3	54	TV Teen Time	WLW-D	14.3
15.	**Annie Oakley** (Tues. 6:00)	WLW-D	CBS	13.3	46	Little Rascals	WHIO	15.8
16.	**Our Miss Brooks** (Mon.-Fri. 1:00)	WHIO	CBS	12.3	49	50-50 Club	WLW-D	12.6
17.	**Little Rascals** (Sat. 12:30)	WHIO	Interstate	10.5	40	Baseball	WLW-D	24.3
17.	**Stories of the Century** (Tues. 7:30)	WHIO	HTS	10.5	22	Sugarfoot	WLW-D	37.8

*Source: Trendex, October 1958 *vs.* October 1957; *all* sponsored evening programs (excluding news and religious programming) *for the prime evening hours* – 7:30-10:30 P.M. Important: these figures are from the latest (and only) official Trendex reports available to the television industry . . . and not from a special study prepared for any specific network.

All tortoises kindly stand back

This is strictly a hare-racing story.

Aesop notwithstanding, no tortoise ever saw the day when he could beat a hare. Give us instead two hares, wide awake and strong of limb, tearing up the cabbage patch. *There's* the race!

It's the race you have right now in the television industry, with two fast-stepping networks coming lickety-brindle around the first turn.

At the moment, the front-runner is CBS. Only a hare's breadth behind (and gaining by leaps and bounds) is ABC – the lively challenger whose opening spurt this fall left the third network turned turtle.

(October Trendex reports: ABC's average rating for all sponsored evening programs: 17.2 — up thirty-five per cent from a year ago! CBS: 20.7 — up eight per cent from a year ago. The third network: 16.8 — down eleven per cent from last year!)*

ABC, these autumn nights, seems scarcely to touch the ground. Twelve of its shows are first in their time slot — a hop, skip, and jump ahead of the third network, and a prodigious inroad on CBS' lead of a year ago.

And most revealing tale of all: in time periods where ABC's sponsored evening programs met CBS shows head-on, ABC came out ahead more than half the time! ABC programs beat the third network by an even bigger margin. In fact, *ABC beat both networks at once almost forty per cent of the time!*

They're settling down, this pair, for the stretch run. The one straining to hold the margin... the other striving to swallow it. Neither has ever been known to nap.

More exciting than Aesop any day. (Or night.)

ABC TELEVISION

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: September 2-9, 1958.

TOP 10 FEATURE FILMS	RUN	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS
1. "A SOUTHERN YANKEE"— Red Skelton, Brian Donlevy, Arlene Dahl; MGM; 1948; MGM-TV	Repeat	Early Show Fri. Sept. 5 5:30-7:20 p.m. KYW	15.8	16.7	13.6	45	Mickey Mouse Club Men of Adventure Highlights of the News News—Tom Fiel Verdict Is Yours	WEWS WEWS WEWS WEWS WJW	12.2 8.5 11.3 11.7 12.7
2. "CRY OF THE WEREWOLF"— Nina Foch, Stephen Crane, Osa Massen; Columbia; 1944; Screen Gems	Repeat	Mystery Hour Sun. Sept. 7 9:00-10:15 p.m. WEWS	15.7	16.3	14.7	28	G.E. Theatre Alfred Hitchcock $64,000 Challenge	WJW WJW WJW	25.2 25.5 19.3
3. "THE IRON MAJOR"— Pat O'Brien, Robert Ryan, Ruth Warrick; RKO; 1943; C&C	Repeat	Early Show Tues. Sept. 2 5:30-7:20 p.m. KYW	15.1	16.0	13.6	44	Mickey Mouse Club Men of Adventure Highlights of the News News—Tom Field Kit Carson City Camera	WEWS WEWS WEWS WEWS WEWS WJW	12.2 9.2 9.7 10.0 11.7 11.7
4. "OUTPOST IN MALAYA"— Claudette Colbert, Jack Hawkins; United Artists; 1952; UA-TV	Repeat	Early Show Wed. Sept. 3 5:30-7:20 p.m. KYW	15.0	16.0	13.6	44	Mickey Mouse Club Big Show— "Knockout" (Repeat) Highlights of the News News—Tom Field City Camera	WEWS WJW WEWS WEWS WJW	12.2 8.9 10.0 10.3 13.3
5. "JACKASS MAIL"— Wallace Berry, Marjorie Main, J. Carrol Naish; MGM; 1942; MGM-TV	Repeat	Early Show Thurs. Sept. 4 5:30-7:20 p.m. KYW	14.9	15.7	13.6	42	Mickey Mouse Club Big Show—"The Man Who Talked Too Much" (Repeat) Men of Adventure Highlights of the News News—Tom Field If You Had a Million	WEWS WJW WEWS WEWS WEWS WEWS	12.2 9.9 9.9 12.0 12.3 11.3
6. "GUNGA DIN"— Cary Grant, Victor McLaglen, Douglas Fairbanks Jr. RKO; 1939; C&C	Repeat	Early Show Mon. Sept. 8 5:30-7:20 p.m. KYW	14.1	14.7	13.6	37	Mickey Mouse Club Big Show— "Torrid Zone" (Repeat) Highlights of the News News—Tom Field Our Miss Brooks	WEWS WJW WEWS WEWS WEWS	12.2 9.2 10.3 10.0 12.3
7. "TREASURE OF SIERRA MADRE"— Humphrey Bogart, Walter Huston, Tim Holt; Warner Bros.; 1948; AAP	Repeat	Starlight Theatre Fri. Sept. 5 11:20 p.m.-S.O. WJW	13.8	14.3	13.3	46	Jack Paar Show	WEWS	9.0
8. "TRADER HORN"— Harry Carey, Edwina Booth, Duncan Renaldo; MGM; 1931; MGM-TV	1st Run	Academy Award Theatre Sun. Sept. 7 10:30 p.m.-S.O. KYW	13.5	15.3	11.7	33	What's My Line Sunday News Final Weekend With the Stars— "The Awful Truth" (Repeat) Regal Theatre— "Johnny Belinda" (Repeat)	WJW WJW WEWS WJW	21.2 16.3 13.0 11.6
9. "THE AWFUL TRUTH"— Cary Grant, Irene Dunne, Ralph Bellamy; Columbia; 1937; Screen Gems	Repeat	Weekend With the Stars Sun. Sept. 7 10:15-11:30 p.m. WEWS	12.7	13.3	11.7	28	$64,000 Challenge What's My Line Sunday News Final Academy Award Theatre— "Trader Horn" (1st Run)	WJW WJW WJW KYW	19.0 21.2 16.3 14.0
10. "JOHNNY BELINDA"— Jane Wyman, Lew Ayres, Charles Bickford, Warner Bros.; 1948; AAP	Repeat	Regal Theatre Sun. Sept. 7 11:20 p.m.-S.O. WJW	11.6	12.3	10.7	33	Academy Award Theatre— "Trader Horn" (1st Run)	KYW	12.7

NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 221,800. Survey Dates: September 2-9, 1958.

1. "ANDY HARDY'S PRIVATE SECRETARY"— Lewis Stone, Mickey Rooney, Fay Holden; MGM; 1941; MGM-TV	Repeat	Andy Hardy Theatre Sun. Sept. 7 1:30-3:20 p.m. WDSU	21.1	22.7	19.3	66	Baseball— Cincinnati vs. Philadelphia Builder's Showcase Speak Your Piece This Is the Answer	WWL WWL WWL WWL	12.6 10.0 8.4 6.5
2. "JANE EYRE"— Joan Fontaine, Orson Welles, Margaret O'Brien; 20th Century Fox; 1944; NTA	Repeat	Sunday Matinee Sun. Sept. 7 4:30-6:00 p.m. WDSU	17.4	18.3	16.3	65	Action Theatre—"Devil's Saddle Legion" (Repeat) Star Performance Air Power	WWL WWL WWL	8.2 7.9 7.5
3. "JOHNNY EAGER"— Robert Taylor, Lana Turner, Van Heflin; MGM; 1941; MGM-TV	Repeat	Sunday Spectacular Sun. Sept. 7 10:15-11:55 p.m. WDSU	16.9	21.3	13.3	57	Don Ameche Play of the Week Theatre 4—"Pride of the Marines" (Repeat)	WWL WWL	17.3 10.6
4. "A GUY NAMED JOE"— Spencer Tracy, Irene Dunne, Van Johnson; MGM; 1943; MGM-TV	1st Run	Walstaff Theatre Sat. Sept. 6 10:15 p.m.-S.O. WDSU	15.6	16.7	14.0	44	Miss America Pageant Theatre 4—"Gold Is Where You Find It" (Repeat)	WWL WWL	33.9 8.1
5. "BELLS OF ROSARITA"— Roy Rogers, Gabby Hayes; Republic; 1945; MCA	Repeat	Roy Rogers Theatre Sat. Sept. 6 8:00-9:00 a.m. WDSU	15.5	16.3	14.7	71	Cartoon Carousel Captain Kangaroo	WWL WWL	4.5 7.9
5. "PRIDE OF THE PLAINS"— Bob Livingston, Smiley Burnette, Nancy Gay; Republic; 1944; HTS	Repeat	2 Gun Playhouse Sat. Sept. 6 4:00-5:00 p.m. WWL	15.5	16.3	14.7	57	Saturday Session	WDSU	9.5
6. "THE IMPATIENT YEARS"— Jean Arthur, Lee Bowman, Charles Coburn; Columbia; 1944; Screen Gems	Repeat	Late Show Fri. Sept. 5 11:15 p.m.-S.O. WDSU	12.2	12.7	11.7	67	Jack Paar Show	WWL	5.1
7. "BAR 20"— William Boyd, Andy Clyde, George Reeves; United Artists; 1943; CNP	Repeat	Hopalong Cassidy Sat. Sept. 6 5:00-6:00 p.m. WWL	12.0	12.3	11.7	39	Jeff's Collie Steve Donovan, Western Marshal	WDSU WDSU	12.5 15.5
8. "THE MAN I MARRIED"— Joan Bennett, Lloyd Nolan; 20th Century Fox; 1940; NTA	Repeat	Late Show Mon. Sept. 8 11:15 p.m.-S.O. WDSU	11.3	11.7	11.0	69	Jack Paar Show	WWL	5.0
9. "PRIDE OF THE MARINES"— John Garfield, Eleanor Parker, Dane Clark; Warner Bros.; 1945; AAP	Repeat	Theatre 4 Sun. Sept. 7 10:30 p.m.-S.O. WWL	10.6	12.3	9.0	38	Sunday Spectacular— "Johnny Eager" (Repeat)	WDSU	16.2

Jerry Lewis Hates TV Critics

Hollywood, Oct. 21.

Speaking to a panel of newsmen on an interview-type show on KTLA Thursday night, Jerry Lewis unleashed an angry tirade against television critics, terming most of them "caustic, rude, unkind and sinister."

Lewis, whose first spec of the season was on NBC-TV two days later—last Saturday—had kind words only for L.A. Mirror-News syndicated columnist Hal Humphrey and L.A. Times critic Cecil Smith, the latter on the panel.

Most critics seek to "magnify their importance" with vicious reviews, he contended, adding "they're burying the business they're paid by. A critic should help the medium and report the news."

Lewis said he wasn't exaggerating the power of the press, that when a Hollywood newsman printed something, it was picked up around the country by other newsmen and "embellished," that eventually it resulted in the audience subconsciously "hating" a performer when he came on tv.

Said the comedian caustically: "If a reviewer writes a performer is a nice guy, he may be approached at the golf club the next day and told he's a sissy. This type of reviewer is a discredit to the good ones."

Commented Lewis: "I'm very aware of the potency of the press."

Scandinavia Likes Yank TV Fare; 'Lucy,' 'Perry Mason,' '64G,' Others

Scandinavian tv is using a good deal of American program fare and copying this country's video methods in many respects. The Scandinavians have their counterparts of Ed Sullivan and the "$64,000 Question."

Harry Rasky, producer of the CBS-TV "UN In Action" program in its eighth season on the CBS-TV web and which celebrated UN Week last Sunday (19) with Mrs. Eleanor Roosevelt as principal speaker, just returned from a three-month survey of European countries including Sweden, Denmark, Norway and Finland.

Sweden, according to Rasky, is the most advanced in tv programming. It now has three tv outlets but hopes to have 50 stations in operation by 1965. Denmark is second and expects to build seven stations in the not-too-distant future, he said.

The Swedes possess approximately 163,000 video receivers with an estimated audience of one million, and is under government supervision with two hours of programming nightly. Denmark has some 150,000 sets, with less than a million observers and also is on a two-hour nightly operation, sans commercials.

Finland, Rasky reported, has a government station with only two hours a week on the air. However, one Finnish commercial video outlet operates one hour a day. Finnish viewers have no trouble bringing in Russian video entertainment and propaganda, if they so desire, but apparently the natives have a healthy dislike of Communists and consequently Finland's government isn't too concerned about infiltration via tv.

As for the Norwegians, there's no tv in that country at the present time. The Norwegians, it appears, are a cautious lot and evidently waiting to see if the whole thing will blow over.

Rasky said that as a result of the onetime popularity of the "$10,000 Kroner Question" (about $2,000 in American money) in Sweden the sale of tv receivers jumped from 30,000 to 100,000. It appears that a 14-year-old boy, famed for his knowledge of aquarium fish, lost on the way up to the grand prize but when a public outcry resulted, he was brought back and went on to reach the pinnacle. Government broadcasters, however, decided at this point to take the show off the air. A Swedish version of the Barry-Enright "21" program also commanded considerable attention among Swedish viewers, Rasky said. The country's Ed Sullivan, the CBS producer reported, is a lad named Lennart Hyland, a top sportscaster, quiz show conductor and variety show emcee. Unlike Sullivan, he is jovial in appearance.

In Denmark, tv viewers have been getting quiz shows entitled "Double or Quits" and a carbon copy of our "$64,000 Question." Rasky said the popularity of Denmark's "$10,000 Kroner Question" forced theatres to abandon their Sunday night performances and clergymen also complained bitterly that parishioners were scramming from church services long before the final hymn was sung in order to catch the video quiz show.

Scandinavian tv stations also have been transmitting many American shows with subtitles or native language dubbings. Among the shows that are popular: "Range Rider," "I Love Lucy," "Our Miss Brooks," "Champion, the Wonder Horse," "Jungle Jim," "Fabian of Scotland Yard," "Robin Hood," "Hitchcock Presents," "Perry Mason" and "Mr. Adams and Eve," a particularly outstanding attraction in Sweden.

Rasky said that about one-third of Sweden's tv schedule is devoted to public service programming but apparently the populace and the daily press are constantly muttering that there's too much educational matter on the air and not enough entertainment.

90-Min. Telepix

Continued from page 31

mula worked out. But, unlike the movie industry, tv has lived with residual payments and the outlook for agreement is much better.

The promise of a ready syndication market for bluechip network entries, when the features run dry, should be an impetus for taping more shows, if filming is avoided to retain live qualities. What about the "Hallmark Hall of Fame" possibilities on tape is one of the questions now being bandied around?

Screen Gems opened the 90-minute telefilm "feature" market by taking its filmed "Playhouse 90" entries and including them in its cinematic package. SG's "90's" now are being played in feature slots across the country.

National Telefilm Associates bought reruns of the hour-long 20th-Fox and Warner Bros. telefilms, originally networked as the "20th-Fox Hour," "Casablanca" and "King's Row." They are being stripped on the NTA Film Network with John Conte acting as the filmed host.

Pioneering efforts on the 60 and 90 minute telefilm rerun possibilities already have been successfully effected. The outlook on future efforts, both film and tape, appears bright.

WNEW-TV

Continued from page 31

was figured out by WNEW's film chief Elizabeth Bain and by SG's syndication director Bob Seidelman.

Actually, this is not the first time SG has made an attempt to hypo WNEW feature output, but the Col subsid never advertised it. A few months ago, the distribbery quietly brought back 50 pictures from WCBS, in order to resell them to WNEW before they became too stale for prime exposure. The WCBS pact had run only two years of a several-year deal with SG.

Some of the U-I and Columbia features accruing to WCBS in this unusual "shortrun" pact were "Mr. Deeds Goes to Town," "Canyon Passage," W. C. Fields' "Bank Dick" and "Three Smart Girls."

WNTA-TV Hits Jackpot With Shirley Temple Oldie

A Shirley Temple oldie has done it again.

WNTA, Newark-N. Y., ran "Little Miss Broadway" on Sunday (19) and racked up a neat 10.9 rating for the 5 to 6:30 p.m. period, according to Arbitron. It put the station in the No. 1 spot in the seven-station market, giving the NTA Film Network affiliate a 33.1 share of audience. Closest competitor in the time period were WCBS-TV and WABC-TV, each with a 4.8 rating and a 14.6 share of audience.

The 10.9 Arbitron for "Miss Broadway" gave WNTA-TV its highest rating to date, a 419% increase over the same period last week when the station received an average quarter-hour of 2.1.

Five other features (four reruns) are slated for the "Shirley Temple Film Festival" over the 63-station NTA Film Network lineup. They are "Captain January," "Wee Willie Winkie," "Poor Little Rich Girl," "Rebecca of Sunnybrook Farm," and "Heidi." All except "Poor Little Rich Girl," had their initial exposure last Christmas season on a similar NTA web. Current Shirley Temple pix are fully sponsored, all advertisers being clients of the Grey agency.

Murray Warmouth Gets His Sponsors

Minneapolis, Oct. 21.

After VARIETY had given national publicity to the fact that U. of Minnesota gridiron coach Murray Warmouth, following a disastrous season, had lost out on his Sunday night television show that had paid him $8,000 annually his first three years here, supplementing his annual $16,500 university salary, two sponsors stepped into the breach.

The Minneapolis Morning Tribune picked up the VARIETY yarn and played it up on the front page. A few days later the two bankrollers put in an appearance—and bought the football films and put Warmouth on tv via a Sunday morning WCCO-TV show.

Instead of "The Murray Warmouth Show" it's called "Minnesota Football" and instead of 60 minutes it runs 45.

Also, instead of the $8,000 Warmouth and his predecessors were paid, he'll receive only $2,000. And, instead of the former $5,000 that the university was paid for the films, it'll get only $700.

It would have been the first time in local video history in this football hotbed sans such a football show with films of the previous day's game and the coach narrating them and being interviewed about other football matters.

Present sponsors are the Twin City Federal Saving & Loan, which bankrolls dozens of other local tv and radio shows, including many sport programs, and whose head is a rabid football fan, and the Malkerson Motor Co., whose president is a university regent and also a football lover.

HOPE QUIPS HIS WAY THRU PULSE AWARD

Bob Hope was named The Pulse "Man of the Year" for 1958, at the 17th annual luncheon of the research firm held at N.Y.'s Hotel Plaza, Mon. (20). Hope was represented at the luncheon, held for executives of the broadcasting and advertising industry by Esther Williams and by proxy in a film in which he quipped his way through a thank you message. ("This is the biggest thing that's happened to me since Gov. Faubus made me an honorary slave.")

Dr. Sidney Roslow, president of Pulse said in part: "Bob Hope has taken his humor, his comedy and his entertainment to every place where English is spoken and to every place where people can laugh . . ."

Previous recipients of the "Man of the Year" award include Marion Harper Jr., president of McCann-Erickson; Robert Kintner, prexy of NBC; and Ed Sullivan and Steve Allen.

79,120 Mile-High Signal Relayed Back to Earth Validates Use Of 'Space Vehicles' for Global TV

Washington. Oct. 21.

For the first time, radio signals have been transmitted to a receiver in outer space and relayed back to earth. This proves that a worldwide radio and television system via earth satellites is possible.

Air Force Maj. Gen. Bernard Schriever disclosed Friday (17) that the experiment was carried out as part of the Pioneer moon shot attempt.

Schriever, who directed the effort, said signals were sent and rebroadcast when the rocket was at its highest point 79,120 miles from earth.

The signals came from transmitters in Hawaii and Cape Canaveral and were picked up by the "doppler command" receiver in the Pioneer and rebroadcast. The relayed Hawaiian signals were detected in Manchester, England. Those emanating from Cape Canaveral and rebroadcast by the rocket were picked up in Hawaii.

In a report on the experiment, Schriever said it "validates the idea of using space vehicles for world-wide communications."

Government and industry circles in both the U.S. and Russia have grown increasingly enthusiastic about the idea of space radio and tv relay stations since Sputnik I soared into successful orbit last year.

The U.S. hopes to launch before the end of next year a 100-foot inflatable "reflector" sphere which may pave the way for a future network of broadcast satellites.

And studies are already underway on the design and feasibility of other kinds of reflector satellites for broadcast purposes. According to scientists at the newly-created National Aeronautics and Space Administration, the "reflector" satellite program is receiving "substantial" dollar support.

Russia's interest in the field was underscored in a recent broacast by the Soviet North American radio service. Nikolai Potisayev, the Red scientist who authored the script, declared that an East-West tv exchange by means of a satellite antenna network is technically feasible "in the not too distant future."

He spoke of satellites orbitting at about 21,000 miles altitude. At this distance, nearly one third of the earth's surface would be in range, and the space station would remain stationary in relation to the earth.

You Betcha

There's some sort of a domestic hassle brewing over the sale of a script, tentatively titled "Hughie," to Fred Coe for the March 26 "Playhouse 90," with Arthur Penn to direct.

Author is Sandy Scheuer. Question is whether hubby Steve Scheuer, editor of the syndicated TV Key, will give the show a highlight listing that night.

WNEW-TV's Big Chunk Of Macy's Billings, But Most Clients Are Now National

Macy's department store has just come up with $100,000 in annual billings for WNEW-TV one of only three local accounts remaining on the N. Y. station. In the past several months, the indie, which once existed on local biz alone, has 88 sponsors, 85 of whom are from national ranks.

As a mark of its acceptance by the national accounts, station recently got the full Gotham tv budget of Elgin watches. It has Du Pont, Standard Brands, Vick, Consolidated Cigar, Tasty Cake, many for the first time. Coca-Cola is the newest of the national bankrollers to sign.

WNEW has carried shortterm Macy biz for sometime, but, station says, the store has picked up its first longterm deal. It's 52 weeks with the usual options, with the $100,000 based on a full year's business.

Bennett Korn, station boss, attributes much of the business to the Nielsen-reported fact that WNEW-TV now reaches 95% of the metropolitan area tv sets. It's a study of unduplicated coverage over the period of a month.

CBS Radio Coin

CBS Radio drew considerable biz this week from Republican National Committee, Kiplinger Magazine, Lever Bros., American Tyrex, Congoleum-Nairn and Gulf Guaranty Land Title Co.

GOP chieftains, via BBD&O, purchased 30 minutes for President Eisenhower's political address tonight (Wed.). Lever Bros. bought units of CBS Radio daytime dramas.

Kiplinger will sponsor "Changing Times" and Tyrex ties up with the "Rusty Draper Show" and other features. Congoleum-Nairn is contracting for daytime dramas and Gulf Guaranty is purchasing "Impact" segments of "Galen Drake Show."

Femme Stars

Continued from page 30

femme stars made it early, but have found the going more difficult since.

One exception is CBS Films' "Annie Oakley," starring Gail Davis. It was launched in Jan., '53, and it's been riding national spot since, with Continental Baking renewing for another two-year ride. Thirteen new episodes will be made next year, bringing the total number of episodes to 97.

For the most part, the only shows in which femmes have starred have been comedy, and insofar as Ziv is concerned, that's a specialized field into which it only occasionally ventures. Overall, though, the impact of the distaffers has been confined to the comedy field—Joan Davis, Eve Arden, Ann Sothern, Spring Byington, Gale Storm are the handful who've hit home.

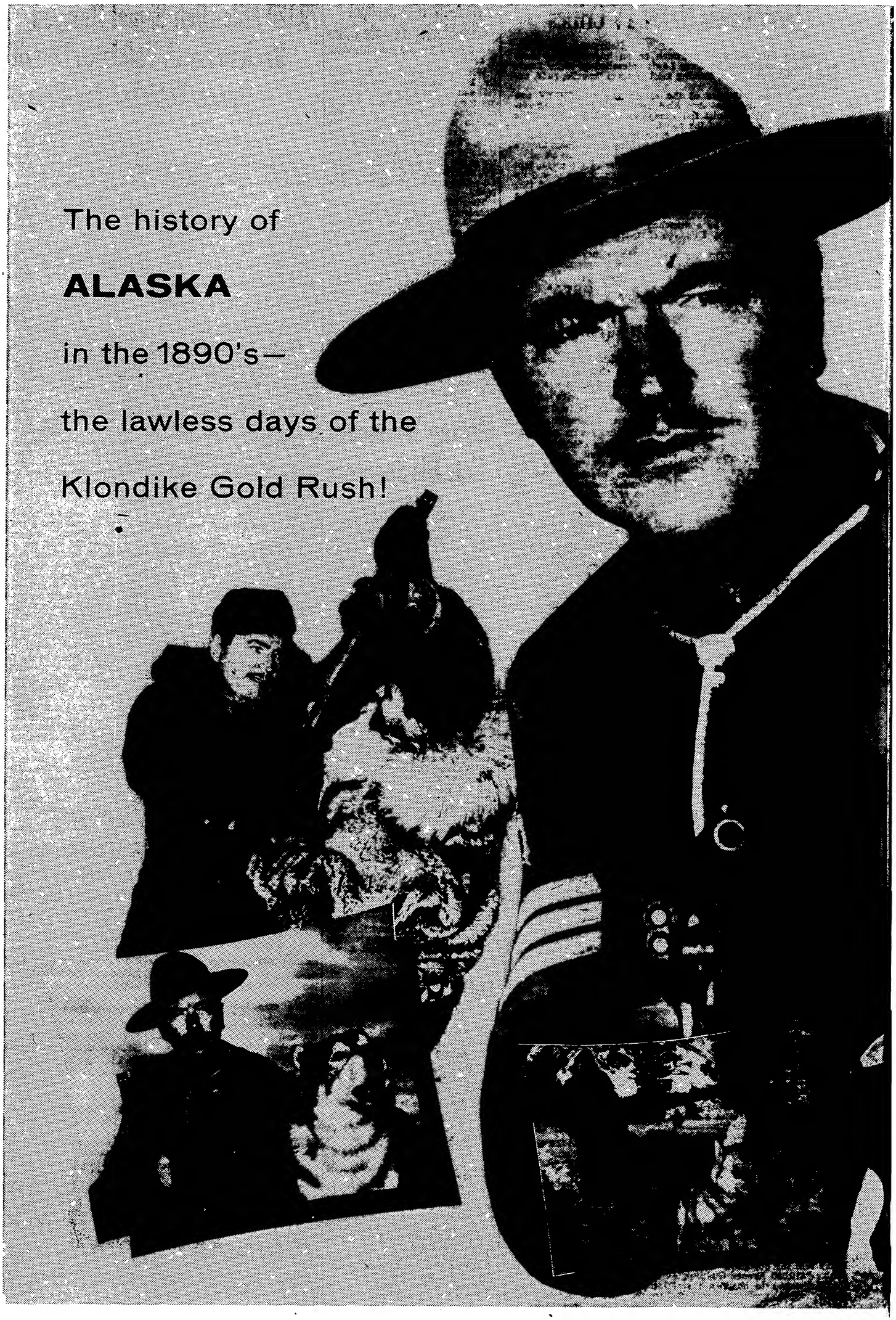
As to the current slate, there's Miss Sothern, back in a new format; Miss Storm, with "Oh, Susanna"; Miss Byington, in "December Bride"; Donna Reed, in her new ABC'er; all comedies, and Loretta Young, fronting her own anthology. On the live end, there are only a pair of singers, Dinah Shore and Patti Page.

UN's 'Dateline U.S.' Series A Reality as 30 Stations Guaranty $50,000 Fund

To insure additional video coverage from the United Nations, whose own radio-tv budget is evidently limited, approximately 30 U.S. tv stations have banded together and guaranteed better than $50,000 to produce 26 quarter-hour telefiims under the handle of "Dateline: U.S." A group of commercial video executives, who have now allied permanently as the U.S. Broadcasters Committee for the UN, have been working on the financing for several weeks.

First of the series will be released to participating stations this week. The Committee has established local rates of $200 per station in N.Y., Chicago and L.A., $100 for stations in cities with over 1,000,000 sets, $50 in cities with over 225,000 sets and $25 in cities with over 100,000 sets. Since there is more than one charter outlet in cities such as Portland, Ore., Columbus, O., Indianapolis, and Detroit, rule is that each will pay full local tab. WRCA-TV is signed to carry "Dateline" in N.Y.

UN says that the nut for each quarter-hour will be better than $2,000. Films, to be shot for the stations by UN's radio and visual services division, is designed to supply the "interpretive background of current developments."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ALASKA
in the 1890's—
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Now available for the first time
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'All Shook Up Boys' Driving Mature People Away from Radio: Bormann

Chicago, Oct. 21.

Radio has now evolved into a "two world" medium of hostile concepts that are destined to clash in a showdown for survival.

That's the premise from which RTNDA keynoter Jim Bormann departed last Thursday (16) in a speech which urged responsible broadcasters to meet the threat of growing jukebox programming with top quality news service. "News with integrity is the secret weapon," he said, which serious broadcasters must use to subdue "the disk jockey newsman who stands as an alert sentinel in his echo chamber," an enemy of the standards that serious newsmen represent.

Bormann, by the way, is news director of WCCO, Minneapolis-St. Paul and past prexy of Radio Television News Directors Assn., whose 12th annual conclave wound up in Chi over the weekend.

Having reached the crossroads, Bormann said, the broadcast industry now faces the problem of which philosophy shall prevail, and this boils down to the question of whether radio is a medium for entertainment and information or merely for entertainment alone. For the "all shook up boys," as Bormann termed the jukebox endorsers, "freely admit they would prefer to get along without news—just grind out music from sign-on to sign-off. 'News,' they say, 'doesn't fit our format. And besides it's not our responsibility to educate or inform the public'."

The effect of this attitude, said Bormann, will be to disenchant mature people with the worthiness of radio news. He suggested that if the deejay becomes recognized as radio's sample purveyor of news, the whole cause of broadcast news is doomed because the public will lose confidence in it.

Jukebox programmers, whom Bormann labeled "radio's beat generation," have in the main "chickened out on their responsibility to provide honest, enterprising news coverage . . . They proceed to ding up what they think will pass for a newscast with sound effects, weird weather reports, phony predictions of things to come, 10-second nagging editorials and a starvation diet of news." These broadcasters, he said, apologize for news with the promise that more music is only a few minutes away.

The conflict comes to the fore now in the present dilemma of the AP wire service, Bormann pointed out. A report from Associated Press to RTNDA contained the following paragraph:

"It appears certain that the status quo cannot be maintained indefinitely. Agitation to bring AP firmly into one camp or another can be expected to increase in vigor. In view of the dissimilar news needs of the two groups . . . it appears that a single radio wire can no longer adequately meet the requirements of all broadcasters."

The AP report described the needs thus: "The majority segment — apparently growing in number and voice — seeks an abundance of short items to supply a multiplicity of daily news programs. The other groups want more than the headlines: strong detail . . . some background and interpretation. In short, the whole story."

Bormann pointed out that the adult audience of radio is at stake. The rise of irresponsible news gathering will hurt the whole effort, he said. "Showmanship is necessary, but sugar-coated news is insidious."

As for television, Bormann feels that oddly enough the new medium is more settled than the older ones, that its problems today are more budgetary than journalistic and that it is growing quickly to maturity. Radio, on the other hand, is going through an evolutionary stage, he says, and the changing pattern of programming necessarily affects radio news.

Fort Wayne—Norman C. Widenhofer will resign Nov. 3 as assistant manager of WGL in charge of programming, to join the public relations and advertising firm of Willis S. Martin Co., Fort Wayne, where he will serve as consultant in radio and television programming and planning.

YOUTH WANTS TO KNOW

Steve Floethe at 17 a Vet B'caster With Eye on Expansion

Seventeen years of age and already a veteran broadcaster, Steve Floethe, of WSPB, Sarasota, Fla., has formed Steve Floethe Presentations with an eye on expansion. Youth recently completed a "Teenager in Europe" program over WSPB based on tapes made while on a student tour abroad. He's now working on a teenage pop music show in addition to helping cover local highschool football games. He's a senior at the school. The station supplied the recording equipment for the European trek of Floethe, whose vet status stems from the fact that this is his fifth year in radio, doing emcee bits, live music shows and disk jockeying.

He's son of Richard and Louise Lee Floethe, writer-artist team whose latest book (for Harper & Bros.) is "Terry Sets Sail." Mrs. Floethe, former actress, is a cousin of composer Richard Rodgers

Sullivan on a Shuttle Routine While Prepping TV 'Salute to Alaska'

Anchorage, Oct. 21.

Ed Sullivan's "Salute to Alaska" television show late in November will be a half-and-half hour-long account of life in Alaska.

Half the show is to be devoted to civilian Alaska—the people, the customs, the life. The rest of the program will be his account of military life—how the soldiers and airman hack it on the big and small Army and Air Force bases from Kotzebue north of the Arctic Circle to metropolitan Anchorage and the big Elmendorf AFB.

Sullivan's 21-member crew and cast have been shooting footage for the past week and will return to shoot some more.

Sullivan plans to flip Jill Corey and Jack Carter to Alaska for some of the sequences, but he also wants homegrown talent. Eskimo dancers and local nightclub entertainers will be included.

His partiality to animals wasn't dropped when he came to Alaska. Sullivan, whose Sunday night program has been shown on Alaska tv stations for several years, said:

"We're even bringing a monkey to Alaska—he'll be on ice skates."

Inside Stuff—Radio-TV

An NBC task force is at work in Texas and Louisiana filming bios of two great natural disasters—the Rio Grande floods of 1954 and the hurricane destruction of Cameron Parish in 1957. Object is to show that, with knowledge, survival in a nuclear crisis is possible. Joel O'Brien is producing with Nicholas Dancy as film consultant; Jerry Karf, unit manager; Moe Levy, camera crew chief; William Welch, scripter. The disaster bios will be aired on "Ten for Survival," Educational TV Project series to start Tuesday, Oct. 28. Produced in cooperation with the U.S. Office of Civil and Defense Mobilization, programs will be sent live to intereonnected educational-tv outlets over NBC's regular network facilities on 10 successive Tuesdays at 10:30 p.m. NBC affiliates will carry the programs on a delayed basis. "Ten for Survival" is one of two program series to be presented this fall by NBC in cooperation with the Educational-TV and Radio Center, Ann Arbor.

Moonshoots are old hat, Orrin E. Dunlap Jr. pointed out the other day. Dunlap, RCA exec and former radio editor of the New York Times, was reminded this week by Dr. Lee DeForest, that 30 years ago the daily had reported news of echoes from beyond the moon.

Carr V. Van Anda, m.e. of the Times in 1928, showed Dunlap an item from Nature, a British periodical, that a Scandinavian scientist had come upon radio echoes from behind the moon. Dunlap did a detailed story and then followed it up with additional observations from American radio men including Dr. DeForest.

Eighteen years later, long after Dunlap's stories were forgotten, U.S. Army Signal Corps' radar experts shot radio signals at the moon and caught the echoes. This 1946 event was front-paged in the Times with a Jack Gould by-line. The headline read: CONTACT WITH MOON ACHIEVED BY RADAR IN TEST BY THE ARMY.

Nineteen-man national board of Radio & Television Directors Guild is meeting in N.Y. today (Wed.) through Friday to formulate demands on a new industry contract. The guild's six local chieftains met yesterday to lay the groundwork for the contract skull sessions.

Contract with the employer groups, including the networks, ends Dec. 31. Union has 900-odd members, 550 of them in N.Y., 250 in Hollywood, the rest spread over Chicago, Cleveland, Washington and Detroit.

General membership meeting of the N.Y. branch of the Academy of Television Arts & Sciences will be held Oct. 28 at Toots Shor Restaurant. It'll be the first of regular quarterly membership meetings.

Last spring, ATAS membership asked the meeting schedule be increased from once to four times a year. Robert Lewine, NBC program veep and local prexy, will chair the meeting, which begins at 8:30 p.m.

Al McDowell, KDKA radio newscaster in Pittsburgh, made a tape with Mary Martin on her concert touring attraction, "Music With Mary Martin," before she played a one-nighter in Pitt at the 3,800-seat music hall, the Syria Mosque, last week. Star was so pleased with the result the station gifted Miss Martin with copies that she plans to use ahead of her appearance in other cities on tour.

All stations in Suffolk County, L. I., sign off at sundown with exception of WGLI and WTFM. These new sister stations have been doing aggressive newsgathering jobs recently as result of their after sundown operation. A Babylon priest was on WGLI-WTFM minutes after the Pope's death and the two outlets also became the "Moon Watch" station when they piped in reports from Mackay Radio Labs in Southampton thus getting the Pioneer's radio signals. Last week's air force transport crash just a mile away from the station's transmitters on Southern State Parkway was covered 14 minutes after the disaster by reporters Jerry Stevens and Carl Meyers with beeperphone.

Fraus of four top performers— Bob Hope, Dean Martin, Ray Milland and David Niven—are set to guest stint on Jack Benny's CBS-TV's show Sunday, Nov. 2.

From left to right they are Delores Hope, Jeanne Martin, Muriel Milland and Yjordia Niven.

Credits delivered to VARIETY on National Telefilm's "How To Marry a Millionaire" premiere were at odds with the facts. Si Rose and Seaman Jacobs, who were listed as the scribes for the NTA network's "This Is Alice," were in fact the writers for "How To Marry a Millionaire." John O'Dea wrote "Alice."

WLIB, N.Y., which programs for the Negro market, has come to the aid of a Hempstead Negro church, faced with threatened foreclosure. Since getting a plea from the pastor, station has gone on the air with fund raising appeals.

From the Production Centres

Continued from page 38

week ago of Lyric Opera's "Falstaff" . . . **Joan Allison**, former soaper actress, brought in from New York by WBBM to replace **Eloise Kummer**, who was fired last week. Station spokesman says it is a case of unfortunate timing that Miss Kummer should be bumped at a time when her husband, AFTRA exec secretary, is attempting to stir FCC perusal of network practices here . . . Also axed by WBBM last week: announcer **Ed Farron** . . . **Mort Miller**, formerly with TPA in New York, joined the Chi staff of the newly merged ITC-TPA . . . WNBQ has expanded its weekend sked an additional 75 minutes to berth a half-hour news roundup and to extend two religious programs . . . Deejay **Chuck Francisco** featured at Drury Lane in "Champagne Complex," the **Peggy King** starrer

IN WASHINGTON . . .

When WTOP-TV execs launched an early (7:15) Saturday morning shorthand course at $12.50 per student last April, they expected a maximum enrollment of 200, but drew 1,240. Amazed and encouraged, they'll soon start a Tuesday and Thursday 6:30 a.m. typing course at the same fee . . . WTOP radio has assigned **Ross M. Thomas** to report news directly from Bonn, West Germany . . . WGMS started a new season of readings from the Library of Congress Monday (20), to be climaxed by **Carl Sandburg** reading Abraham Lincoln Feb. 12, the sesquicentennial of Lincoln's birth . . . WRC-TV's **Art Lamb** signed up drama critics of Washington newspapers who aired their views of the new Tallulah Bankhead starrer, "Crazy October" . . . WWDC's **Art Brown**, veteran radio weather predictor, is offering a transistor to the listener who makes the closest forecast of the town's first freeze

IN LONDON . . .

Arthur Askey and **Richard Murdoch** start a new Associated-Rediffusion comedy series entitled "Living It Up," next Monday (27) . . . **Paul Robeson** will make another appearance for Associated Television in a 30-minute program on Sat. (25) . . . Irish author, **Brendan Behan** was featured in ABC-TV's literary program "The Book Man" last Sunday (19) . . . **Roy Rich**, program controller for Southern Television and **C. D. Wildon**, the web's general manager, have been appointed to the station's board of directors.

IN BOSTON . . .

Oliver Treyz, prexy ABC-TV, speaks at kickoff luncheon of 1958-59 series for Broadcasting Executives' Club of Boston at Hotel Vendome Thursday (23) . . . **Rex Trailer**, WBZ-TV cowboy personality, nabbed bronze plaque for safety education from committee sponsoring "Emergencies Can't Wait Week" . . . **Emerson Hunt** of N. E. Tel. & Tel., staged a preview luncheon for tv scribes on Bell System's "Gateways to the Mind," produced by Warner Bros. at phone headquarters Wed. (15) . . . **Art King**, WEEI news dir., back from trip to Ireland . . . WBZ-WBZA saluting the 150th anni of Archdiocese of Boston with series of six broadcasts highlighting lives and works of six Bishops from 1808 to present . . . A group of 10 Japanese broadcasters were guests of WBZ and WBZ-TV and given a video tape demo . . . First nationwide tv course for college credit, "Atomic Age Physics," on WGBH-TV, at 6 p.m. Monday through Friday for two semesters

IN PHILADELPHIA . . .

News commentator **Ken Mayer**, with WCAU for past four pears, exits station next month to take over as news director of WFBM, Time mag's outlet in Indianapolis . . . Joe Tinney, recently retired WCAU veepee, will make a cross-country and Canadian tour with his wife. He will devote full time to the coal business on their return . . . **George A. Koehler**, WFIL station exec, to address the Penna. chapter of the American Women in Radio and Television in Erie . . . CBS-TV's **Warner Anderson**, of "Lineup," gave out autographed photos at Lit Bros. (18) . . . **Bill Badger** a casualty of the daytime programming at WFIL-TV . . . **Mike Wallace** in for the Golden Slipper Square Club dinner at the Bellevue-Stratford (16) . . . **Clyde Jay**, WCAM deejay, has left to open a West Coast office for Lew Di Leo's Nationwide Booking Service . . . **Ron Wallace**, Los Angeles back, doing a 10-minute commentary on the NFL games for WDRL, Wilmington . . . **Art Raymond**, WPEN's late, late man held his second anni party at 2:30 a.m. (19) with a showing of "Houseboat" in the Arcadia Theatre.

IN BALTIMORE . . .

Long-discussed television tower, owned jointly by three local stations, is now under construction at Television Hill. The 750-foot tower will carry three antennas, one for each channel. It is expected to be in operation early next year . . . **Eunice Schneider**, formerly of WFBR Radio, has been named promotional assistant at WBAL and WBAL-TV by **Kent M. Redgrave**, promotion manager there . . . **Helen Delich's** "Port That Built a City" goes into eighth year on WMAR-TV Nov. 2 . . . **Conway Robinson**, WBAL farm director, appointed chairman of Resolutions Committee of National Association of TV and Radio Farm Program Directors . . . **Bob Nieman**, Baltimore Oriole left-fielder, is emcee of WBAL-TV's "Pin Busters" . . . **John C. Yankoski** is new chief accountant of WBAL Division of Hearst Corp. . . . "Man the Maker," backed by Walters Art Gallery and Enoch Pratt Library, in seventh season on WMAR-TV. **Theodore Low**, **Minna Newman** and **Richard Hart** are at the helm.

IN DETROIT . . .

Mayor Louis C. Miriani has proclaimed Friday (24) "WJBK-Television Day" to commemorate the Storer station's 10th anni . . . CKLW-TV is celebrating first anni of "Command Performance" a feature film show featuring **Bob McBride** as host . . . **Buck Mathews**, former midnight to 6 a.m. disk jockey on WJR, is keeping the same hours now on WHFI-FM, Detroit's newest radio station owned and operated by model Gar Meadowcroft . . . **Hugh Copland** from WXYZ-TV to WJRT . . . WJBK's radio program director **Bob Martin** is state chairman of a script-writing contest for high school students . . . **George Pierrot**, whose "World Adventure Series" of film travelogs is now on WXYZ-TV, is the only Detroit tv personality to remain on local screens for 10 years, a decade he is celebrating this week . . . The U. of Michigan Television Hour starts its ninth season on WWJ-TV and several other Michigan tv stations this week.

IN CINCINNATI . . .

Herb Knight, former Dayton disk jockey, replaced **George** and **Marilu Case**, man and wife platter and chatter team on WSAI for five years. **Howard Eicher**, station manager, said termination of couple's contract, which was to run through March, was at their terms and permits management "to change an act from time to time . . . Early bird college credit tv courses kick off with "Continental Classroom" on WLW-TV at 6:30 a.m. Monday through Friday and include Our Lady of Cincinnati College's "Drama at Daybreak" series Tuesday and Thursday at 7:30 a.m. on WKRC-TV . . . **Bill Rice**, ex Cincy and New York announcer, is new WKRC-TV staffer . . . WLW's helicopter traffic service for Cincy motorists in rush hours is an immediate click. Police Lt. Arthur Mehring flashes direct suggestions to avert emergency tieups at key intersections. ●

'National Security Not Endangered By Loyola Station'

Washington, Oct. 21.

Ties with Rome through Catholic hierarchy does not prevent Loyola U. from owning and operating New Orleans television channel 4, the U.S. Court of Appeals ruled here in an unanimous opinion.

But an appeal to the U.S. Supreme Court for an ultimate decision on the issue seemed certain. The challenge is being made by James A. Noe, Louisiana broadcaster and former state governor who was an unsuccessful applicant for channel 4. Also involved is the organization, Protestants and Other Americans United for Separation of Church and State.

Before the Court of Appeals was the argument that the Jesuit-controlled New Orleans university is an "alien-dominated" institution prevented by the Federal Communications Act from holding a tv permit. A provision in that law bars tv and radio permits to an alien or representative of an alien or to alien-dominated corporations.

But the court, in its 3-0 opinion, found that the limitations in the law were based primarily upon the plan of preventing alien activities against the Government in wartime.

"The relationship of Loyola to the Society of Jesus," Judge George T. Washington, a direct descendant of the first U.S. President's brother, wrote in the court opinion, "hardly seems to endanger our national security. Certainly the mere fact that the rector is appointed by an ecclesiastical superior who is an alien is not enough to bring Loyola within the interdiction of the cited statute."

The university rector's named by the Jesuit superior general, a Belgian citizen living in Rome, on the recommendation of the provincial supervisor, the head of the New Orleans province of the society.

The fact that Loyola is a Catholic university "is not an independently significant factor for comparative consideration," the court said.

"The religious orientation of a licensee is an irrelevant factor," Judge Washington said.

A third applicant for channel 4, the Times-Picayune Publishing Co., withdrew from the case after purchasing the only competing daily newspaper in New Orleans, the afternoon Item. The company, after talks with the Justice Department's Anti-Trust Division, agreed to divest itself of its radio property, as previously reported, and to pull out of the tv case.

Elliott Frankel Upped

Eliott Frankel has been made associate producer of the NBC-TV/Huntley-Brinkley Report heard daily and the "Chet Huntley Reporting" Sunday evening show. Frankel was previously an NBC News editor.

Dick Bruner has been brought in from Chicago to help write the upcoming NBC Kaleidscope show. Bill Hill also will concentrate on writing for the show which preems Nov. 2.

David Teitelbaum also signed on recently as a writer on the "Chet Huntley Reporting" setup.

Tele Reviews

Continued from page 34

group of their pupil-couples whirl around on the set, a simulated night club. Instruction is all very elemental and direct for benefit of the home viewer.

Idea has caught on, as the show is now in the renewal stage, and looks set to go all winter. Music is recorded, announcing is by John Bilyew of the studio staff, and directed by William Hare also of the staff. Commercials are an odd arrangement, billing crediting the show as a Kitchen-Miller Production. Louis Kitchen being the owner of nearby Quality Hill Towers, a huge apartment development downtown, and format has Quality Hill commercials interwoven with a number of others—Kansas City Title Insurance, and others. *Quin.*

Foreign Television Reviews

I CAN DESTROY THE SUN
With Maurice Denham, John Robinson, Robert Ayres, Leslie Sands, John Barron, Jennifer Wright, Carmel McSharry, Robert James, Paddy Webster, Jan Conrad
Producer: Sydney Newman
Director: Wilfrid Eades
Writer: Jimmy Sangster (from an idea by Ingram D'Abbes)
60 Mins.; Sun., Oct. 12, 9 p.m.
ATV Network, from London

Trite dialog might have spoiled a fascinating idea, but taut direction and two or three firstrate performances made "I Can Destroy the Sun" a holding hour's entertainment. A series of anonymous letters arriving on the desks of government officials sets a scientific cat among the pigeons and swiftly involved Britain, America and Russia at high level. Writer of the notes claims that he can destroy the sun and will do so if the governments concerned do not get together and outlaw the H-bomb.

At first, the letters are regarded as the outpourings of a crank. But strange happenings in the heavens, as prophesied by "the crank," persuade the higher-ups that it is just possible that he might be able to carry out a threat which could destroy the world. Several tense situations arise from this theme and they are carried out plausibly, though in scientific language which is mainly mumbo-jumbo.

Maurice Denham gave a shrewd, observant performance as the scientist who ultimately was proved to be the writer of the threats, and John Robinson as the British government official, Robert Ayres as the US representative and Jan Conrad as the Russian were all convincingly suave and diplomatic. There was a rather topheavy performance by Leslie Sands as a security policeman. A pity, because to him fell the task of delivering the message in lingo understandable to the layman.

Voytek's decor provided a highly impressive laboratory and the special effect which permitted viewers to see the explosion of an outer planet gave a real kick to the production. *Rich.*

DIE ROTE OPTIK
(The Red Optics)
With Thilo Koch, narrator
Producer: NWRV, Hamburg
Director: Thilo Koch
40 Mins.; Mon., 9:25 p.m.
West German TV, from Hamburg

Thilo Koch, an expert on his political subject, comes along here with a highly interesting, informative and also shocking item. Latter concerns the means and methods of the Soviet-German television. Koch can skip any polemics, he just shows excerpts from East German TV programs. And these excerpts speak for themselves: Propaganda down the line. Nearly the entire program is in the service of the party. Many of the Red programs are aimed at juveniles. They know over there that the young generation is more important than the old one and can be convinced and misled more easily. Conventional entertainment plays a secondary role.

Koch needs only few introductory words to the various excerpts. He leaves it more or less up to the viewer to form his own opinion. They (the Reds) show a West German church (in Luebeck) which has not been restored as yet. They take, in this case, a pro-Church attitude although everyone knows that Church leaders are prosecuted in their own territory. At another occasion, they show via a cartoon show a cardinal with an A-bomb in his hands. And then endless speeches by Commie leaders, completely false depictions of social conditions in W-Germany, children's education with giving Sputnik ("Look what the Soviet Union has achieved and how miserable the American sputniks are") a fulsome praise, marching of the young pioneers, pro-Sovietic songs, and the like.

Besides the open hate propaganda and political slander, the political satire (under the motto: ridiculousness is killing) plays an important role. Most of these programs lack wit and taste but constant ridiculing of western politicians and personalities helps also the "good cause." They have also a daily newsreel (completely Partylined up, of course) and a special program, "Tele-Studio West," for West German viewers. Feature films, mostly of East German, Russian or Satellite origin, are also often shown. Many of the DEFA pix are brand new.

Since DEPA and the East German TV are State-owned, there is no competition. And no financial worries either. So many films are shown via tv even before their theatrical preem. There are now 160,000 tv set owners in East Germany. Taking into consideration that there are about six persons at one set, number of viewers comes up to one million. TV is already now one of the biggest publicistical means, soon it will be the biggest in East Germany. *Hans.*

Foreign TV Followup

Sunday Night at the London Palladium

Sunday Night at the London Palladium (12) was virtually an all-Yank night, with four of the five acts American and only comedian Tommy Cooper hoisting the Union Jack. It was an uneven show, with Cooper and Ethel Smith, the wizard of the electric organ, grabbing most of the honors.

With the Tiller Girls kicking off the proceedings in their usual precision fashion, the bill first introduced the Deep River Boys, featuring Harry Douglass. This now familiar act lacked its usual snap in its two numbers. "Everybody's Singing Hallalujah" and "That Itsy-Bitsy Feeling," but it got the bill away to a cheerful start. Next came American comedian Al Bernie, with a relaxed, amiable routine about the joys of being a bachelor. His followup, a song giving him the chance to work in a score of impressions, was less favorable. Some of the impressions were of people not too familiar to British audiences; others, alas, were too familiar and Bernie's interpretations hardly stood up.

Ethel Smith, excellently directed, proved that she has few equals with the electric organ. Her lesson in how to play the organ, with witty patter, introduced some remarkable noise effects and it was a pity that time didn't permit her to play at least a couple of straight numbers. The Barry Sisters, making their British tv debut, are an elegant couple and their choice of songs, "Just Rolling Along," "Fascination Waltz" and "Lazy River of Dreams" was a usefully-balanced program.

Finally Tommy Cooper ostensibly acting as a dumb stooge to a magician, excellently portrayed by Roy Jeffries, registered plenty of yocks, but this act is now already too familiar.

"Beat the Clock" again took up some valuable time not very profitably and Bruce Forsyth, the emcee, while gaining confidence every week still lacks sufficiently powerful comedy material to carry off a likeable, but not over-strong personality. Alfred Locke's production and the musical backing of Cyril Ornadel's Palladium orchestra reached their usual high standard. What the show still needs is a few sock acts. *Rich.*

Chelsea At Nine

There was a pretty wide range of talent on the bill of Granada-TV's "Chelsea At Nine" show (14), but despite the variety of acts, the offering fell far short of expectations and proved to be an unsatisfying entry which failed to get into its stride.

Heading the layout was Joyce Grenfell, a more than competent performer, who was in good form, but apart from her it was the resident song and dance line, the Granadiers, who gave the show its real sparkle with a couple of well worked out numbers. Miss Grenfell squeezed some good comedy out of a sketch which ribbed BBC's series of visits to the stately homes of Britain. She earned a lot of laughs for her takeoff of the titled lady of the house showing viewers around. It was good observation comedy delivered in Miss Grenfell's inimitable style.

American comedian Jay Lawrence, making his British tv debut, had a tough fight to get laughs with a couple of hackneyed situations, namely a prize fight commentary and a newsreel broadcast. From France came Varel and Bailly and the six well drilled Les Chanteurs De Paris who made a mild contribution to the offering with a couple of unmelodic numbers and a stodgy style of presentation. George Malcolm, the man who has trained the Westminster Cathedral Choir, demonstrated his prowess on the harpsichord with a classical rendering and then spoilt it all by playing his own "jazz" composition made up of practically every jazz cliche in the book. A little bit of fire was added to the show by the Trio Caprichos Espagnol. *Bary.*

A—Z
With Alan Melville, Lys Assia, Larry Adler, Eamonn Andrews, Robert Atkins, Adrianne Allen, Anna Massey, Daniel Massey, Gerald Moore, Eric Robinson Orch, Beryl Kaye Dancers
Writer: Alan Melville
Producer: Bryan Sears
45 Mins., Wed., 7:30 p.m.
BBC-TV, from London

The BBC has taken a safe step by starting a new series of "A-Z" programs and is assured of a sizable following as it progresses through the alphabet, introducing artists whose names tally with the letter of the week. The show, which is based on an idea by Wolf Mankowitz, had a successful 26 weeks run last year, when some of the top names of show business were featured. Alan Melville, who apart from emceeing the offering, makes considerable comedy contributions, has a sharp wit and a glib tongue, while Bryan Sears' production is tidy.

In the first of the new series, which naturally dealt with the letter "A", there was a good cross section of entertainment featured. The only direction in which the program could be faulted was in its order of presentation, which opened with a longish filmed interview with Adrienne Allen and her children Anna and Daniel Massey —a theatrical trio who chatted informally with Melville about their homelife and careers. Another interview was with Robert Atkins, who runs the Open Air Theatre at London's Regent's Park. Musical items were supplied by Larry Adler who gave a polished performance of some of his own compositions; songstress Lys Assia who warbled well on a couple of catchy numbers; and w.k. accompanist Gerald Moore, who had some amusing recollections and played a waltz by Schubert.

Fred Astaire was featured in a clip from "Carefree," and versatile radio and tv personality Eamonn Andrews did a standout job of storytelling about the drinking habits of an Irishman. But by far the best spot in the show was supplied by Melville with a scathing takeoff of Armand and Michaela Denis. He played both parts and his mimicry was perfect. The Eric Robinson orch was excellent throughout. *Bary.*

DER TOD AUF DEM RUMMELPLATZ
(The Death In The Amusement Park)
With Werner Peters, Heinz Drache, Stanislav Ledinek, Paul Edwin Roth, Renate Kuester, Ursula Lillig, Wilhelm Grothe, Helga Keck, Hanns Lothar, others
Writer: Harald Vock
Director: Joachim Hess
45 Mins., Sun., 8:45 p.m.
West German TV, from Hamburg

The first vidpic produced by NWRV (North West German Radio) is very successful. Made in Hamburg's Real studios, it's a convincing thriller that can stand comparison with so many an American item of same category. Special compliments also for atmosphere and dialog which, both unusually tight, contribute much to the overall success. It was written, incidentally, by Harald Vock, a former police reporter. One can see that at many occasions.

Story has been taken from the files of the German crime department. Only names of persons and localities have been changed, everything else is true. It concerns a young girl who carelessly takes to an amusement park 900 D-Marks which by her chef's order should actually have been brought to the bank. The money in her possession becomes her fate: she is robbed and murdered. There are several suspects and complications until the murderer is finally caught.

Direction by Joachim Hess is first-class. He keeps the action running at full speed. Cast includes several well-known stage and film names, such as Werner Peters, Heins Drache, Stanislav Ledinek and Paul Edwin Roth. All are very convincing. Also production dress is fine. In all, a well-made and suspenseful detective vidpic, considerably beyond the German average. *Hans.*

Boston—Leonard M. Zelick, former news specialist and staff announcer with Triangle Publications' WFBG-AM-TV, Altoona, Pa., was named news editor of WBZ-WBZA Friday (17) by Paul G. O'Friel gen. mgr. of the Boston and Springfield outlets of Westinghouse.

What Happened In St. L.? Exhib Puts CBS on Spot

Washington, Oct. 21.

The Federal Communications Commission and—for the first time—the U. S. Supreme Court are juggling a new television hot potato (a la Harris Subcommittee).

This is the St. Louis channel 11 donnybrook, best known for influence charges against Tex McCrary and CBS. But it's also fat with significant legal questions about FCC's powers.

CBS was awarded channel 11 in March, 1957, but later that year—without starting construction of the station—received FCC approval to buy KWK-TV, channel 4, and transfer channel 11 to 220 Television, Inc., one of the original unsuccessful applicants.

St. Louis Amusement Co., another loser in the channel 11 contestant, has been swinging away at CBS ever since.

Amusement Co., a pix exhibitor, was floored twice by the U. S. Court of Appeals here after FCC spurned its objections to the channel 11 transactions.

Now, Amusement is up and battling again—on two fronts and with ammunition garnered from the Harris subcommittee hearings last spring.

The two fronts:

Earlier this month, it asked the Supreme Court to review a July 8 ruling by the appeals court which had disallowed Amusement's right to challenge the validity of the channel 11 transfer. Upholding FCC's position, the bench said that as the law is now written and interpreted, Amusement was not a "party in interest." When a station is sold, FCC can only consider whether the designated purchaser is qualified—not the arguments of others who might want the channel.

In asking for Supreme Court review, Amusement claims it was a "party in interest" and had a right to intervene in the disposition of channel 11. The exhibitor argued it was an original contestant for the outlet, and if the license ultimately were voided, might win a second go-round.

Furthermore, Amusement accused McCrary, CBS President Frank Stanton and Board Chairman William S. Paley of concocting a plan for McCrary to see three FCC members while the original channel 11 decision was pending late in 1956.

"To say the least," Amusement appealed, "the action has the odor of an attempt to tamper with the Commission."

This is the first time charges stemming from the Harris hearings have officially been called to the attention of the Supreme Court.

Front two:

Amusement fired two more petitions at FCC. One, on Oct. 2, called for forfeiture of the license for channel 11. The other, filed last Wednesday (15), was broader, demanding complete revocation of the permit and its subsequent switch to 220 Television. Both raised the charges about McCrary's conferences with FCC members, declaring the episodes were "unethical, improper and unlawful."

CBS, in its reply last Thursday (16) to the first petition, said the influence charges were "wholly without foundation." The web said McCrary was not acting as its agent but as a newsman when he talked to then FCC Chairman George C. McConnaughey, and members T. A. M. Craven and John C. Doerfer (now chairman). And Amusement, it said, was seemingly assuming a "gadfly role" basing its allegations on a "distorted version" of the house testimony.

Clete Roberts' Junket

Hollywood, Oct. 21.

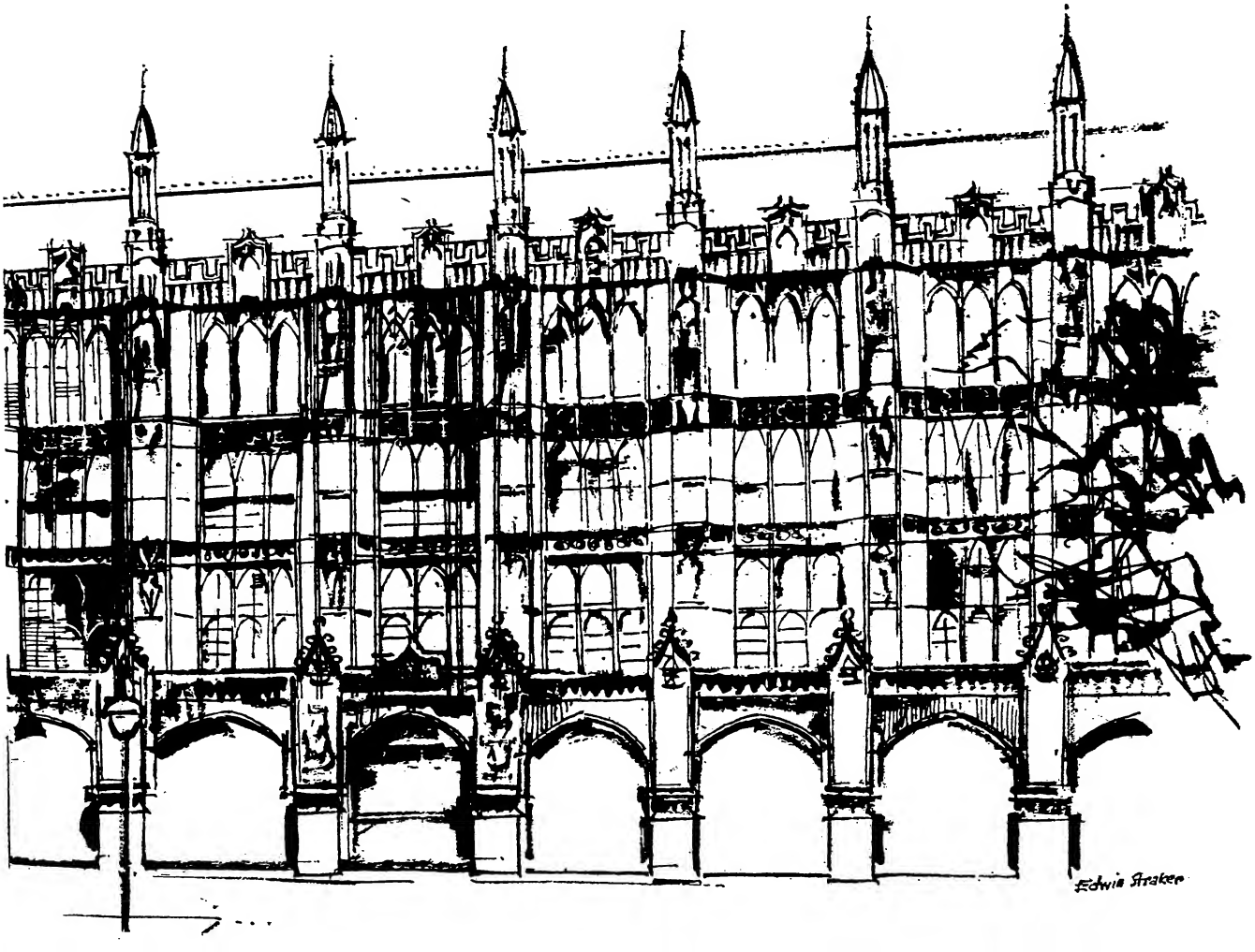
Clete Roberts, newly-pacted KTLA newsman, has embarked on a worldwide news junket that will take him to Paris, Rome, Cairo, Beirut, Teheran, Baghdad, Karachi, New Delhi, Calcutta, Bangkok, Singapore Chicatta, Manila, Hong Kong, Tokyo and Honolulu.

While in Rome, he will film a special feature on the election of the new Pope. He returns to Los Angeles in mid-November to take over KTLA's "6:30 News."

Television from London

ASSOCIATED-REDIFFUSION

The station at the
heart of the British
Independent Network



Tape May Succeed Where Telepix Failed on Music-Variety Formats

Except for a few notable cases like Liberace, musical and variety formats have hardly been successful syndicated telefilm fare, and consequently the market is virtually barren in that respect. But chances are that singers and comedians are going to play a major part in video tape syndication, at least in its formative stages.

For one thing, it's reported that Guy Mitchell is going to do a half-hour tape series for syndication, with KTLA in L. A. producing. Word is that General Artists Corp. has signed the singer for the series, but there is no information on the distributor at the moment. A second report is that GAG is also trying to make a deal with KTLA for Julius LaRose.

A deal like Mitchell's has certain advantages in tap syndication. While it's true singers have not been lucky on film, they have had substantial success in live formats. It seems audiences like their tv music and standup comedics to have the feel of instantaneous telecasting. Since the hi-fi qualities of tape so closely approximate live, industryites are thinking of other syndication deals involving singers and comedians.

An equally important factor in picking such types for tape is that production for musical and straight comedy shows is perhaps half the cost of a show carrying a storyline, and the former can be done in the facilities of a local tv station such as KTLA or KTTV, L. A. At the outset therefore, syndicators feel they should eschew the expensive dramatic shows on which they built their catalogs.

These anticipated steps are considered in keeping with the simplified formats of the handful of tape shows that are already on the market. Even at this early stage in the tape game, the industry is running out of fresh concepts for courtroom recreations and is forced to seek other inexpensive, easily produceable ideas.

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NBC Aussie Stake

Continued from page 39

munerative as its U.S. owned & operated stations.

Initially, the Australian government allocated only six tv stations, three in Sidney and three in Melbourne. The pattern is two commercial and one government-run station in each city. In the new grants, 10 stations have been allocated in all. Following the same pattern as in Sidney and Melbourne, three have been designated for Brisbane, three for Adelaide, and in both Perth and Hobart, one commercial and one government station have been allocated. It is not known at this time whether the Australian government will exercise its own allocations and invest immediately in the Perth and Hobart non-commercial outlets. But they will, it was reported, in Brisbane and Perth.

The Melbourne Herald, which already has Aussie tv interests, will own the controlling share in one of the Brisbane stations and a secondary share in one of the Adelaide stations. It's understood that various other Aussie newspapers have bought heavily into the newly granted outlets.

Most of the stations are expected to go on the air with 12 months, at the outside 14 months.

Webs O'Seas

Continued from page 39

purchased at least four floors of a Milan skyscraper (on which the antennas have been erected) plus nearby sites on which to build sound stages and studios. Reported value of the entire Milan TVL setup is over $1,500,000.

Another factor entering the current fracas is the long-standing feud between Rome and Milan over which city was to rule the Italo television picture. Matter has been the subject of a hot and furious intramural battle within RAI-TV ranks for some years now, and is surely to be revived under present circumstances. Observers here however feel that at least with regard to commercial video in this country, Milan, with its heavy industrial dominance will win out over Rome, and that the HQ of the inevitable commercial network-to-come, regardless of who runs it, will be in the North-Italian center.

Whatever the future developments of the hotly debated local-tv picture, with its many bureaucratic facets keeping details and facts under wraps for so long, it's pointed out here that the undoubted winner will be the Italian public, which has long been clamoring for a second and more varied television outlet.

Chi FM

Continued from page 28

channel band are spoken for and awaiting the FCC's okay.

WQXR-FM's Bid

A request to the FCC by WQXR-FM, N.Y., for a power increase, since it is the first request of its kind, has been taken as a sign that FM is beginning to shed its timid "step sister" mantle in an effort to become more competitive with AM. Station, belonging to the N. Y. Times, last week applied for the right to triple its effective radiated power, which if it happens, the station says would make FM coverage "compatible" with the coverage of WQXR-AM's 50 kw beam.

In its FCC application, the FM'er said that the grant to increase power would add 300,000 potential listeners to its lineup.

Dailies' TV Harvest

Continued from page 27

mouth proved even more important than display ads. On her second outing she had them in her camp to knock "GE Theatre" down to second place in the competitive Sunday night 9 to 10 race.

Chi's Color Display Ads

Chicago, Oct. 21.

Apparent increase this year in purchase of daily paper ads to plug new shows finds stations making like big spenders in print with pretentious buys. WBKB, the ABC anchor in Chi, broke the color barrier last week with a full page, two-color ad in the Sun-Times for its new "Weather By Radar" telecasts. It's the first time a Chi station has ever bought color in the daily gazettes and one of the few times a whole page was purchased for a single show.

Late evening strip of "Radar," by the way, was a fast sellout even before the show went on the air, with Martin Oil buying two nights a week and Home Federal Savings the other three.

Minneapolis—In a different combined public service-entertainment disk jockey show approach for this area, WDGY record spinner Bill Diehl is using his Saturday night 10 o'clock three-hour request program to raise funds for the Minnesota Association for the Mentally Retarded. Dialers send Diehl 25c in order to have their requested numbers played.

Soviet Censors

Continued from page 27

ment's expulsion of CBS and Associated Press representatives "and reduce further the amount of information available to the American people about Soviet Russia."

Russians now insist that newsmen obtain prior okays from the Soviet Export Film for every story on which they plan photographic coverage and submit all exposed film and narration for approval.

Even if the film is approved, it would thus be delayed in shipping at least 24 hours and Soviets also are asking for $1,000 for each 100 meters (328 feet) of exposed film shot made in USSR, regardless of how much footage is used on the air.

This on top of what has been happening recently in Moscow (banishing of CBS' Daniel Schoor and Paul Niven and closing down of CBS' News Bureau, plus numerous other Communist ukases) has been making an always tough and tension-ridden situation considerably tougher and grimmer problem for U. S. newsmen covering the Soviet Union.

Blue Blazers

Continued from page 29

metropolitan booksellers are elated with results. This year book sellers stocked up in advance and thus weren't caught flatfooted as in the case of Stendahl last year. Early morning ratings also indicate a constantly growing audience for all aspects of learning and consequently major colleges in the metropolitan area are prepping for more ambitious courses for the spring term over commercial tv outlets.

Regents of New York State are reportedly satisfied with results of their current program structure over WPIX and now are doing their utmost to promote more and more tv receivers desperately needed in classrooms and assembly halls.

Nor is META been idle this fall on the commercial channels. Its most recent endeavor was the introduction of a Russian course for college credit over WPIX. Additionally, META is presenting French lessons, a contemporary theatre analysis and look-sees at both Latin America and the Far East over WPIX, and all presented with academic stature.

When Sam Cooke Digges, Fred Thrower, Bill Davidson, et al, meet at the next industry convention, they'll be wearing blue blazers, dirty buckskin shoes and peeking at Latin "ponies," according to insiders.

Gleason

Continued from page 28

around as in 'The Honeymooners,' and that goes for everybody you can think of. Ed Sullivan is a good example—the guys out here know that Ed typifies them. When the girls first went for a skinny kid like Sinatra it was great for the guys who said to themselves that he's just another feller. That was the keynote to Bogart and many another start. The only two exceptions of real goodlooking guys I can think of are Gable and Robert Taylor and both just happen to be very fine actors—you have to be, let's say, to make you believe a handsome profile gent like Taylor is "Billy the Kid,' and you know the public believed it."

Gleason has more views: (1) Three-dimensional tv may keep the present sponsorship system going and stave-off pay-see; and (2), "I then see a complete turnaround and the comeback of the live theatre, in such proporation that the same thing that drove them from the theatre will work in reverse—television will drive them back into the theatres. Actors and writers will have gotten so wealthy from the electronic medium that they will be the ones to accept the challenge of a return to the live theatre. They will be the ones who will anticipate the public's disenchantment with getting its mass entertainment piped into the home. By then everybody will be so stereoed-up and do-it-yourself, electronics-at-home shows and showmanship that they'll welcome getting out of the house. Nostradamus Gleason has spoken!"

WRCA-TV'S BANNER 9-MONTH BILLINGS

Most successful nine-month period in WRCA-TV's history has just been completed with billings up 14% for first three quarters of this year over the same period in 1957.

William N. Davidson, NBC veep in charge of WRCA and WRCA-TV, said sales records were established for every month of 1958 with September registering an alltime high by showing an increase of 22% over the corresponding 30 days in 1957.

Davidson attributed the billing upsurge to considerable increase in share-of-audience with an overall rise for the three-quarter period of 14% over the same nine months of 1957, according to ARB. He said "Hi Mom," "Dr. Joyce Brothers" and the "Jack Paar Show" contributed considerably to the boost in audience.

Sandy Sheldon's $31,500 Suit Vs. Frank Cooper

Producer Sandy Sheldon is suing Frank Cooper Associates for $31,500 over alleged failure to pay him for participating in the making of "Keep It In the Family," stanza on ABC-TV earlier this year. Suit came to light when N. Y. Justice Justice Henry Clay Greenberg denied a motion by Cooper to dismiss the complaint.

Sheldon said in his suit that Cooper failed to fulfill an oral agreement concerning Sheldon's participation in the development of a format. Deal, Sheldon said, carried the proviso that if the stanza was aired, he was to produce it at $500 a week if it was sustaining and for more coin if it was sponsored.

Since the program was a sustainer, Sheldon is asking the $6,500 allegedly promised him as producer and another $25,000 for "wrongful use and appropriation" of his ideas.

McCamey, Tex.—Sale of KCMR has been approved by the FCC from Jim Sample and Donald Boston to Robert Stuart. Sales price was $30,000.

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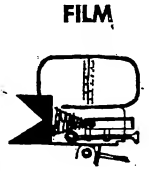

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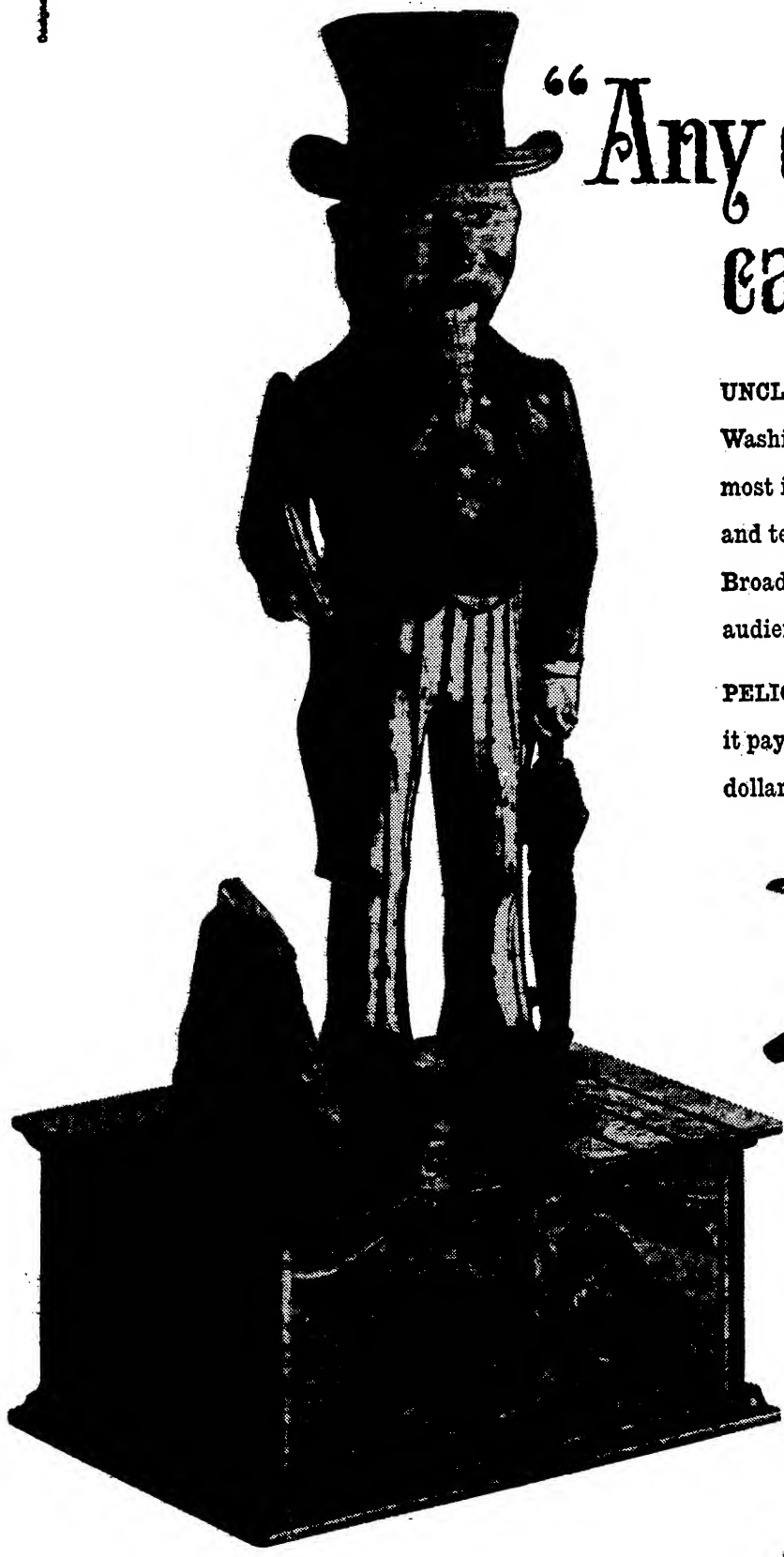

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Gardner & Levy: New TV Producers With a Big Respect for $3,000,000

Hollywood, Oct. 21.

Most producers moving into television from other media, particularly motion pictures, are quick to criticize the medium, and more specifically, the tv sponsors and ad agencies. Exception to the rule is the producing team of Jules Levy and Arthur Gardner, making their teledebut with "The Rifleman" and finding the criticism unfounded, and in their opinion, unjustified.

Gardner & Levy deal through three agencies, Benton & Bowles, Gardner and Geoffrey Wade, though most of their liaison is funneled through the former, and have found Madison Ave. helpful, rather than restrictive. "We've submitted 17 scripts to date, and on 98% of them, the comments from the agencies have been constructive and helpful. They've dealt with suggestions on how a characterization can be sharpened, or a plot detail made clearer."

Gardner & Levy feel that a producer moving into television should accept the medium on its own terms, rather than criticizing it indiscriminately. "Television is basically an advertising medium. If the producer wants to make a shocker, or any other kind of product that doesn't belong in the livingroom, he should simply leave television and do a feature film. But when he's working for an advertiser who's shelling out $3,000,000 a year for a series, he's certainly got to respect the wishes of that advertiser.

"These people know what they're walking into. They know that the advertiser is buying programs to sell his product, and he's after the kind of entertainment that sells his product best. If they can't accept television on those terms, why are they working in the medium? They should be doing pictures or plays." Team, incidentally, has produced several indie films through United Artists.

Producers concede that the western formula may not require as much restrictive policy on the part of agencies and sponsors as an anthology series, but they insist that's also beside the point. As long as the advertiser is paying the freight, what he says should go, they feel.

NBC Press Junket

Continued from page 29

estaters additional go-rounds with talent and announcements at the shindigs. For example, at Sunday's Colgate brunch at Sardi's East, George Burns, Peter Lawford and Phyllis Kirk did the table-hopping routine so that virtually every newsman in the house got a crack at each of them.

On Saturday night, first official night of the junket, Perry Como hosted a buffet at the Essex House doing a standup routine all evening with the visiting firemen. On Sunday, it was Steve Allen at the Hawaiian Room of the Hotel Lexington. Monday, Gillette hosted a sports dinner at Leone's, following an NBC Radio luncheon where the web planted a star at each table, brought its "Bandstand" band into the Persian Room of the Plaza for entertainment, and set up a round-robin of NBC foreign correspondents, in the flesh and via transatlantic phone, for a quickie report on the state of the world. All of which gave the newsmen more copy than any of them could handle, even if they had the strength.

Agenda for the rest of the week doesn't involve a letup until Saturday, what with the tv affiliates meetings, a banquet, and other activities. As the topper, the newsmen get a weekend at the Concord Hotel in Kiamesha Lake in which to recuperate.

Editorial Torch

Continued from page 28

saleable programming segment, that it gives both the station and the advertiser stature and a social conscience, and that it has greater power than editorials of the print media. "Anonymity is sterility," Renick said, "and that is the shortcoming of newspaper editorials." Renick said broadcast editorials were necessary and natural functions of stations in communities covered by only a single newspaper or in those in which the corporate ownership of two gazettes had merged.

Yet, for all its evident virtues, the RTNDA body continued to view the "big new idea" as a problem child.

Harold E. Fellows, prez and board chairman of National Assn. of Broadcasters, nailed down the principal danger in an address on Friday (17), at the same time stressing the importance of full news coverage at stations at a time when the public's need for information is "greater than ever." By clear implication, Fellows cautioned that it could be harmful to the cause of broadcasting when unqualified stations—i.e., those unequipped for full news service—undertake editorializing. "Knowledge," he said, "begets the right to opinion."

"The purpose of making events known is to dispel ignorance," Fellows said, in point of which he urged that editorials be understood as a means of clarifying as well as advocating, that "within reason it should be the established policy of a broadcasting station to give all the pertinent and valuable viewpoints." He said that any matter which deserved editorial comment ought to be assigned enough time for delineation so that reasons as well as conclusions could be made clear.

Among the hard realities the cause of editorializing has yet to buck is the general knowledge that newspaper editorials are among the least read features of the average gazette. In a day of ratings-mindedness this truth casts a decidedly negative vote at many stations and damns the whole concept, regardless of its other virtues.

Said Fellows in re this problem: "Those who read editorials are normally a part of the leadership group in any given community. There is a qualitative aspect to be considered . . . The broadcaster should anticipate that the facility he directs will draw itself to a deserved and valuable reputation for courage and leadership."

'$64,000 Question'

Continued from page 29

wise and since the time of the purchase, Revlon has been trying to get it a nighttime network berth. Trade reports have it that Revlon would like to get it or the "Keep Talking" program currently being aired sustaining CBS-TV, Tuesday at 8 into the "Question" slot on CBS-TV Sunday at 10, providing both Revlon and P. Lorillard are released from their 26-week commitment on "Question."

Ratings for "Question" have been steadily going down causing the unhappy sponsors to seek either a change in format of the show or a replacement entry.

'Concentration' Vice '21'

Having mothballed "Twenty-One" as a result of sagging ratings and nasty accusations from disgruntled contestants, Pharmaceuticals Inc. is ready to roll with "Concentration," as the Thursday night replacement starting Oct. 30. Jack Barry, who emceed the doomed "Twenty-One," will continue in the same role in the nighttime version of the NBC daytime audience participation program.

Considerable behind the scenes powwowing between Pharmaceuticals Inc. and NBC execs went on before decision was made to bury "Twenty-One" and to replace it with a suitable product. In addition to "Concentration," the sponsor agreed to buy other NBC fare, namely "The Arthur Murray Party" on alternate weeks, plus five alternate-week-quarter-hour periods of three Monday-through-Friday daytime shows, "Treasure Hunt," "Concentration" and "It Could Be You." Hugh Downs will continue to emcee daytime "Concentration," also a Barry-Enright production.

On the law enforcement end, both the District Attorney's office and Grand Jury have been busy quizzing former contestants and program personnel of "Twenty-One," "The $64,000 Challenge," "The $64,000 Question," "Dotto" and other giveaway shows.

This week the police laboratory confirmed that letters James Snodgrass, "Twenty-One" contestant, mailed to himself before the show with pre-fed answers, were not unsealed since the days they were mailed. This damaging bit of evidence has now been passed along to the Grand Jury.

Val Parnell

Continued from page 39

to be appointed shortly by the Moss Empires board.

Commenting on his resignation, Parnell said this was a great wrench for him after a life-time spent in variety. He had served the music hall all his life as his father, Fred Russell, had done before him.

Parnell recalled that he took over the Palladium at a time when a lot of people were saying that cinema would kill the music hall. He didn't believe that and he was "never more right." He added: "The fact that I am now working in the far wider field of tv does not mean I have lost faith in the people's desire to see live performances and feel the sense of the occasion which a visit to the theatre implies. There is room for both.

"The London Palladium is part of my life, whether for the audience who goes along there, or for the audience that sees it at home. I am proud of the fact that since ATV started, the London Palladium has become the world's greatest vaudeville theatre of the air, just as it is the world's greatest vaudeville theatre of the living stage."

Treyz

Continued from page 29

has worked, too, Treyz contends, and backs up his claim with figures to prove that ABC-TV's percentage increase in viewers has risen more sharply than that of the other two networks.

"We're certainly trying to be creative," Treyz declared. "We're not interested in carbon copies. For example, we haven't gone out and tried to find another Loretta Young. It's all a question of quality, if we can't program quality, we'll stay at home, 'Colt .45,' for example, is a quality item in the eyes of the public."

Treyz described the WLW-A affiliate as "one of the most loyal affiliates we have" when it comes to programming network offerings.

NAB Vs. De Sapio

Continued from page 28

to government control because stations must be licensed.

The fact that radio and tv are intended to "observe government in action, report is performance and criticize if need be, government officials and politicians take a keen "and sometimes obtrusive interest in broadcasting," he pointed out.

Fellows also made the point that the space age's onset makes people increasingly dependent upon radio and tv for reports and comment and requires a strong, vigorous broadcasting system, "not one perforated by meaningless legislation and regulation."

Menshikov Date

Continued from page 1

USA cultural exchange program but it is a foregoing conclusion that he'll also be asked to comment on his country's recent behaviour toward the CBS network.

McGannon and his colleagues met with the ambassador in the latter's dining quarters at the embassy in Washington. Menshikov is reported to have said that he personally did not catch "The Plot to Kill Stalin" but had been given an account of the story line. He reportedly said "The Plot to Kill Stalin" was totally inaccurate and the presentation of such a drama was a poor way of maintaining good relations between nations.

Sponsor Identity

Continued from page 27

fluences reactions to commercials and a situation comedy type show in most instances is a better vehicle for getting across the pitch than a show dealing with violence.

The fight to identify the program with the product sees clients attempting to integrate commercials with the show and using the star of the program in many instances to give the message.

WCAU-TV's Bid On Pubaffairs

Philadelphia, Oct. 21.

WCAU-TV, CBS-owned and operated Philly outlet, has added a Department of Public Affairs headed by John A. Schneider, station's general manager. New department will be responsible for the planning and telecasting of all public affairs programs.

Format of this division is similar to the News and Public Affairs Division at CBS, and is the only one of its kind in the local market area. It is also claimed to be the most intensive operation of its stature attempted by an independent local tv station. In size and resources it is surpassed only by those of the nets.

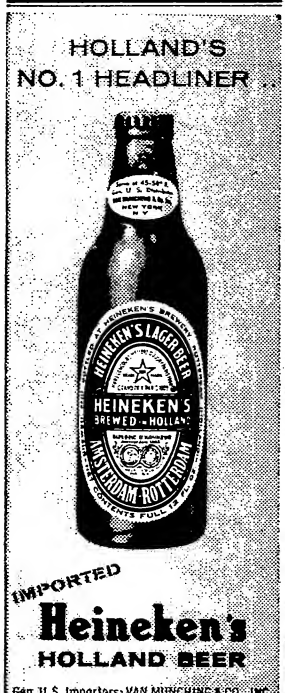
Personnel of the project include Jack Dolph, program director; Don Lenox, director of public affairs; Charles Shaw, news director, and Margaret Kearney, educational director.

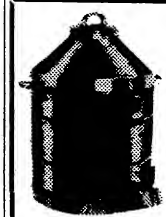
Program roster includes "Shop Talk," workers discussing their specialties (live); "FYI," arts session (film); "Big Blackboard," with educational authorities exploring varied fields; "Face of Philadelphia," town's history and problems, with filmed portions; "Return," interviews with famous statesmen of the past on current problems; "Bill Bennett Show," farms and gardens; "What in the World?", return of the Peabody award-winning stanza.

Pharmaceuticals In CBS-TV Daytime Buy

Pharmaceuticals Inc. produced some daytime coin at CBS-TV this week when it purchased a quarter-hour of "Edge of Night" soaper on Mondays and also signed for Tuesday and Thursday alternate quarter-hours on the Arthur Godfrey daytime stanzas.

Pharmaceuticals added to its Godfrey sponsorship with this purchase. Same client also sponsors Godfrey's CBS-TV nighttime show on alternate weeks.

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WYLIE WILLIAMS
Citizen-News

"From the opening quip of his West Coast debut last night at the Cocoanut Grove of the Ambassador Hotel, this friendly, compassionate humorist proved that his mature, wholesome material could captivate a sophisticated supper club clientele."

THE ROUNDER
Mirror News

"In the many years I have covered the plush Wilshire hostelry's cafe room, I have witnessed the sudden death of many comics. Levenson again proves that no cafe room is a handicap, if the artist has the right material and the talent to deliver it."

JOHN L. SCOTT
Los Angeles Times

"Levenson indulges in no mannerisms—and uses no props—he just stands up and talks and you find yourself enjoying every word."

The Beverly Hills Citizen

"It's not difficult to review Sam Levenson. Just say he's great and have done with it."

Daily Variety

"It is Levenson's first West Coast nitery date and he obviously will be a regular and a welcome one if he wishes."

The Hollywood Reporter

"First Coast appearance of monologist Sam Levenson will certainly not be his last, if audience reaction to his Thursday Grove debut is any indication."

I have been in show business a great many years and I have seen a great many performers—the big and the small—but in all my years in this business I have never seen a performer take command of a room the way you have the last two weeks at the Grove. The capacity business itself attests to your popularity.

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Director of Entertainment
AMBASSADOR HOTEL, L. A.

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FIRST TIME IN CALIFORNIA!

SAM LEVENSON

Just Concluded COCOANUT GROVE, Ambassador Hotel, Los Angeles

Direction:
WILLIAM MORRIS AGENCY

Press Representative:
NAT FIELDS

Personal Management:
HARRY LEVINE

Jocks, Jukes and Disks

By MIKE GROSS

Bernie Nee (Joy). "THRU A PRAYER" (Hawthorne*) is a neatly constructed and delivered religioso item that could pick up spinning time as the Christmas season approaches. "THE VISION OF BERNADETTE" (Joy*) is also in the inspirational vein and strikes a sincere mood.

McGuire Sisters (Coral). "I'LL THINK OF YOU" (Kahi†) has a neat lilt and a typical McGuire Sisters' approach that will guarantee spins. "SWEETIE PIE" (Melrose*) has a gay bounce that should spring up in some jukes.

Kirby Stone Four (Columbia). "THE PUSSYFOOT" (Mills*) is a lively entry out of the Broadway tuner, "Goldilocks," that gets a lot of spark from the group's zippy treatment. "DON'T CRY JOE" (Harms*) should have some spinning appeal for the anti-Top 40 jockeys.

The Four Coins (Epic). "THE WORLD OUTSIDE" (Chappell*) is another version of the updated "Warsaw Concerto" that could make some noise. "ROSELLE" (Peer†) runs around in too many directions for any impact.

Tony Martin (RCA Victor). "LOLITA" (Warren†) is an overly sticky ballad that the crooner takes too seriously. Even the title link with the bestselling novel of the same name won't help. "SHE SERVES A NICE CUP OF TEA" (Alamo*) has a novel lyric idea and will get a number of jocks to dish it out on their turntables.

Johnny Desmond (MGM) "C'EST SI BON CHA CHA" (Leeds*) brings the oldie up to date with a cha cha beat and will pick up spins if the trend started by "Tea for Two" lasts. "BLACK HAIRED BEAUTY" (Studio†) is set in marching tempo that doesn't get anyplace melodically or lyrically.

Margie Rayburn (Liberty). "AND HE TOLD ME A LIE" (Monarch*) has a lilting ballad style that Margie Rayburn builds into a spinning potential. "TO EACH HIS OWN" (Paramount*) gets a pleasing revival that makes for tasty programming.

Sylvia Syms (Columbia). "I WISH I KNEW" (Bourne*) is Sylvia Syms' first start for Columbia and it's molded out of a ballad form that fits her styling so the jocks ought to give it a try. "LATELY" (Alamo*) has the slow ballad feel that usually appeals to the late-hour spinners.

The Gaylords (Mercury). "I'M LONGING FOR LOVE" (Robbins*) has a chance for a spinning stepout because of the sprightly spirit in beat and delivery. "L'AMORE" (Tempo*) continues the Italian mood with a fair lilter.

Johnny Sardo (Warner Bros.). "I WANNA ROCK" (Witmark*) has the familiar rocking action that goes over well with the teen mob. "USED HEART" (Sheldon†) follows the rocking ballad pattern in a way that could build a following for the new singer.

Jackie Clark (XYZ). "PAJAMA PARTY" (Conley†) whips up the kind of musical and lyric angles that the teeners understand so it may get to go places in the spinning market. "WALKIE TALKIE" (Conley†) is a swinger with sure-fire juke appeal.

The Sparks (Arwin). "SOMETHING HAPPENED" (Daywin†) is an okay entry in the rocking vocal group idiom and it may pick up teener approval. "ROBIN RED BREAST" (Sparrow†) flies at a brisk pace pegged for teen terping.

Norman Brooks (Scope). "BELLA MADELAINE" (Interdisca†) brings back Norman Brooks in a happy adaptation of the French oldie, "Alouette." "BLUEBIRD OF HAPPINESS" (T. B. Harms*) tries to spread its wings again in this Jolsoneque styling but its takeoff chances are slim.

Danny Davis Orch (Cabot). "TRUMPET CHA - CHA - CHA" (Saxon†) is part of the cha-cha-cha disk kick and Danny Davis' trumpeting makes it worth a spin. "LONESOME TRUMPET" (Vista†) is in a bluesy groove with Davis tootling effectively.

The Goofers (Port). "SCOTCH ON THE ROCKS" (Melhedd*) bagpipes its way through some wild musical action that could appeal to the juke trade. "THE HEAD HUNTERS" (Roncom*) could capture some listeners who dig musical frenzy.

Bobby & His Orbits (Seeco). "BANDSTAND DANCING" (Garlock†) ties in with teener fads in melody and lyric angles so Bobby & His Orbits should get to mean something with the blue jean set. "FELICIA" (Garlock†) has the rocking flavor that should help the group win its place in the teenage sun.

Tommy Wade (Style): "THIS ISN'T THE FIRST TIME" (Rosemeadow*), a clever ballad with a strong beat, is handled in swinging style. Could be big. "BEGINNING TO SEE THE LIGHT" (Alamo*) is a nifty workover of the standard.

Baker Knight (Jubilee): "MY HEART CRIES FOR YOU" (Massey*), a hit several years ago, returns with a slightly rocking beat in this good vocal by Baker Knight. "AIN'T NOTHING BUT LOVE" (Random†) is a routine fast-tempoed entry.

*ASCAP. †BMI.

Best Bets

GEORGE HAMILTON IV ..... **THE TWO OF US** (ABC-Paramount) ..... **Lucy, Lucy**

George Hamilton's "The Two Of Us" (Sequence) hits a soft ballad mood with the kind of crooning touch that will take it for a big payoff. "Lucy, Lucy" (Greta†) is a pretty, folk-styled item with lots of listening appeal.*

* * *

PEGGY LEE ..... **LIGHT OF LOVE** (Capitol) ..... **Sweetheart**

Peggy Lee's "Light of Love" (Singleton†) is a bright, swinging entry fashioned in the gospel groove and built for strong play on all levels. "Sweetheart" (Portrait†) has a nifty beat making it a spinning natural.

* * *

THE CHANELS ..... **THE REASON** (Deb) ..... **Skiddily Doo**

The Chanels' "The Reason" (Draxon-Freida†) is another of those rocking ballad offerings that come out of left field for a big score. The new group is sure to build plenty of teener excitement. "Skiddily Doo" (Draxon-Earl†), however, won't mean much anyplace.

* * *

FONTANE SISTERS ..... **JEALOUS HEART** (Dot) ..... **Encore D'Amour**

The Fontane Sisters' "Jealous Heart" (Acuff-Rose†) is one of the best rides given this much-covered country item and will get plenty of spinning action. "Encore D'Amour" (Tule†) works up an okay lilt for some turntable attention.

* * *

THE GALANES BROS ..... **TING A LING A TANGO** (Leeds) ..... **Fire In The Night**

The Galanes Bros' "Ting A Ling A Tango" (Leeds) shapes as a winner with its attractive little tango flavor and expert delivery. "Fire In The Night" (Leeds*) glows with some okay dramatic effects but it doesn't look like too hot a commercial prospect.*

* * *

GERRY & EDDIE ..... **I'M AS READY AS I'LL EVER BE** (Sunbeam) ..... **Nobody Else Can Handle This Job**

Gerry Granahan & Eddie Fontaine's "I'm As Ready As I'll Ever Be" (Columbine†) works the rocking beat in a solid manner that will develop into hot jock and juke item. "Nobody Else Can Handle This Job But Me" (Sunbeam†) is hot enough in melody and delivery to light up the jukes.

LAWRENCE WELK
and His Champagne Music
Present
"KEYBOARD KAPERS"
With Tiny Little, Jr., Larry Hooper
Frank Scott and Jerry Burke
(Coral Album No. 57214)

Album Reviews

The Christmas disk competition seems to be getting stiffer each season and the companies are warming up to the battle by getting their product into the stores early. Among the standout Yule packages in the October release are **Harry Belafonte's "To Wish You A Merry Christmas"** (RCA Victor) with Belafonte in top form on an attractive Yule program; **Johnny Mathis' "Merry Christmas"** (Columbia) in which the crooner takes over 12 seasonal standards and caresses 'em in his bestselling disk fashion; **Tennessee Ernie Ford's "The Star Carol"** (Capitol) concentrates on the more serious side of the season and the fans who took to his packages of spirituals and hymns before will make this a hot Xmas package; **Mitch Miller's "Christmas Sing-Along With Mitch"** (Columbia) follows the pattern established by his previous join-in-song sets and should do extremely well in the market. The 26 items are sung with the proper spirit by the pros in the groove and the set is handsomely packaged so that the lyrics to all the tunes are easily read for the sing-along; **Alan Mills' "Christmas Songs From Many Lands"** (Folkways) is another attractive item for the disk buyer. It's in a more esoteric groove than the others but Mills' global Christmas (sung in English by the way) makes for delightful listening.

Jimmie Rodgers: "Sings Folk Songs" (Roulette). Although Jimmie Rodgers has clicked in the pop field, he's retained the folk flavor of his country background. In this package he shows his flair with a style that will appeal to the adults as well as his teenage fans. "Waltzing Matilda," "Lord Randall" and "Black Is The Color" are in the 12-tune wrapup.

Tab Hunter: (Warner Bros.) This package probably would be a big item with the young femmes on the basis of the Tab Hunter name and the cover photo of his face alone. In addition to the marquee lure, however, Hunter also shows that he has an appealing way with a song. Working with an orch and chorus directed by Marty Wilson, Hunter whips into the ballad and rhythm items with an ingratiating spirit that attracts attention. The standout repertoire of evergreens also helps his cause.

Creed Taylor Orch: "Shock Music In Hi-Fi" (ABC-Paramount). Here's an offbeat instrumental package that will appeal to those tiring of the mood music flood. The compositions are mostly the work of Kenyon Hopkins and Creed Taylor with aid of sound effects and screaming women gives it a wierd and moody feel. Titles such as "Heartbeat," "Haunted House" and "In Bedlam" set the tone of the package.

Charles Paul: "Console Magic" (RCA Victor). The organ, which has been getting new recognition in the disk market via its spotlighting in Perez Prado's clicko "Patricia," is effectively showcased in this package by Charles Paul. His musicianship is ably demonstrated on a string of standards that range in mood from "Stars Fell On Alabama" to "Ain't Misbehavin'."

Cyril Stapleton Orch: "Just For You" (London). For those who can't get enough of mood music, this new Cyril Stapleton package should be just their dish. His style is clean and crisp with a proper romantic tone or an appropriate riff as the arrangement demands. It all adds up to easy and pleasant listening.

The Four Aces: "The Swingin' Aces" (Decca). This package was cut before Al Alberts, group's leader, scrammed for solo disking on Coral. His lead vocalizing in this set helps steer the group through such fine items as "I'll String Along With You," "Amapola," "I'm Confessin'," and "Gone With The Wind." It's a solid LP for those who like standard pops by a standout group.

Eddie Bergman Orch: "Let's Face The Music and Dance" (Coral). By blending waltzes, fox-trots, dixieland and rhumba, Eddie Bergman has come up with a lilting LP pegged for home terping. The beat is unpretentious but slickly developed. He works through full songs and medleys by such as Cole Porter, Irving Berlin, Jerome Kern and Richard Rodgers.

Benny Fields & His Minstrel Men: (Golpix). The touch of nostalgia, and the marquee lure of the "Minstrel Men," Jack Benny, Milton Berle, George Burns and Phil Silvers, ought to help this set roll across the counters. Benny Fields, the interlocutor, sustains the minstrel flavor in patter and song and the guest shots add up to good recorded fun.

Buddy Charles - Ace Harris: "Zonky!" (Audio-Fidelity). A lot of zingy keyboard sounds have been assembled by Buddy Charles and Ace Harris for this "Zonky!" set. Their jazz feel rolls along the ivories with precise strokes and such faves as "Honeysuckle Rose," "Chinatown, My Chinatown," "One O'Clock Jump" and "Perdido" seem to benefit by their touch.

Warren Barker Orch: "Waltzing Down Broadway" (Warner Bros.). Mood music fans and showtune buffs are in for a treat. Warren Barker's interpretation of waltzes out of Broadway musicals is a pleasing peg and should delight disk buyers as well as deejays hungry for new programming material. Barker's selections are culled from a dozen of the top musicals of the past decade. *Gros.*

Mrs. Victor Young Sues Decca on '80 Days' Coin

Los Angeles, Oct. 21.

Decca Records is caught in the middle of a hassle between the Mike Todd and Victor Young estates over royalties due on Young's "Around the World in 80 Days" album.

Mrs. Rita Young, widow of the late composer and administratrix of his estate, brought action against Decca in Superior Court here last week, charging diskery was $16,856 behind in payment of royalties.

While acknowledging that amount of royalties owed by record company was that stipulated in suit, Decca, through its v.p. Lu Gilman, reported that its N. Y. office had been instructed by the Todd estate that all royalties from the album should be paid to them. Consequently, the diskery is withholding all payments until the two estates settle the matter.

Modugno Leaving For Rome on 'Volare' Film

Domenico Modugno, who made a worldwide splash with the "Nel Blu Dipinto Di Blu" song, is returning to Rome within the next couple of days to star in a pic titled after the English version of his hit, "Volare." He wound up his personal appearances in the New York area yesterday (Tues.) at the Walker Theatre in Brooklyn.

Modugno's "Nel Blu" hit for Decca, one of the fastest breakthrough disks in recent years, has now gone over the 2,000,000 copy mark.

Frankie Avalon, Chancellor Records' singer, guesting on the Dick Clark show Saturday (25) to kick off his new ballad, "I'll Wait For You."

VARIETY 10 Best Sellers on Coin Machines

1. IT'S ALL IN THE GAME (6)	*Tommy Edwards*	*MGM*
2. TEA FOR TWO CHA CHA (5)	*Dorsey-Covington*	*Decca*
3. TOPSY (4)	*Cozy Cole*	*Love*
4. BIRD DOG (8)	*Everly Bros.*	*Cadence*
5. NEL BLU DIPINTO DI BLU (12)	*Domenico Modugno*	*Decca*
6. TOM DOOLEY (1)	*Kingston Trio*	*Capitol*
7. IT'S ONLY MAKE BELIEVE (2)	*Conrad Twitty*	*MGM*
8. SUSIE DARLIN' (4)	*Robin Luke*	*Dot*
9. TEARS ON MY PILLOW (4)	*Imperials*	*End*
10. LITTLE STAR (11)	*Elegants*	*APT*

Second Group

THE END	*Earl Grant*	*Decca*
DAY THE RAINS CAME	*Raymond LeFevre* / *Jane Morgan*	*Kapp* / *Kapp*
CHANTILLY LACE	*Big Bopper*	*Mercury*
NEAR YOU	*Roger Williams*	*Kapp*
ROCKIN' ROBIN	*Bobby Day*	*Class*
I'VE GOT A FEELING	*Ricky Nelson*	*Imperial*
TO KNOW HIM IS TO LOVE HIM	*Teddy Bears*	*Dore*
MEXICAN HAT ROCK	*Applejacks*	*Cameo*
SCENE OF THE CRIME	*Dinah Shore*	*Victor*
MOCKING BIRD	*Four Lads*	*Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

PUBS' DISK-IT-YOURSELF KICK

Music Trust Funds Due for Major Revamp in AFM Pacts for Disks, Vidpix

The Music Performance Trust Funds, which have been part of the American Federation of Musicians contracts for well over a decade, are due to be drastically cut back in the upcoming negotiations of the AFM with both the disk industries and the vidpix producers. The Funds, originally conceived by former AFM prexy James C. Petrillo as a way of combatting the effects of canned music, now collect royalties from both the diskers and the vidpix makers and allocates the coin for cuffo concerts in which union musicians are used.

Several straws in the wind indicate that the television Trust Fund may be completely scrapped in the bargaining process. The newly elected AFM prexy Herman D. Kenin has already indicated that he's willing to trade trust fund payments for more tooter employment and has already entered into several deals along these lines with the Music Corp. of America and Jack Webb's vidpix operation.

The AFM is asking the vidpix makers to use live music rather than canned library material on their background soundtracks, in return for which the Trust Fund is giving up its 5% bite of gross sales. Many Coast musicians have attacked the Funds on the grounds that the 5% royalty practically forced the tv film producers to use library music, much of it recorded overseas.

The AFM negotiations with the disk industry are due to open in a couple of weeks after both sides finish amassing statistical data to support their bargaining positions. Some disk industry execs have indicated they will not oppose the continuation of the Trust Fund, but they certainly will reject any proposition to increase royalty payments beyond the approximately 1% now in force. One disk exec, moreover, stated that he wanted to see the working musicians get the money that was diverted to the Funds in the last contract talks five years ago. At that time, the equivalent of a 20% wage increase for the studio tooters was channeled into the Funds. This was one of the major irritations that led to the setup of a new union, The Musicians Guild of America, on the Coast.

Speaking before a membership meeting at Local 802, N. Y., Monday night, Kenin said he would ask for a 21% wage increase to go direct to the recording musicians.

RCA 6,000-Store Tie With Botany to Push LPs By U.S.-Touring Melachrino

RCA Victor has wrapped up another advertising-promotion tie-in with a non-show biz company to push mood music packages by Melachrino during the British bandleader's current tour of the U.S. In cooperation with Botany 500, manufacturers of men's wear, Victor is preparing a special 45 EP, highlighting selections from six of Melachrino's LPs. The disks will be distributed through approximately 6,000 Botany retail outlets.

Both Victor and Botany have pencilled in an extensive advertising campaign in the consumer mags and on tv to spotlight the Melachrino EP. Melachrino, meantime, will make his first U.S. tv appearance on the Steve Allen show Nov. 2. The British maestro has been one of the consistently bestsellers on the Victor label with his "Music For . . . . ." series, now reaching the 2,000,000 sales marker.

William I. (Bill) Alexander, Victor's ad-promotion-publicity chief, set the tie-in with Botany.

Chi Symph's D.C. 6G

Washington, Oct. 21.

The Chicago Symphony, under Fritz Reiner's baton, grossed a solid $6,000 with its Sunday (19) concert at Constitution Hall here.

It was the symph's final date of a 10-city tour.

Otis to Mercury A&R

Chicago, Oct. 21.

Gap left by the recent departure of Bob Shad from Mercury Records' a&r team has been plugged with Clyde Otis, vet songwriter-conductor, who'll base in New York along with Hal Mooney.

Otis, who has been freelancing during the past 12 years (mostly a&r and baton assignments), cleffed such tunes as "Looking Back," "The Stroll" and "That's All There is to That." Artists he's worked with include Nat King Cole, Johnny Mathis and Elvis Presley.

Jack Webb, AFM In 5-Yr. TV Pact; MGA Signs Schary

Hollywood, Oct. 21.

Jack Webb's Mark VII Ltd. has signed a five-year agreement with the American Federation of Musicians calling for the use of live music, and an individual music session for each show.

This marks the third tv company that has made a deal with the AFM since the Musicians Guild of America became the new bargaining agent for musicians in the major studios. Previously, Desilu and Revue agreed to use AFM musicians for scoring of its tv product.

Under this new deal, musicians will be paid $50 per show as a minimum, with a 10% increase in all economic items after three years. The AFM has also eliminated the traditional 5% formula calling for payments to the Music Trust Fund for the new pattern of trading Trust Fund money for live musical work. Negotiations were conducted between J. R. Rodgers, veepee of Mark VII, and Eliot Daniel, prexy of Local 47, AFM.

Meantime, the rival MGA now has signed a collective bargaining agreement with Dore Schary Productions similar to the Sept. 3 pact with the majors. This marks the second indie company to make a deal with MGA. Previously, Hecht-Hill-Lancaster signed with the Guild.

JOY, TRINITY, LEEDS IN SPIN

The logic of the current music biz is forcing more and more publishers to become diskers. At the present time a publishing firm without a diskery tie is becoming a rarity.

Latest publishers to enter the disk production biz are George Joy (Joy Music) and Lou Levy (Leeds Music). Another twist in the pub-disk tieup is the production of masters for sale to the disk companies. The Joe Csida-Charlie Grean-Ed Burton firm are the newest entry into this phase of the business.

Joy, like Leeds, is using its publishing tag for the disk label. Joy is bowing with Bernie Nee's "Thru A Prayer" backed with "The Vision of Bernadette" while Leeds is hitting the market with sides by the Galanes Bros. and the Page Cavanaugh Trio.

The move into the disk biz by Joy and Leeds follows the line established by Hill & Range with the Big Top label, Tommy Valando with Sunbeam Records, George Paxton with Co-Ed Records, Larry Spier with the Greenwich label and the forerunner, Mills Music, with its American label.

Leeds' step into the disk production biz is being spearheaded by Hy Grill who has been in charge

(Continued on page 64)

UA Taps Altshuler As Ad-Pub Chief

Robert S. Altshuler has stepped into the post of advertising and publicity chief of United Artists Records, the film company's disk subsid. It was the first exec appointment made by Monte Kay since he became v.p. and general manager of the label a few weeks ago. Altshuler is in a new spot and will supervise the packaging of LP albums for UA in addition to handling the ad-publicity chores.

He previously was publicity and promotion director of Prestige and Riverside Records, both prominent in the jazz field. He was formerly a radio announcer in New England and had a jazz show on the air for WLAW, Lawrence, Mass.

Kenny Lutman, who was handling publicity and disk jockey promotion for the UA diskery, has exited the company.

Radio Industry Wants Cutback In ASCAP's Take, But No Blackout Due

The $10,000,000 take of the American Society of Composers, Authors & Publishers from the radio industry will be on the line shortly when negotiations open for a new licensing pact. Even in advance of the talks, the all-industry radio music license committee, repping a cross-section of indie stations throughout the country, has indicated that it will ask for a "substantial reduction" in ASCAP licensing fees. The radio broadcasters have been meeting recently to prepare for the ASCAP talks.

While ASCAP, on its part, has no intention of taking a cut in its present blanket license rate of approximately 2% of the gross, there is little likelihood of a radio blackout of ASCAP tunes such as happened back in 1940. Under the consent decree, ASCAP licensees have the right to ask the N.Y. Federal Court to set reasonable fees if they are dissatisfied with ASCAP proposals.

ASCAP is likely to ask the radio broadcasters to follow the pattern of the tv industry last year in making a virtually straight renewal of the previous contract. The radio industry, particularly a broad segment of indies who favor the "Top 40" format, are not as dependent on the ASCAP catalog as the tv broadcasters, who favor the standards.

For the past few years, ever since the rock 'n' roll vogue began, Broadcast Music Inc. has been dominant on the bestselling disk lists from which the radio programmers work. The proportion of ASCAP to BMI tunes on radio has always been weighted substantially in favor of ASCAP, on an overall basis, but there are numerous outlets now on which BMI tunes get very heavy play.

Jessel's 'Minstrel' LP

Hollywood, Oct. 21.

George Jessel is set to record an album for Design Records entitled, "Last of the Minstrel Men." Album will be composed of songs made famous by such greats as Al Jolson and Lew Dockstadter. It will also have tune penned by Ben Oakland and Jessel, "Spring Is the Season for Remembering," from the Columbia pic, "Juke Box Jamboree."

Oakland will conduct the session in three weeks.

Nashville Preps 7th Jockey Meet As C&W Booster

Nashville, Oct. 21.

The seventh annual country & western disk jockey convention to be held here Nov. 21-22 will be tied in with the 1,000th program of "Grand Ole Opry" and the fact that the c&w field now racks up $50,000,000 yearly volume.

Bob Cooper, general manager of WSM, which carries the "Grand Ole Opry" program has blueprinted a deejay panel that will include such subjects as "What You Can Do to Make Country Music More Profitable For Your Station," "Successful Country Music Promotions," "Better Methods For Programming Country Music," "What Is Country Music" and "The Growth of Country Music and Its Place In Your Future." "D" Kilpatrick, manager of the "Grand Ole Opry" and head of the Festival Committee, is lining up a roster to participate in the panel discussions. Joe Culligan, veepee of the NBC Radio network, is set as one of the speakers.

As in previous years, the disk companies will host various activities at the conclave. The action is set to begin on the morning of Nov. 21 when Cadence Records will sponsor a breakfast at the Andrew Jackson Hotel. Dot Records will follow with a luncheon at the same inn and then RCA Victor will pour at a cocktailery at the Hermitage Hotel. The same evening, the

(Continued on page 64)

Alan Freed Asks Mass. Court to K.O. Indictment In Rock, Roll 'n' Riot Case

Boston, Oct. 21.

Arguments on quashing indictments that were returned against disk jock Alan Freed in connection with the rumpus following his rock 'n' roll show at Boston Arena May 3, were heard by Judge Charles Fairhurst in Suffolk Superior Court yesterday, Monday (20). The judge took the motion under advisement.

Atty. Paul T. Smith, w.k. criminal lawyer, for Freed, sought to have the indictments quashed on the grounds that they violate the declaration of rights in the Massachusetts constitution and the 14th amendment to the U.S. Constitution.

Freed was indicted in May on charges of inciting to riot and inciting to destruction of property. He pleaded innocent and was held in $2,500.

Asst. Dist. Atty. Edward M. Sullivan contended that the indictments should be sustained and the case set down for trial.

Sinatra Batons For Martin in Capitol LP

Hollywood, Oct. 21.

Capitol Records has teamed up two of its top singers—Frank Sinatra and Dean Martin—on a new album tagged, "Sleep Warm." Session was conducted under the baton of Sinatra, who does not sing in this set which Lee Gillette produced.

"Warm" is expected to hit the release racks within five months.

Chappell Veeps Brown

Irving Brown, assistant to Max Dreyfus, head of Chappell Music, for the past three years, has been upped to viceprexy of the publishing firm.

Brown has been with Chappell for the past 10 years.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Pied Piper Music)	Indianapolis—(Pearson's)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*It's All in Game (Remick)	1	2	2	..	1	1	2	1	1	2	2	1	2	114
2	1	*Volare (Robbins)	2	4	1	3	2	2	1	2	2	5	3	4	..	101
3	3	*Near You (Supreme)	3	..	3	2	3	5	3	..	3	1	1	2	3	92
4	8	*Day Rains Came (Garland)	4	6	8	..	8	..	..	..	5	..	..	3	4	39
5	4	*Born Too Late (Mansion)	8	..	..	..	..	..	4	3	10	3	..	6	..	32
6	10	*Firefly (Morris)	9	7	7	..	9	7	..	..	6	..	10	9	7	28
7	5	†Patricia (Peer Int.)	..	..	..	4	..	..	5	8	8	..	4	..	..	26
8A	6	*Everybody L'v's L'v'r (Korwin)	..	10	..	..	..	3	6	..	..	..	5	..	8	23
8B	11	*Hula Hoop Song (S-B)	..	..	..	1	5	..	..	..	4	..	..	..	..	23
8C	12	†Devoted To You (A-Rose)	..	5	..	..	..	..	9	4	..	6	8	..	..	23
11	9	†Little Star (Keel)	..	..	..	5	..	..	7	..	..	..	7	8	..	17
12	15	†Bird Dog (A-Rose)	..	..	9	..	..	..	8	..	7	4	..	..	..	16
13	7	*Tears on Pillow (Vanderbilt)	6	..	..	..	..	..	10	..	..	..	..	7	6	15
14	..	†Rockin' Robin (Recordo)	..	..	4	..	..	..	..	6	..	9	..	..	..	14
15	..	*Promise Me Love (Thompson)	..	..	..	..	4	..	..	..	..	..	..	5	..	13

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Stan Z. Burns—WINS—New York	Ed Rielly—WBRY—Waterbury	Jerry Strong—WMAL—Washington	Frank Sweeney—WLAM—Lewiston	Joe Smith—WMEX—Boston	Ted Eldridge—WKNE—Keene	H. Duane Wadsworth—WKRB—M'nch'st'r	Al Rock—WSMN—Nashua	Joan Brooks—WNNJ—Newton	Bob E. Lloyd—WHEC—Rocheter	Earl Pudney—WGY—Schenectady	Lou Basile—WIBX—Utica	Bill Wright—WIBG—Philadelphia	SOUTH: Bob N. Perry—WCKR—Miami	Paul Drew—WGST—Atlanta	Ken Rowland—WKLO—Louisville	John Ademy—WBIG—Greensboro	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Sonny Sievers—KCTI—Gonzales	Gene Edwards—KILT—Houston	Frank Bell—WOAI—San Antonio	MIDWEST: Stan Dale—WAIT—Chicago	Buck Leigh—WTRC—Elkhart	Roy Fox—WIKY—Evansville	Robin Seymour—WKMH—Dearborn	Sandy Singer—WLOL—Minneapolis	Will Lenay—WSAI—Cincinnati	Dick Drury—WJW—Cleveland	Joe Augello—WOHO—Toledo	John Michaels—WOKY—Milwaukee	FAR WEST: Dan Speare—KLYD—Bakersfield	Al Radka—KFRE—Fresno	Johnny Magnus—KGFJ—Hollywood	Don Lamond—KFOX—Long Beach	Mark Dunhill—KPOL—Los Angeles	Lash Lazsar—KXLA—Pasadena	Russ Hickman—KLAS—Las Vegas	Ray Feves—KGW—Portland	Chuck Benson—KALL—Salt Lake City	TOTAL POINTS
1	1	9	Tommy Edwards	MGM	*It's All in the Game	2	1	1	10	1	4		1	1			6	1		1	3		1		4			1	3	1		1	3	1		1		2	2				2	1	1	310
2	2	8	Dorsey-Covington	Decca	*Tea for Two Cha Cha	3	2	3	8					2	7		2	1				8		5		4		9	5	4			6					4		1			4	9		122
3	17	3	Kingston Trio	Capitol	†Tom Dooley	7	3				3			5			8			8	4			7	1	5	2	9		3	9				8		7				10		3		96
4	3	7	Cozy Cole	Love	*Topsy	1	6		5													1				5			1			10	2		4	10							2	2	83
5	9	5	Conway Twitty	MGM	†It's Only Make Believe	4	5		7	8			7	4			5															2	1		5								5		68
6A	4	11	Everly Bros.	Cadence	†Bird Dog									3			4	4	3	10		7				6			2	6				5				7			9		10	67
6B	7	9	Bobby Day	Class	†Rockin' Robin								5				3							2						1				1	2							4	3	67
8	8	6	Earl Grant	Decca	*The End	5		7		7			3		5				9		3								8			9	4	6			8	8	8						64
9	10	8	Big Bopper	Mercury	†Chantilly Lace	6			4	10		6				10			7		2						2	9						3			7								55
10	12	15	Domenico Modugno	Decca	*Nel Blu Dipinto Di Blu		10							6			5	7		5							4	3	2						7							8			53
11	24	2	Dinah Shore	Victor	*Scene of the Crime				4	2																																			50
12	15	5	Jane Morgan	Kapp	*Day Rains Came			2						6								2	4	10			3			5	10														46
13	36	3	Johnny Mathis	Columbia	†Call Me		4		6					9		2				6											7						5	9							40
14	29	4	Patti Page	Mercury	†Fibbin'		7					1		10	10								4	10			4				4														38
15	25	3	Nat King Cole	Capitol	†Non Dimenticar										1		3						8															9			5	5				35
16	13	5	Joni James	MGM	*There Goes My Heart	8								8								6	8				2															9			31
17A	19	16	Doris Day	Columbia	*Everybody Loves Lover				2									3																								6			30
17B	16	5	Gordon MacRae	Capitol	†The Secret									7					5			5																				2			30
19	..	7	Andy Williams	Cadence	*Promise Me Love											5														10							3	7			2				28
20A	14	9	Roger Williams	Kapp	*Near You			5										5				9							6											3				27
20B	5	11	Imperials	End	*Tears on My Pillow							10				7								3									2	8								9	27
20C	39	3	Four Coins	Epic	*Wendy, Wendy											4			4		7	2																						27
23	11	7	Robin Luke	Dot	*Susie Darlin'											6			9									6						3								8	8	26
24A	35	3	Pat Boone	Dot	†Gee, But I'm Lonely						9					10			10		6		3							4														25
24B	41	2	Dicky Doo	Swan	†Leave Me Alone							2							2																										25
24C	..	1	Rickie Nelson	Imperial	†Lonesome Town											1												5					3											25
24D	..	2	Don Cornell	Dot	*Play for Broken Hearts																												2											25
28	..	1	Frank Sinatra	Capitol	*Mr. Success										8	1																				4	5		6	4				25
29A	45	2	Perry Como	Victor	*Mandolins in Moonlight										2	4										1										10								24
29B	20	10	Everly Bros.	Cadence	†Devoted to You																							6		9														23
29C	6	6	Tony Bennett	Columbia	*Firefly	10																3																						23
32	..	1	Doris Day	Columbia	*Tunnel of Love							7			3									1							7														23
33A	..	2	Georgia Gibbs	Roulette	*Hula Hoop Song						5				10							4	7													1								22
33B	..	1	Four Lads	Columbia	†Woncha'																												9											20
35A	31	2	Perez Prado	Victor	*Guaglione	9																														1					1			20
35B	..	2	Esquires	Paris	*Hideaway					10	7	9	9			7								10	8							5	9				10	7						19
35C	..	1	Ricky Nelson	Imperial	*I've Got a Feeling						2											1																						19
35D	..	1	Don Rondo	Jubilee	*Could Be a Mountain								4																			5												19
35E	..	1	Steve Allen	Dot	*Theme from Houseboat																																6		8	7					19
40	..	2	Gogi Grant	Victor	*Strange Ways of Love																																6	4	4						19
41	..	6	Eddie Cochran	Liberty	†Summertime Blues																																	3	1						18
42	..	2	Johnny Nash	ABC-Par	*Almost in Your Arms								2															7	5							4								17
43A	42	2	Four Lads	Columbia	*Mocking Bird										3															4														16
43B	32	4	Ames Bros.	Victor	*Pussy Cat										4									6												5								14
43C	18	13	Elegants	Apt	†Little Star												8			2															9					9			14

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U.S. A&R Chief to Steer Rank's Brit. Label at Outset; Diskery Buys Distrib

London, Oct. 21.

The Rank Organization's record company, Rank Records, is paging top American artist and repertoire managers to come to Britain to handle the first couple of years of the label's life. Malcolm McGrady, general manager of the label, told VARIETY following Rank's buyout of one of the leading British disk distribution firms, Thompson, Diamond & Butcher.

McGrady intends to fly to the States within the next few days for talks with several a&r men prior to setting a deal with one of them. The plan is for the American to come here and train a successor.

Unlike many other would-be new labels which have had to quit because of an alleged closed-shop operated by distribution companies, the Rank platter outfit, backed by the financial resources of its parent company, has been able to buy its way into business.

Deal legalities will be settled by the end of the month and the company has arranged for J. O. Thompson and J. Diamond, both of whom have been with TD&B since its inception in 1920, to stay on as joint managing directors. No change is visualized in the operating policy or personnel of the disk outlet.

"Top Rank," as the new label has been dubbed, will be on the market early in the new year. No artists have yet been signed because, said McGrady, it would be unfair to the person appointed as a&r manager. He added that the a&r man would be given a free hand.

Barney Young Keeps BMI Busy On the Legal Front; Asks Summary Judgment

Broadcast Music Inc. rarely finds an all quiet on the legal front. Now that the ASCAP songwriters' suit against BMI has become relatively inactive pending various rulings from the courts, publisher Barney Young, a veteran litigant against BMI and others, has begun to stir up the scene with his juridicial barrage.

Last week, Young filed for a motion of summary judgment in his multi-million-dollar antitrust suit against BMI and the major networks. Under such a motion, Young claims that there is no genuine issue of fact in his suit against BMI, et al., and wants the courts to award him the case as a matter of law. The motion is similar to the one made by BMI recently in the ASCAP tunesmiths' suit when it asked for a dismissal of the latter's action on legal rather than factual grounds.

In his suit against BMI, Young is asking for $7,500,000, as well as some other forms of relief, on the grounds that the defendants allegedly conspired to prevent him from engaging competitively in the performance rights business. The suit stems from an attempt by Young several years ago to license his works directly to the broadcasters.

MULTITONE-SILHOUETTE SCANDINAVIAN DEAL

Multitone, a publishing company which is owned jointly by four of Sweden's top diskeries, Metronome, Karusell, Decca and Philips, has acquired the Scandinavian rights to the Silhouette Music catalog, owned by jazz composer Quincy Jones. The Silhouette firm also has numerous originals by Dizzie Gillespie, Horace Silver, Julian Adderley, Ernie Wilkins and others. The Swedish disk companies already have cut much of this material and control most of the recordings available in the U.S.

Multitone also has acquired U.S. pop tunes from Trinity Music, Towne Music and Hecht-Lancaster & Buzzell Music. Deals were made through Claes Dahlgren of Multitone's N. Y. office, Orion Development Corp.

Lombardo to Texas

Dallas, Oct. 21.

Louanns, local nitery, has booked the Guy Lombardo orch for a one-nighter on Nov. 4.

This will be Lombardo's first public dance date here in many years.

French Disk Bestsellers

Paris, Oct. 21.

Diana (Vega)	Anka
Volare (Barclay)	Dalida
L'Eau Vive (Philips)	Beart
La Pluie Viendra (Pathe)	Becaud
Le Gondolier (Barclay)	Dalida
When (Brunswick)	Kalin Twins
Mon Manege (Pathe)	Piaf
Col. Bogey March (Philips)	Miller
Only You (Barclay)	Platters
La Foule (Pathe)	Piaf

Grand Awards Boosts Stereo Via Bonus Deal

Grand Awards is upping its stereo catalog to 20 sets with the release of eight new packages for October. Four of the eight sets spotlight music from legit and pix.

To launch the new release, a prepack deal is being offered to dealers during October. A specially pre-packed unit containing two each of the eight new releases, one each of the eight current bestsellers from the stereo catalog, plus two bonus records, come enclosed in a browser rack along with special stereo display material.

LESTER LANIN

Broke all records for RECEIPTS during two week stand at CHASE HOTEL, ST. LOUIS.

JUST RELEASED: New EPIC ALBUM — "HAVE BAND — WILL TRAVEL."

An immediate hit with key disk jockeys coast-to-coast.

RAISE CINCY SYMPH MEN

$112.50 Minimum — Plus Competence Test Under Contract

Cincinnati, Oct. 21.

New two-year agreement between the Cincinnati Symphony Orchestra and Local 1, American Federation of Musicians, grants a weekly raise of $7.50 for the 85 players at a minimum salary of $112.50.

Pact contains a new clause to settle disputes over the capability of a musician. It calls for an arbitrator in some instances and gives the orchestra's board of trustees authority in others.

MGM Label Swinging on All Fronts Under Arnold Maxin; Map '59 Buildup

British Disk Bestsellers

London, Oct. 21.

Stupid Cupid (MGM)	Francis
King Creole (RCA)	Presley
Volare (Capitol)	Martin
Move It (Columbia)	Richard
Bird Dog (London)	Everly Bros.
Born Too Late (HMV)	Poni-Tails
When (Brunswick)	Kalin Twins
A Certain Smile (Fontana)	Mathis
Mad Passionate Love (HMV)	Bresslaw
Poor Little Fool (London)	Nelson

Swedish Philips Buys Sonora of Stockholm

Stockholm, Oct. 21.

The Swedish Philips company has bought the Sonora Record Co. here. Sonora was founded in the early 1930's by Eric Ljundberg who died at the beginning of this year.

Only a few months ago, Sonora made a deal to represent a group of U.S. labels, including Gene Norman Presents, Whippets and Dixieland Jubilee. These deals have also been taken over by Philips. Sonora also operated its own publishing firm.

By MIKE GROSS

Under the prexyship of Arnold Maxin, MGM Records has doubled its take during the January-to-August period of this year compared to a similar period in 1957. According to surveys the level of MGM's pop single sales has been lifted from 1% of the total market to 7% while its album biz has been raised from a little less than 1% of the market to 2.4%.

Maxin, who became MGM topper Jan. 1, is now blueprinting activities for a further buildup of the label in '59. Main objective in Maxin's program is to lift the label into the "upper strata" by developing a major symphony orchestra and to make a dent in the original Broadway cast album field. His plans also include the development of closer relationship between the Metro studio and the diskery.

Along the latter line, Maxin is now working out angles whereby he'll get in on the studio activities before the product is made so that he can figure out diskery tie-ins, such as title songs, theme music and even the possible insertion of one of the label's artists into the production. However, Maxin asserts that the disk-pic tie will not be promoted if the groove values are not apparent. His main interest, he says, is to make a profit for the disk company and secondly to exploit the film.

3 Golden Records

Contributing to MGM's pop single sales rise under Maxin's aegis were three 1,000,000 sellers. They were Connie Francis' "Who's Sorry Now?," Sheb Wooley's "Purple People Eater" and Tommy Edwards' "It's All In the Game."

Currently racking up hefty sales for the company are Conway Twitty's "It's Only Make Believe," Joni James' "There Goes My Heart" and Tommy Edwards' recently released "Love Is All We Need." Label's album line is spearheaded by the "Gigi" soundtrack, which has now passed the 350,000 mark. Also clicking are Maurice Chevalier's "Yesterday" and "Today" sets and Morty Craft's "Jazz In Black Tie."

A contributing factor to the label's sales splash, according to Maxin, is the separation of the pop singles and package goods sales efforts. "They cater to separate markets," he says, "and should get a different sales approach." He added that the pop singles line should be treated like an indie disk operation while the album line needs a class approach.

Handling the sales end for the label are Charles Hasin and Morty Craft. Hasin, as general sales manager, coordinates the pop singles action with Craft who also doubles as diskery's pop artists & repertoire chief. Similar treatment is being given the MGM subsids, Cub, Metro, MetroJazz and he lowprice Lion lines.

Maria Callas' Superstitious Footstool Spirited Away; Air Plea Gets It Back

Atlanta, Oct. 21.

Beginning her first concert dates for the big U.S. gravy payoff, Maria Callas of the Met roster opened the season for the Atlanta Symphony to a sellout, the 5,200 seats of capacity. Her conductor for the occasion, Nicola Rescigno, was also visiting Atlanta for the season's kickoff.

Greek-American diva from Italy sang with one foot perched atop a prized footstool and in a post-concert rush to the stage of some 200 persons a typical Confederate souvenir-collector made off with the stool, spoiling Madame's party which followed.

Callie Huger put news of the misfortune on station WSB, told of its sentimental and superstitious value to singer. Telephone call, purportedly from 70 miles away, admitted copping the stool and —conscience stirred—promising its return. The promise was kept.

It was then shipped to Callas in Manhattan care of her new impresario, Sol Hurok, whose publicists possibly had nothing to do with the whole incident.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines - Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**TOMMY EDWARDS** (MGM)	It's All In The Game*
2	2	**COZY COLE** (Love)	Topsy*
3	4	**DORSEY-COVINGTON** (Decca)	Tea For Two Cha Cha*
4	9	**CONWAY TWITTY** (MGM)	It's Only Make-Believe†
5	8	**KINGSTON TRIO** (Capitol)	Tom Dooley†
6		**BIG BOPPER** (Mercury)	Chantilly Lace†
7	3	**EVERLY BROS.** (Cadence)	Bird Dog† / Devoted To You†
8	7	**IMPERIALS** (End)	Tears On My Pillow*
9	..	**EARL GRANT** (Decca)	The End*
10	6	**BOBBY DAY** (Class)	Rockin' Robin†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*IT'S ALL IN THE GAME	Remick
2	3	*TOPSY	Cosmopolitan
3	2	*NEL BLU DIPINTO DI BLU (VOLARE)	Robbins
4	5	*NEAR YOU	Supreme
5	4	*TEA FOR TWO CHA CHA	Harms
6	..	†IT'S ONLY MAKE BELIEVE	Marielle
7	9	†TOM DOOLEY	Beechwood
8	6	*TEARS ON MY PILLOW	Vanderbilt
9	7	†BIRD DOG	A-Rose
10	..	†CHANTILLY LACE	Glad

* ASCAP † BMI

On the Upbeat

New York

Danny Stiles, deejay at Newark's WNJR, starting weekly teenager record hops every Sunday afternoon at Red Bank (N. J.) Ballroom . . . **Ken Garland** now spinning for WHIM, Providence. He was formerly with WPOR, Portland, Me. . . . **Betty Johnson** cut six shows for the U. S. Marines via Gotham Recording . . . **Warren Covington's** "Tea For Two Cha Cha" click on Decca won him a guest shot on Steve Allen's NBC-TV show (26) . . . **Mary Lou Williams** and **Billy Taylor** begin a four-week run at the Composer tomorrow (Thurs.). Pianist **Muriel Roberts** continues to play for cocktails and dinner . . . **Toni Carroll,** MGM thrush, back in New York last week after touring Great Britain and the Continent . . . **Joni James** and her husband-manager **Tony Acquaviva** guesting on **Ed Herlihy's** "Guest of Honor" show (NBC) this week.

Hollywood

Ruth Olay's disk pact with Mercury has been picked up for another year. Singer is current at Gene Norman's Interlude . . . **Marcy Reinhart** is exiting Arwin Records and joining up with actor **Fess Parker** in the formation of a music company . . . **Chicki Stevens,** wife of Bob Bregman, brother and partner of Buddy in Aztec Music, has formed her own diskery.

London

Blues singer **Beryl Bryden** back after three months' work on the Continent . . . **Chris Barber Jazz Band** to provide the incidental theme music for the film "Look Back In Anger" being lensed at Associated British Elstree Studios . . . The 12th annual Tin Pan Alley Ball will take place at the Dorchester Hotel tomorrow (Thurs.).

Philadelphia

Herb Keller's Showboat skeds **Jimmy Smith,** Oct. 20-25; **Max Roach,** Oct. 27-Nov. 1; **Chico Hamilton,** Nov. 3-8; **Carmen McRae,** Nov. 10-15; **Lester Young,** Nov. 17-22; **Dinah Washington,** Nov. 24-29; **Sonny Stitt,** Dec. 1-6; and **Phineas Newborn,** Dec. 8-13 . . . **Guy Lombardo** plays the Sons of Italy (Delaware County Chapter) annual dinner dance at the Bellevue-Stratford, Nov. 26 . . . **Howard Lanin** inked for the weekend dancing in the Bellevue's Stratford Room . . . **Freddy Bell & Bell Boys** at La Maina's Oct. 21-25 . . . **Glenn Miller** band, with **Ray McKinley,** slated for Sunnybrook Ballroom, Oct. 25 . . . **Billy Hope,** who played drums for his brother's Lynn Hope's combo, has formed his own seven-man unit.

Pittsburgh

Ernie Neff, organist, into Seneca Lodge for indef stay . . . **Marty Irwin Trio** has resumed at the Chateau on Route 88 . . . **Quintette Allegro** returns to Holiday House week of Nov. 3 . . . **Ralph Obenauf** is filling in on the bass with **Huntsmen** while **Ken Miller** recuperates from eye surgery . . . **Donna Lee,** local singer, becomes vocalist after the first of the year for **Tommy Dorsey** orch under **Warren Covington's** baton . . . **Dakota Staton** comes back home to the Copa Dec. 1 . . . **Bill Robb** combo working Club Bebe Bell regularly . . . **Kathy Crosby** makes cafe debut here at Holiday House Dec. 5 . . . **Tiny Wolfe,** bandleader, rushed to Divine Providence Hospital middle of night after collapsing from strenuous dieting. He's down to 281 from his high of 384 . . . **Al Alberts,** now doing a single here, has been replaced in the **Four Aces** by **Fred Diodati** . . . **Four Voices** booked for Town House week of Nov. 24.

RETAIL DISK BEST SELLERS

VARIETY Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music Shop)	Cleveland—(Record Rendezvous)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	TOMMY EDWARDS (MGM) It's All in the Game	1	2	1	2	1	1	5	1	2	2	2	10	3	5	1	..	1	2	1	6	7	164
2	2	COZY COLE (Love) Topsy	3	1	..	..	3	2	1	7	..	..	..	1	1	1	2	5	9	4	3	1	2	130
3	11	CONWAY TWITTY (MGM) It's Only Make Believe	..	..	3	3	..	5	..	6	..	4	7	3	..	3	..	1	..	3	..	2	..	81
4	3	KINGSTON TRIO (Capitol) Tom Dooley	..	..	..	1	..	..	..	..	1	1	1	7	..	2	..	2	..	..	..	4	1	79
5	4	DORSEY-COVINGTON (Decca) Tea for Two Cha-Cha	4	..	..	..	2	8	4	8	6	6	..	..	2	8	..	..	6	5	6	9	9	71
6	9	BIG BOPPER (Mercury) Chantilly Lace	..	4	4	5	..	10	..	2	..	..	6	..	9	7	..	..	..	1	8	3	..	62
7A	7	BOBBY DAY (Class) Rockin' Robin	5	5	..	..	..	7	..	..	..	..	3	8	..	4	..	..	..	7	..	7	5	48
7B	8	EARL GRANT (Decca) The End	..	8	8	9	6	..	2	..	5	..	..	5	..	..	..	3	5	..	..	..	..	48
9	6	IMPERIALS (End) Tears on My Pillow	8	..	..	..	..	6	..	..	..	3	..	..	..	..	7	7	2	..	2	8	..	45
10	14	ROBIN LUKE (Dot) Susie Darlin'	6	..	..	..	8	..	..	4	..	5	8	..	..	..	..	..	4	..	..	..	..	31
11	10	TEDDY BEARS (Dore) To Know Him Is to Love Him	..	..	..	6	..	..	..	..	..	..	..	..	4	..	..	4	..	..	..	..	6	24
12	12	EVERLY BROS. (Cadence) Bird Dog	7	..	..	..	7	4	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	21
13A	5	DOMENICO MODUGNO (Decca) Nel Blu Dipinto Di Blu	..	..	..	..	9	..	..	..	7	..	..	..	5	..	..	..	3	..	..	..	..	20
13B	17	SHIELDS (Dot) You Cheated	2	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	20
15A	..	RICKY NELSON (Imperial) Lonesome Town	..	..	..	..	5	..	..	..	..	..	..	..	..	10	..	6	..	..	..	..	4	19
15B	18	RAYMOND LEFEVRE (Kapp) Day the Rains Came	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	3	19
17	..	RICKY NELSON (Imperial) I've Got a Feeling	..	..	..	4	..	..	..	3	..	..	..	..	..	..	..	..	8	..	..	..	..	18
18	..	EDDIE COCHRAN (Liberty) Summertime Blues	..	..	..	..	..	..	..	5	..	..	5	..	..	..	..	..	..	6	..	..	..	17
19A	13	ROGER WILLIAMS (Kapp) Dear You	9	..	..	..	..	9	..	..	3	..	..	..	..	..	..	..	..	..	7	..	..	16
19B	..	DION & BELMONTS (Laurie) No One Knows	..	9	..	..	..	..	..	..	..	..	4	4	..	..	..	..	..	..	..	..	..	16
21A	..	AMES BROS. (Victor) No One But You	..	7	..	..	..	..	..	..	8	..	..	..	..	..	3	..	..	..	..	..	..	15
21B	..	MOONGLOWS (Chess) Ten Commandments of Love	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	5	..	..	15
23A	20	JONI JAMES (MGM) There Goes My Heart	..	6	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
23B	16	EVERLY BROS. (Cadence) Devoted to You	..	..	..	..	..	..	3	..	..	..	..	..	6	..	..	..	..	..	..	..	..	14
25	15	JOHNNY MATHIS (Columbia) Call Me	..	..	10	..	..	..	..	..	10	..	..	..	..	..	8	..	..	..	..	5	..	11

PRESLEY IN VICTOR'S GOLD-DISK REISSUE

Hits by Elvis Presley are joining the list of RCA Victor bestseller reissue series, the Gold Standard Singles, within the next couple of weeks. Victor is releasing 18 of the Presley 1,000,000 copy seller in a package of 38 Gold Standard disks.

Also included in the release are platters by Harry Belafonte, Perry Como, Lou Monte, Hugo Winterhalter, Jaye P. Morgan, Jim Reeves, Porter Wagoner, Chet Atkins, the Ames Bros., the Three Suns, Eddie Fisher and Hank Locklin. The series, which comprises the top sellers of Victor's artists' roster, now has 235 disks in the catalog.

R&B Show 14G in Pitt

Pittsburgh, Oct. 21.

First rhythm & blues show of the season, featuring a flock of record names, did okay last week at the Mosque, playing to a total of 5,219 admissions and a gross just short of $14,000. First performance drew almost capacity at the 3,800-seat music hall, all but a few of the more expensive seats going, but second one had only half a house. Top was $3.75.

Lineup included Buddy Holly & Crickets, Clyde McPhatter, Frankie Avalon, Bobby Darin, Olympics, Elegants, Danleers, Dion & Belmonts, Jack Scott, Jimmy Clanton, Bobby Freeman, Little Anthony & Imperials, Sil Austin orch and Harold Cromer, m.c.

Kiepura Extending Polish Councert Tour

Jan Kiepura, who is now on a tour of Poland, is extending his trip with an additional 22 concerts. The singer, now a U. S. citizen, was born in Poland.

Kiepura has been solidly received by Polish audiences and has been invited to produce and star in a Christmas show on the Polish tv network. His wife, Marta Eggerth, may join him for the program.

2d R&H Song Book

Simon & Schuster will publish the Rodgers & Hammerstein Song Book on Nov. 18. Containing the words and music of 41 complete songs together with the stories of all nine musical plays written by the team, it is a companion volume to the Rodgers & Hart Song Book, published in 1951.

A foreward on the nature of collaboration between a composer and a lyric writer, illustrated by musical quotations, has been written by Richard Rodgers and Oscar Hammerstein 2d. Newman Levy prepared the stories of the plays and Frederick Banbery created full-color illustrations of scenes from the play.

Emjays to Greenwich

Greenwich Records, a subsid of the Larry Spier publishing org, has added the Emjays to its growing roster. The quartet features Judy Lloyd, daughter of ex-film actress Esther Ralston and radio packager Ted Lloyd.

Group was organized at Plain Edge High School, Massapequa, L. I.

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THERE GOES MY HEART

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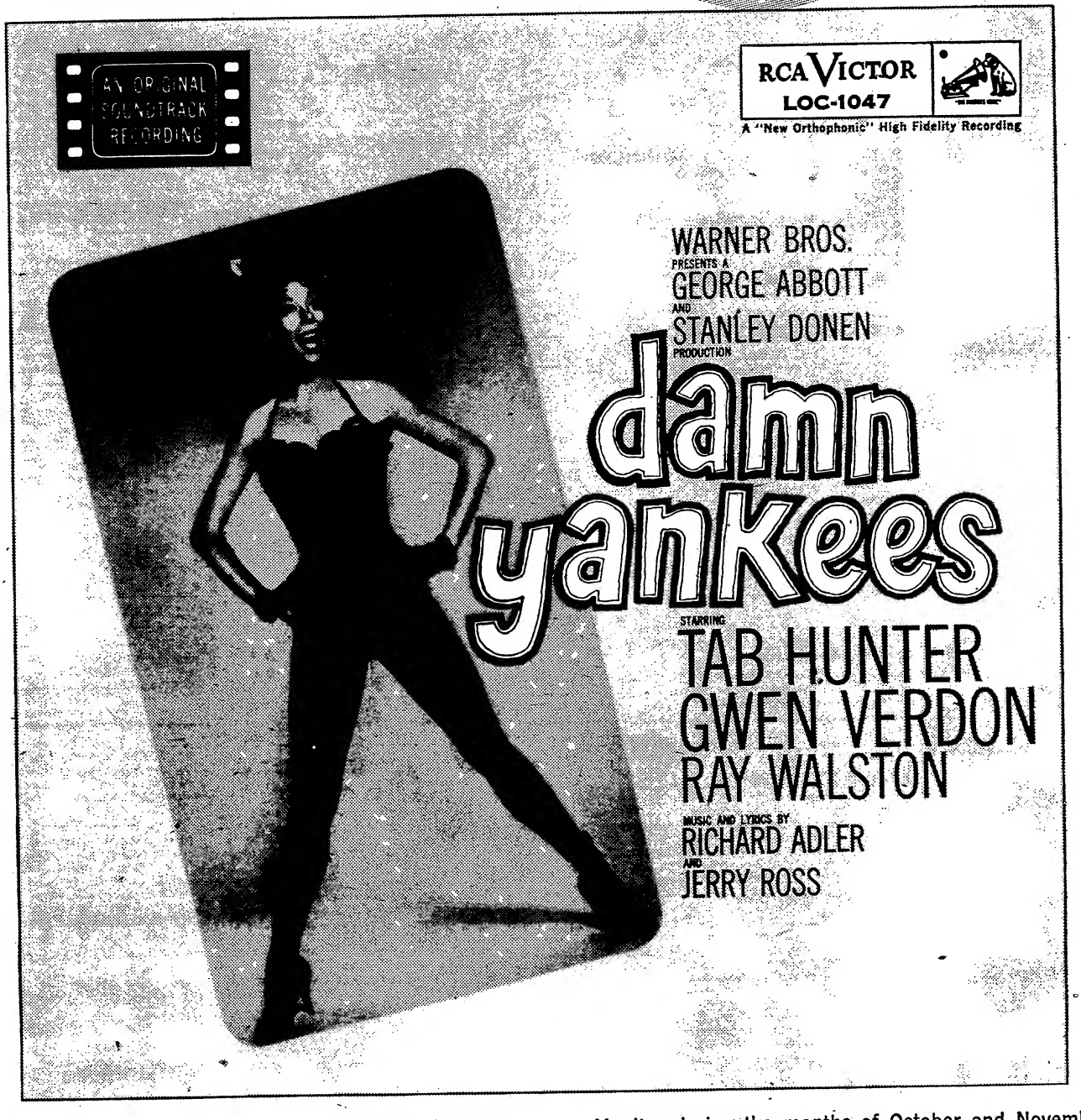

It's RCA Victor's new original movie soundtrack album of all the wonderful songs from "Damn Yankees," including Gwen Verdon's very special treatment of Whatever Lola Wants. Available on regular L. P. and new "Living Stereo" records. And here are some of the reasons why it's going to be your Most Valuable Player of the Year!

■ National ads in The New Yorker, Esquire, Photoplay, Modern Screen, High Fidelity, Schwann, Long Player, and The New York Times!

■ And...it's going to be featured in NBC-TV network commercials on the Ellery Queen Show, the nights of October 24 and 31!

■ And...it's going to be featured in network radio commercials on Monitor during the months of October and November!

■ And...it's going to have nation-wide disc jockey coverage, plus disc jockey contest and other exciting special promotions!

■ Your point-of-sale display (a traffic-stopping blow-up of the "Damn Yankees" album cover with cut-out figure of Gwen Verdon), advertising mats in two sizes, and special statement stuffers are ready now! Get in touch with your RCA Victor distributor today!

RCA VICTOR
RADIO CORPORATION OF AMERICA

Disk Signings

Pianist Dorothy Donegan and the John LaSalle Quartet have been tapped by Capitol Records for album projects. Deals were set by Andy Wiswell, in charge of Cap's pop albums in the east.

The keyboarder's package will be titled "Dorothy Donegan At The Embers." She's been a regular at that New York jazz spot for the last few years. The LaSalle Quartet recently finished a stint at New York's Left Bank and is currently appearing in the stage show at the Roxy Theatre.

Roulette's Additions

Roulette added the vocal duo of Patti & Margie and crooner Steve Clayton to its roster last week. Patti (Chase) is 10 years old and her partner Margie (Thompson) is 12. First disk for Roulette is their own composition "No, No Baby."

Clayton, who previously recorded for Coral, will bow on Roulette with "Somebody Else Took Her Home" and "I Wanna Be Loved."

RCA Renews Ray Martin

Ray Martin, conductor- arranger, has been repacted to the RCA Victor label. Martin, who is also a composer, is currently riding with a "Pop Goes The Swingin' Marchin' Band" Victor LP.

Nichols & May Go Mercury

Nitery duo of Mike Nichols & Elaine May, current at New York's Blue Angel, has been pacted by Mercury Records.

First album, cut even before the deal was set, is titled "Improvisations to Music" and slated for early November release.

UA's Herb Pomeroy Pact

Hub based 16-piece Herb Pomeroy jazz orch inked new contract with United Artists Records. Contract calls for three albums per year. First one is to feature material now in the band's book. Subsequent LP will be made up of works especially commissioned. Pomeroy crew will cut its first album for UA this week.

Ken Raine Heads Symph

Bridgeport, Oct. 21.

Kenneth E. Raine, executive director of Columbia Records plant here, is the new prexy of the Connecticut Symphony Association.

Raine was ringmaster of the 1958 Barnum Festival.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Memphis—(Trent Wood Records)	Cleveland—(Grossman Music)	Minneapolis—(Dayton's Dept. Str.)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Portland—(Lipman-Wolfe)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**FRANK SINATRA** (Capitol) **Only the Lonely** (W 1053)	1	1	1	..	1	7	3	..	2	3	3	2	1	5	10	4	6	5	6	1	..	136
2	2	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1932)	8	9	..	..	6	9	6	1	3	4	..	1	..	2	..	1	..	6	2	..	3	93
3	5	**VAN CLIBURN** (Victor) **Tchaikovsky Concerto** (LM 2250)	3	10	9	..	3	..	..	3	5	2	..	3	3	..	..	5	1	..	..	..	2	83
4	4	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1160)	5	..	7	8	5	..	4	2	..	..	..	5	..	1	6	2	8	..	5	..	5	80
5	3	**GIGI** (MGM) **Soundtrack** (E 3641)	2	4	..	..	..	4	5	..	6	8	..	..	..	..	..	3	3	..	3	6	8	69
6	9	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	7	..	..	..	2	3	7	5	7	1	..	..	..	4	..	..	7	4	..	..	..	63
7	7	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	..	7	5	1	8	6	9	8	..	..	9	..	4	8	..	..	2	..	..	3	..	62
8	6	**JOHNNY MATHIS** (Columbia) **Swing Softly** (CL 1165)	4	..	..	..	..	..	1	..	4	10	8	..	8	10	..	..	..	1	..	..	6	47
9	12	**RAY CONIFF** (Columbia) **Concert in Rhythm** (CL 1163)	..	8	..	2	..	5	..	..	..	..	..	9	..	9	4	..	9	7	..	2	..	44
10	11	**KINGSTON TRIO** (Capitol) **Kingston Trio** (T 996)	..	..	..	..	..	..	..	..	..	6	..	8	..	..	..	..	..	2	1	..	1	37
11	10	**AHMAD JAMAL** (Argo) **But Not For Me** (LP 628)	..	..	..	..	..	1	2	..	1	..	..	..	..	..	..	9	..	..	..	..	7	35
12A	8	**PAT BOONE** (Dot) **Stardust** (DLP 3118)	..	..	..	6	7	..	..	..	8	..	..	..	..	6	2	7	10	..	..	..	..	31
12B	15	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	..	..	..	3	..	2	..	7	..	..	..	..	5	7	..	..	..	..	..	..	..	31
14	13	**ELVIS PRESLEY** (Victor) **King Creole** (LPM 1884)	6	..	..	..	4	..	..	..	..	9	..	..	..	..	..	9	..	..	..	..	5	4	29
15	14	**NAT KING COLE** (Capitol) **Cole Espanol** (W 1031)	10	5	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	4	..	23
16	17	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	..	..	4	7	..	..	..	..	..	..	..	..	..	..	..	3	..	..	9	..	..	..	21
17A	18	**DAKOTA STATON** (Capitol) **Dynamic** (T 1054)	..	..	3	..	..	..	..	..	..	..	..	10	..	..	..	7	..	..	8	..	..	..	16
17B	..	**LAWRENCE WELK** (Brunswick) **Presents Dick Kessner** (Br54044)	..	..	2	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	16
17C	19	**JONAH JONES** (Capitol) **Jumping With Jones** (T 1039)	..	..	..	..	..	..	..	..	..	..	..	4	9	..	..	..	4	..	..	..	..	..	16
20A	..	**HARRY BELAFONTE** (Victor) **Sings the Blues** (LC 1006)	..	2	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	15
20B	..	**MITCH MILLER** (Columbia) **More Sing With Mitch** (CL 1243)	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	15
22	22	**ROGER WILLIAMS** (Kapp) **Fabulous Century** (KXL 5005)	..	..	..	..	..	..	..	..	..	7	1	..	..	..	..	..	..	..	..	..	..	..	14
23A	20	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu** (DL 8808)	..	..	..	..	..	10	4	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	13
23B	23	**DAMN YANKEES** (Victor) **Soundtrack** (LOC 1047)	..	3	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
25	..	**GEORGE SHEARING** (Capitol) **Burnished Brass** (T 1038)	..	..	..	..	..	..	..	..	..	..	..	6	6	..	..	..	..	..	..	..	..	..	10

The HIT! OF THE WEEK

FRAN WARREN

SUNDAY KIND OF LOVE

K 12718

M-G-M Records

LATEST RELEASE

JOHNNY NASH

sings

ALMOST IN YOUR ARMS

(Love Song From "HOUSEBOAT")

#9960

Inside Stuff—Music

"Peter Gunn," the NBC-TV series, is sparking lots of disk interest. Music for the show is written by Henry Mancini and published by Northridge Music, one of Larry Shayne's firms. Ray Anthony has cut the theme for Capitol and RCA Victor has an album conducted by Mancini of original music from the first 10 shows. Mitch Miller, Columbia's pop artists & repertoire chief, caught Lola Albright on the first two shows and inked her to a Col pact to sing the songs she performed in the "Gunn" showcasing.

Coral Records has come up with a new recording twist in producing a triple-tracked disk which gives three different endings to the same song. Disk is "Tommy, Richard and Harry," by the Dick Jacobs orch with Peggy Powers on vocal. The endings turn up at random, depending how the needle falls into the groove at the spot where the triple-tracking begins.

Joseph A. McDonald, former treasurer of NBC and now with the Washington law firm of Smith, Hennessey & McDonald, is lecturing on "New Uses of Music," before the Copyright Luncheon Circle at Toots Shor's restaurant in New York, Friday (24). The luncheon is inaugurating the seventh year of meetings held by the Circle.

Karl Otto Westin, Broadway and music columnist for a Swedish daily, the Aftonbladet, has been named U.S. rep for two overseas publishing firms, the Wilhelm Hansen Musik-Forloag in Copenhagen and the Nordiska Musikforlaget in Stockholm. Westin is himself a Scandinavian publisher and a composer of film scores.

Langston Hughes' lecture tour will be tied in with his MGM album, "The Weary Blues With Langston Hughes." The five-month trek is being handled in conjunction with distributors, dealers and disk jockeys. Arrangements also are being made to sell the album in lecture halls and auditoriums where he'll appear.

Gil-Gone's 'Dugongs'

George Pincus has acquired "The Song of The Dugongs" for his Gil Music firm. Tune was inspired by the Reuters dispatch last week of the discovery of the dugongs, mermaid-like creatures, off the coast of Africa.

Song was cut by Jimmy Martin and will be released via George Goldner's Gone Records.

Carlton's Masters

Joe Carlton, prexy of Carlton Records, picked up the master of "My Life Is In Your Hands" by 16-year-old Vic Donna from Jack Angel and Sid Askanas, N.Y. disk producers.

Don Genson, Carlton's Coast rep, latched on to Big Al Downing's slice of "Miss Lucy" from the indie White Rock label.

Disk-It-Yourself

Continued from page 59

of artists & repertoire for various labels during the past several years.

In the Trinity Music setup, which is run by Csida-Grean-Burton, the disk aim is primarily to make masters for established disk company approval. To develop this push, firm has hired Norman Leyden as a&r director. Leyden is resigning as musical director of the Arthur Godfrey show (CBS-TV) to take over the a&r spot with C-G-B.

Other firms that have established disk outlets for master-disk selling have been Shapiro-Bernstein with its Skidmore label and George Pincus with his Pincus Platters.

Nashville

Continued from page 59

newly formed Country Music Assn. will make its bow with a dance for the industry at the Jackson.

The following day, Broadcast Music Inc. will host a breakfast and Columbia Records will come up with a luncheon. WSM takes over in the afternoon with a reception and buffet dinner to be capped with a 7:30 p.m. to midnight visit to the Ryman Auditorium and a performance of "Grand Ole Opry." Efforts are now being made to bring back former members of the program's cast during its 33 years of broadcasting. More than 175 "Opry" stars and sidemen are expected to be on hand for the Ryman Aud shindig.

It's anticipated that more than 2,500 c&w disk jockeys and programmers will attend the meet this year.

Ben Selvin, artists & repertoire chief for the RCA Thesaurus division, headed for the Coast last week to record transcribed shows with Lawrence Welk.

3 HITS

IT'S ALL IN THE GAME

TOMMY EDWARDS MGM

GO CHASE A MOONBEAM

JERRY VALE COLUMBIA

YOU WILL FIND YOUR LOVE IN PARIS

PATTI PAGE MERCURY

MUSIC PUBLISHERS HOLDING CORPORATION

More Hits from MILLS—

THE MAGICIAN

DEAN MARTIN

on Capitol F-4065

THAT'S MY DESIRE

CREW CUTS

on RCA Victor 47-7371

MILLS MUSIC, INC.

AGVA PUTS CLAMP ON BRIGHT

Fast's New Role a Puzzler; Is It Whip, Watchdog or Heir Apparent

total gross but the forer, all agree.

With the selection of Ernie Fast as assistant national administrative secretary of the American Guild of Variety Artists at the national board meeting, held last week at the Hotel New Yorker, N. Y., the union is regarded as setting its sights on a new course. Not only is the path of one-man rule regarded as on the wane, but Fast's new post is being pictured as the introduction of a "no-man"in the present AGVA regime.

Whether Fast was put in by opposition elements as a possible successor to Bright, as a watchdog, or as a whip remains to be seen. Board members voting for the change have declared that there are still new areas of organization that haven't been explored. Perhaps, they say, Bright has been too busy to take care of all the facets in connection with the job. It is known, for example that even in New York, where Bright is based throughout the year, there are many cafes still without minimum basic agreements. Others have said that representation of more than one area is needed in the top-level deliberations of the executive committee or the administrator's office. Mistakes that have been made, they further declare, could have been avoided had there been some degree of consultation.

Fast is regarded as being an independent thinker in the union. It has been reported that he has stood up to Bright as well as Bright's predecessor Jack Irving on many occasions. It is also well known that when Bright first gained his present post he sought to have Fast dismissed. This might have been because Fast had been independently proposed for the union's top post in opposition to Bright. Since then, Fast has been one of the more active organizers in the union.

Fast's stepping into the assistant national administrator's secretary office has made necessary a bit of rearranging of posts. Dolores Rosaler, who had been assistant to the national administrative secretary, no longer holds that post. She is now in charge of the bond department. Helene Tetrault, in charge of the agency franchise department, remains undisturbed.

First veepee Rajah Raboid in his report to the union declared that the nomination of an assistant national administrative secretary was necessary to the Welfare of the union.. He stated that the men in the field resented taking orders from a femme during Bright's absence from office, and an experienced hand in this field must be named at once.

Fast will remain midwest regional director and will handle both jobs simultaneously. No salary increase for Fast has been voted as yet.

LIST NOMINEES FOR ARA NOV. ELECTIONS

Artists Representatives Assn. will hold its election meeting Nov. 10 at the Friars Club, N.Y. A board of governors will be elected which will in turn elect the officers of the organization.

Those nominated include Hattie Althoff, Larry Barnett (MCA prexy), Ray Beaudet, Joe Glaser (prexy of Associated Booking Corp.), Roy Cooper, Howard Haussman (William Morris), Dick Henry, Ben Kuchuk, Jimmy Mark, Tom Martin (General Artists Corp.), Bill Peterson (Circle Artists), Vic Rocco, Milt Shaw (Shaw Artists prexy) and Eddie Smith. James Grady, of Grady Enterprises, is expected to be nominated in place of Dave Jonas who declined.

Associated reps who have been nominated are Eddie Elkort, of GAC, who has been president of the organization for the past few years; Charlie Green, of Mercury Artists, and Joe Singer, of the Morris office.

Garner SRO $4,400, D.C.

Washington, Oct 21.

Erroll Garner was a sellout under sponsorship of impresario Patrick Hayes Friday (17).

Pianist grossed the maximum $4,400 at the 1,502-seat Lisner Auditorium at a $3.85 top for his single concert.

Ky. Fair Up To 232G; Rise In S'Easterner

Louisville, Oct. 21.

The 1958 Kentucky State Fair chalked up a record profit, even with attendance figures off, and some special attractions which didn't draw. Credit for the rise in overall take is given to boost in outside-gate admish to 75c, plus a tightening of administrative costs. Profit reported to the State Fair Board was $232.197. Gross income was $810,107. This was the largest profit ever earned in the three fair as the present Fairgrounds, and Fair officials believe probably the largest of any Kentucky Fair.

Outside gate admissions accounted for the bulk of the 1958 profit, bringing $212,666. Other attractions which helped to put the 1958 Fair in the black were the horse show, $31,3354; commercial exhibits (exposition wing), $34,848; Olsen shows, midway, $46,785; other midway booths, $42,590; and parking $48,427. The Roy Rogers show made $22,802 for the Fair.

Some of the attractions disappointed. Big losers were the Bob Crosby Show, which lost $13,067 for the Fair, and the rock 'n' roll show, losing $2,325. The Fair broke about even on two high-school football games. On a U of Kentucky

(Continued on page 68)

Jill Okays Twin Billing With Jonathan Winters At Pitt's Twin Coaches

Pittsburgh, Oct. 21.

Jill Corey has agreed to take equal billing with Jonathan Winters at Twin Coaches, thereby averting another crisis for the 1,200-seat room on Route 51. Originally Xavier Cugat & Abbe Lane had been booked in for nine days beginning Friday (24), and when he cancelled out, prompting owners Rose and Tony Calderone to file a complaint with musicians union, Winters and Miss Corey were inked to replace the Cugat-Lane combo.

For Miss Corey, it was a continuation of an old contract; she had been pencilled in early in the summer but management let her postpone the date so she could take a Las Vegas job and a spot in a Columbia picture at considerably more money.

But Miss Corey was adamant about first billing and Winters wouldn't stand still for that. After a fuss almost up until the last minute, booker Joe Hiller got a concession from her; she'd get the same type as Winters. Singer also demanded right to close the show but finally agreed to leave that optional, depending on how the layout shapes up.

Bea Kalmus' Mgt. Firm

Albany, Oct. 21.

Bea Kalmus has filed papers of incorporation to conduct a personal management office with a capital stock of 200 shares at no par value.

Miss Kalmus, for many years a nitery singer, has also conducted

NAT'L BD. MEET ENDS 1-MAN RULE

By JOE COHEN

The American Guild of Variety Artists is no longer a one-man show. Steps taken at the national board meeting which ended in the early hours Saturday (18) morning at the Hotel New Yorker, N. Y., were designed to clip the growing power of national administrative secretary Jackie Bright, and to attempt to restore the democratic processes of the union.

The most important action at the meeting was the appointment of Ernie Fast as assistant national administrative secretary. He will retain the post of midwest regional director along with his added duties. The move was taken over the strenuous opposition of Bright and a group closely allied with him. However, after some reconsideration, he went along. Just what prompted the change of heart was kept off the record.

Another item that will tend to decentralize power was the passage of a resolution to increase the out-of-town members on the executive board. As soon as this was passed, Bright adherents, to prevent appointment of those hostile to Bright, pleaded for an election on this score. A Bright supporter, Bobby Faye, and prexy Penny Singleton were elected.

Another important move to curb Bright's power was defeated at about 5 a.m. Saturday. It was described as being "politicked to death." This resolution would have empowered the president and first vice president (Rajah Raboid) to supervise expenditures of the AGVA Sick & Relief Fund, now under exclusive jurisdiction of Margie Coate.

Singleton-Raboid Team

The ability of the board meeting to clip Bright's power is ascribed to the recent election which put

(Continued on page 66)

New Orleans Refuses Permit to Musical For Narcotic Fund Benefit

New Orleans, Oct. 21.

A city solicitation permit for a musical variety show was denied Charles H. Edwards of Dallas, Tex., by finance director Robert E. Develle.

The show was to be held for the benefit of the International Narcotic Research Foundation Inc. Ted Weems and his orch and acts from stage, screen, radio and tv were to appear, according to Edwards. It was scheduled for next Monday (27) at Municipal Auditorium. Edwards claimed that he had sold several hundred tickets.

Develle said the application for the permit does not comply with sections of the city code. He added that "there is insufficient evidence that the solicitation is for a bona fide charitable, religious, educational or benevolent purpose."

Develle told Edwards he could appeal to the mayor or the city chief administrative officer, but Edwards failed to serve any notice of appeal.

Edwards said he is a national director of the foundation, and that it was organized under Texas laws in January, 1956.

Keyes Heads Publicity For Sheraton Int'l Dept.

Edward M. Keyes has been named director of public relations for the international department of the Sheraton Corp. of America with headquarters at the Sheraton McAlpin, N. Y. Philip D. Shea will be associate director and will homeoffice in Boston.

Keyes has been with the Sheraton chain for three years stepping into the organization from newspaper and mag posts. Shea was formerly with the Associated Press,

Bally Lansburgh Cuffo 'Cavalcade' As Helping All Hotels in Miami

Hope's Texas Specials

Dallas, Oct. 21.

Bob Hope, who will be here on Nov. 9 to address the American Dental Assn.'s banquet, will return to Texas two weeks later for a one-nighter in Lubbock. He will headline "The Bob Hope Show" at the Lubbock Coliseum Nov. 21. It will follow the Texas Tech Homecoming pep rally.

An entire stage revue is being built around the headliner, with acts to be booked.

Cuba Would Be A Bosom Friend Of Paris' La Nouvelle

Havana, Oct. 21.

Havana nitery operators are now eyeing nudity as a major lure following the sock reception given the bare bosoms in Las Vegas. The Havana Riviera is dickering for the complete transplanting of the show at La Nouvelle Eve, Paris, to that hotel.

The big click start given the Stardust Hotel with the show imported intact from Le Lido is the inspiration for the Riviera deal. The Dunes Hotel, Las Vegas, also was put into the profit column as soon as Harold Minsky put his nudes on the stage.

The Riviera is currently on a native show policy with periodic change of headliners. Olga Guillot has been pacted for Nov. 11. The hotel did a show headed by Roberto Iglesias and had Carmen Amaya for one session.

The Nouvelle Eve layout would probably be brought over for the winter season if a deal can be worked out in time.

Pitt's New Arena Drops Line to Fortify Its Bills With Names in Pairs

Pittsburgh, Oct. 21.

New Arena has decided to drop the Craig Daye Dancers and use the money to build up its act value. Line of girls had been there since downtown room opened nearly two years ago. In past, the spot has generally used one headliner and a supporting act but is now going in for a couple of turns weekly of comparable stature. Last week it was Marion Marlowe and Georgie Kaye, currently Corbett Monica and Maureen Cannon and following them, Gretchen Wyler and comedy team of Allen & DeWood.

While New Arena is abandoning the dancing ponies, another Triangle cafe, Lenny Litman's Copa, which featured a line for a long time, has gone in for a chorus again. Five Copa Lovelies opened there last night (Mon.) for an indefinite stay. Group was assembled and choreographed by Pat Patterson and Judy George, formerly of the Miriam Sage Dancers, who were at the Copa over an extended period. Misses Patterson and George married Pittsburghers several years ago during the run of the Sage line and have been living here ever since.

Cole's Chez Paree Longie

Chicago, Oct. 21.

Nat King Cole and the Chez Paree have entered into a five-year deal for singer's exclusive appearances here. It's said to be the nitery's first such pact with an artist.

Deal calls for Cole to play a total of 16 weeks, starting in 1959.

Morris Lansburgh's "Cavalcade of Stars" plan to provide free auditorium entertainment to guests of six Miami Beach hotels is being promoted as a means of helping the inns in the area. It's figured that anything that will bring excitement to the resort will aid the Miamis.

Under the plan, which originated with the management of the Crown Hotel and was brought to Lansburgh because of his numerical and financial strength, there will be three evenings of free entertainment by top names at the convention hall adjacent to the Deauville Hotel, to which guests of the Deauville, Casablanca, Sherry Frontenac, Versailles, Sans Souci and Crown will be invited. Tickets will not be sold.

The plan is figured to cost around $750,000 for the season which will include supporting talent, publicity and advertising, music, etc.

Lansburgh says that the entertainment offered on Tuesdays, Thursdays and Saturdays will leave important evenings free to visit other niteries, dog track, etc. Lansburgh, together with producer of the show, Frank Young, and Jerry Sussman, operator of the Crown Hotel, were in New York last week to kick off the exploitation with a cocktail party at the Harwyn. Full-page ads on the venture broke Sunday (19) in N. Y. and elsewhere.

All insist that they do not want to monopolize the entertainment of the Beach, they haven't bought all the names in the market and figure that the ballyhoo created throughout the country with this series of ads and publicity will give glamor to the entire hotel industry.

Can't Hurt

Agencies agree with Lansburgh and his principals that the program of Associated Hotels (corporate name for the Lansburgh chain) will not hinder the rest of the Florida entertainment industry. It's point-

(Continued on page 66)

K.C.'S 6,100 DRAW WITH EDIE & ERNIE AND NAGS

Kansas City, Oct. 21.

As a highlight of the fall events here, the annual American Royal Coronation kicking off the livestock and horseshow week, proved a draw even though transplanted bodily from its former downtown locale. Virtual capacity of something over 6,100 turned out for the event Friday (17) in the American Royal's own arena in the stockyards district.

They came to see the crowning of the queen, Nancy June Moore, daughter of a leading family; Edie Adams & Ernie Kovacs, the Canadian Mounties and the Rodeo Kids, as well as what could be done with the big arena in the way of dressing it up for this high society event. Added to the agenda, as has been customary in recent years, were the Future Farmers of America band and chorus.

The arena made the grade, its transformation being complete down to royal blue tanbark, with bunting galore and other accoutrements. Still there remained problems of acoustics that showed up acutely on vocal portions of the proceedings. It particularly limited the Adams-Kovacs offerings and made theirs a tough assignment.

Deeps' Can.-U.S. Dates

Edinburgh, Oct. 14.

The Deep River Boys, winding their current British vaude tour here, are pacted to open at the Gatineau, Ottawa, Can., Oct. 31. They will follow with three weeks at the Berkeley Hotel, Toronto, and have dates at El Morocco, Montreal, Las Vegas, and Hollywood to follow the Christmas vacation.

Deeps are scoring in vaude here following a return visit to Scandinavia. It's their 10th year in the U.K. and their 15th visit to Scot-

Rajah Revs Up Versus Rex

[HIGHLIGHTS OF AGVA BOARD MEETING]

Rajah Raboid, AGVA first vice president, took no chance on having anyone eavesdrop on his conversations while in his bedroom at the Hotel New Yorker. After registration, he discovered that he had a room adjoining that of Rex Weber, the union's comptroller. He therefore ordered that a one-and-a-half horsepower motor be brought up and placed in the room next to the adjoining door. The resultant hum from the electric motor made any eavesdropping impossible.

* * *

A political gimmick to insure election was revealed at the meeting with the reading of a letter of protest from Helani Alama, who was defeated for the post of national board member from Honolulu by Lulu Mansfield. Miss Alama protested that a letter sent by the successful candidate for recording secretary, Sally Winthrop, asked for Miss Alama's vote in her candidacy because she was supporting her. The letter charged that the only difficulty in that pitch was that Miss Winthrop sent the identical note to Miss Alama's rival for the post. The aftermath of this gambit was a demand by several members of the board for information as to how Miss Winthrop obtained access to the mailing list.

* * *

The national board members had a chance to see the new AGVA Country Club & Recreation Center, Fallsburgh, N. Y. Instead of the usual business meeting starting Monday (13), busses transported the entire group for an inspection tour that day. Proceedings started the following morning.

* * *

Nat Abramson, head of the WOR Artists Bureau and former chairman of the AGVA Welfare Trust Fund, reported on the status of the fund in place of chairman George A. Hamid who was away on a business trip. He reported a 10-day extension in getting bids for the new insurance contract. Current contract is held by Lloyds of London, who are certain to put in a new bid on the venture based on their past experiences in coverage of this policy.

* * *

Per usual, VARIETY came in for a considerable portion of the deliberations. This year, sentiment increased for admission of the press on the grounds that AGVA had nothing to hide. This proposal came from several sources. Again the ban was continued.

* * *

Former eastern administrator Dick Jones, victor in a libel suit against Jackie Bright, tab of which was picked up by the union, was an interested spectator at the meeting. Charges leveled by him against national administrative secretary Bright were given a highly dramatic reading by president Penny Singleton in her capacity as union president and chairman of the national board.

* * *

Another choice bit of correspondence was aired by Rajah Raboid. He cited Miss Singleton's warning to Bright that dismissal of Barry Houston as Detroit organizer could result in another action a la Dick Jones. Houston recently entered suit for $25,000 against the union.

* * *

One of the less tasteful pranks executed at the national board meet came to light when Karl Wallenda, the famed highwire act, confronted the board with an anonymous letter that he had received which was decorated with a skull and crossbones and a swastika which warned him to get out. The meeting immediately spoke in favor of calling in the police and the FBI, when one member spoke up admitting that he as well as four others in their cups had concocted the scheme.

Saranac Lake

By Happy Benway

Saranac Lake, Oct. 21.

Ruth Brown, nitery entertainer, and her husband Robert in from Babylon, N. Y., for a surprise bedside visit to her grandmother Jessie Destin who is holding up nicely.

David (IATSE) Hodgkins, projectionist of Warner Bros. Capital Theatre, York, Pa., and his wife Edna both registered in as new patients (third floor). Ditto Louise Cooke Richman, secretary in N.Y. office of Midnight Sun Radio & TV of Alaska.

Ray (IATSE) Van Buren who rated an all-clear in 1954 suffered a relapse and was shot back for the general o.o. and observation and is skedded for surgery.

Muriel (4 Eddy Sisters) Danzi writes that she is doing well with her husband Jack on a traveling carnival.

Walter Romanik formerly with CBS and now in Hollywood, reports that his latest X-ray was negative.

Your columnist has been doing a strictly-in-bed routine for some time now trying to lick emphysema and a mess of bursitis. His only exercise is an OK to see the pictures in the downstairs lounge twice a week.

Write to those who are ill.

2 Guys & Geisha in Bow

Dance trio, Two Guys and a Geisha, produced by Roy Saxon, are currently a new act at the Brown Hotel, Louisville.

Frankl Kay, Don Lewis and Marvin Arnold make up the turn.

Sue L.A. Police On Permits for Acts

Hollywood, Oct. 21.

A taxpayer's suit seeking to enjoin the Los Angeles Police Commission from enforcing the city ordinance which requires special permits for all live entertainers in cafes and restaurants was filed last week in Superior Court by Eliot Daniel, prez of Local 47 of the American Federation of Musicians.

Daniel claimed the ordinance, passed last spring, is "illegal, unconstitutional and discriminatory" against live entertainers. The entertainers must secure their permits from the Police Commission, and suit seeks to enjoin the commission from enforcing the law.

Cuffo Cavalcade

Continued from page 65

ed out that many of the top names on the roster bought by Lansburgh would not ordinarily be available to cafes. For example, Harry Belafonte and Maurice Chevalier no longer play niteries. Jerry Lewis has priced himself out of the Florida orbit; Liberace and Patti Page recently played there and didn't break records. Phil Silvers and George Gobel are not available for regulation nitery dates because of teevee commitments. Mischa Elman is one act who has no night club act. Robert Merrill's milieu isn't cafes.

According to agency thinking, the bulk of the names either aren't available to cafes or haven't been doing too well in them. There are others who do very well in niteries, and some who wouldn't draw too much.

Besides, the names are on, mainly, for one night. It's inconceivable to the percenters that a New York plutocrat, accustomed to the Fontainebleau or the Americana or others in very high price level, is going to change his habitat in order to see a free show. Even should he be of such a mind, it is unlikely that he would change registration in March so that he can see Jerry Lewis there.

The agencies are going along on the theory that it will ballyhoo the entire area.

There is also the theory expounded by the Lansburgh group that this bally will be able to stave off a drop in rates which had seemed to be in the wind. Should the plan be able to fill these functions, then it will be worth its entire $750,000 budget, they say.

SANDS JOINS CIRCLE

Vic Sands has joined the cocktail department of Circle Artists Corp. He formerly held a similar post at General Artists Corp.

In addition, Sands will handle several nitery accounts.

AGVA Puts Clamp on Bright

Continued from page 65

Miss Singleton in as president and Raboid as first veepee. Between both, it was evident that they would attempt to give strength to both offices and try to elevate them on the policy-making level. Hitherto, these offices have been either figureheads or, in Gus Van, Bright and Georgie Price's case, administrative.

Miss Singleton in her report stated that she would look into every facet of the AGVA operation, just as Bright did when he was president and Jack Irving the administrative secretary. She pleaded for an end to "pettiness" and "prejudice" after observing that there was a disturbing pattern of disunity in the organization. She also cited the "tyranny" of many administrative processes within the union.

'Bill of Particulars'

Raboid's report took longer inasmuch as in his talk he proposed the two resolutions which were debated into the morning. However, it was conceded that he gave the administration and many of its adherents some uneasy moments. He cited a steady stream of abuses in administration. For example, he pointed out that the AGVA News, the union's publication, had become virtually a house organ for one man. He recalled that he sent to the editors a pitch for members to vote which was rejected.

Raboid openly charged a "dictatorship" and a condition which made criticism of the administration "perilous" to members. He criticized Bright for bringing charges against Paul Valentine and for barring Russell Swann and Sally Winthrop from functioning as board members for four months on charges of conduct unbecoming a board member. Raboid declared that the constitution has no provision for such charges. He also criticized the New York staff for going enmasse to the Mexico City convention in June, leaving "no one to mind the store."

The officers had smoother sailing after Raboid stated that he did not covet Bright's job. Prior to that, a hard-core junta had jumped up and down with points of privilege, questions, points of order and points of information. Raboid said that there was no plot to oust Bright. As to charges that it was possible for four or five men on the exec board to run AGVA, he proposed an enlarged board.

Bright De-Glossed

Bright's report, in contrast to a previous board meeting when it required nearly the entire time of the meeting, was less than two hours' duration. He was very much subdued, and touched on major subjects of which some were designed to answer charges by Raboid.

Bright asked for and got another $10,000 loan for the AGVA Country Club & Recreation Center, which was hit by Raboid in his speech. Raboid declared that the home should have been located in a 25-room house in Florida and with another to be opened in California or Nevada.

Raboid also lambasted the constant huddling by Bright and AGVA attorney Harold Berg. He proposed that each of them be seated on either side of the president so that their conversations could be heard. He also hit Berg for on-the-spot rulings which had no basis in the AGVA constitution.

Put on the Record

Early in the meeting, there was a show of force by the pro-Bright group. The request by Raboid for a closed session was voted down after bitter debate. As a result, some of the charges which would have been discussed privately were put on the record.

It was evident that although Bright still has the necessary votes, with a nod to one of his adherents bringing some response such as a point of order or a tabling of the motion, it was becoming increasingly dangerous for him to insist on his way all the time. There is now an increased number of opposition members and more are on the fence, voting both ways.

Elect Evans to Board

In another action, nomination of Cy Reeves to the national board was defeated and Joe Evans was elected. Miss Singleton was named to be a representative on the AGVA Welfare Trust Fund in place of Reeves who resigned. There was an acrimonious debate on that score as well, inasmuch as Berg had ruled that since board member Jay Lester was Reeves' alternate on that body, his elevation to a full member automatically followed the resignation of Reeves. The membership refused to buy that ruling.

One of the less edifying aspects of the convention was Al Tucker's plea for retention of his spot on the Appeals Board, although he said that he didn't seek that post because of the $25 per diem involved. Elvira (Mrs. Rajah) Raboid, also a board member, has resigned that spot because she didn't want to be accused of profiting on the union. She decried the fact that everyone was seeking this post while not seeking posts to which no per diem money was attached. Bobby Faye and Sally Winthrop, both prominent Bright supporters, were also named to the Appeals Board.

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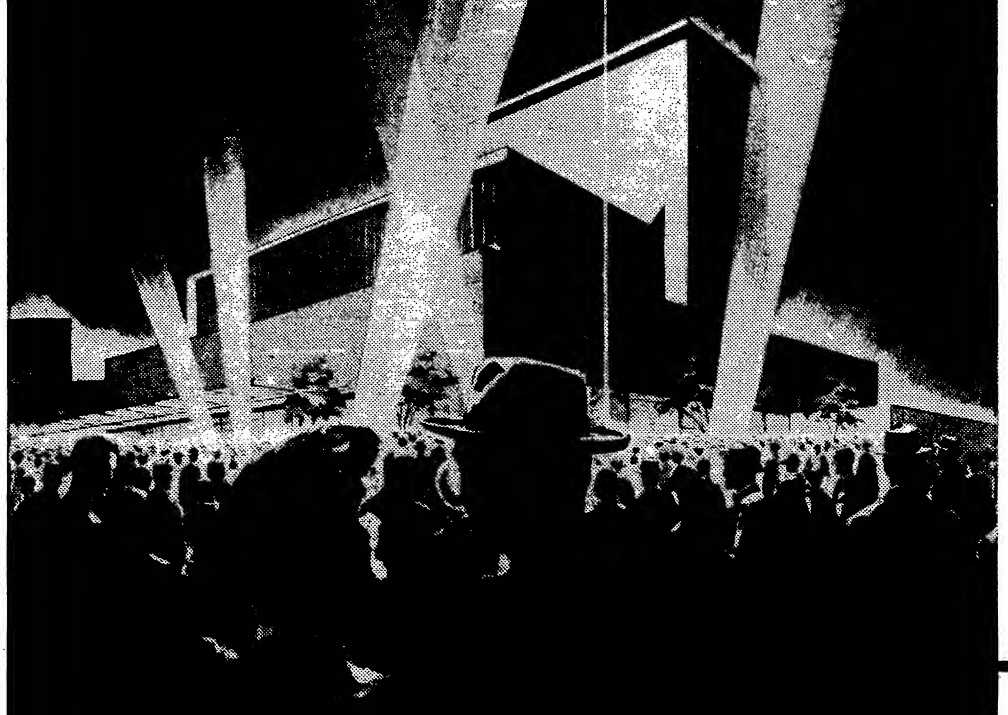

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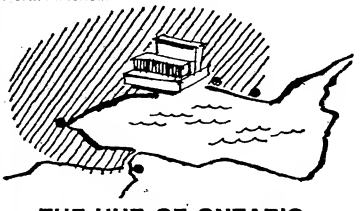

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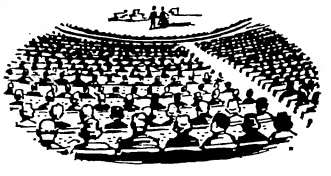

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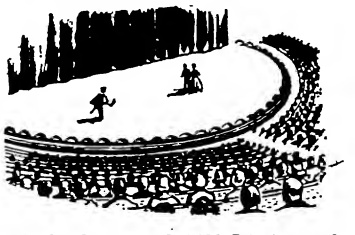

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Vaude, Cafe Dates

New York

Joe E. Lewis booked for a second date in the season at the Eden Roc, Miami Beach, to start Feb. 11 . . . George Matson has been signed to a Blue Angel six-weeker starting Nov. 6 . . . Will Mastin Trio inked for the Chez Paree, Chicago, Jan. 16 . . . Sheila Reynolds to the Americana, Miami Beach, Oct. 25, and Eddys', Kansas City, Nov. 14 . . . June Allison has been signed to the William Morris Agency . . . Donald Pippin retained as the new musical director for Lisa Kirk, current at the Persian Room . . . The American Society of Travel Agents has taken over the Latin Quarter for Nov. 2.

Stewart Rose preems Tuesday (28) at One Fifth Ave. . . . Marguerite Sierra filling in for three days at the Hotel Waldorf Astoria until Gordon MacRae & Sheila Stephens open tomorrow (Thurs.) . . . Soler & Lorca set for the Elegante, Brooklyn, Dec. 3 . . . Bettina Barrett current at the Duplex.

Jay Lawrence goes into the Bon Soir tomorrow (Thurs.) as a replacement for comedian Mickey Deems . . . Dink Freeman has been signed for the Adophus Hotel, Dallas Dec. 18 . . . Le Ruban Bleu label has been revived for an eastside eatery . . . Mervyn Nelson signed to stage the new Roxy show opening tomorrow with Millie Vernon, Mark Reddy, Ian Bruce, Troupers and Bayo Bros.

Chicago

Gateway Singers, who recently bowed in Chi, return Friday (24) as quick replacement for Sallie Blair at the Black Orchid. Phil Ford & Mimi Hines will topline . . . Jean Fenn, the ex-Liberace chirper, is at the Muehlebach in K. C. on a two-weeker . . . Yonely has been sworn (for real) as a deputy by Illinois, Joliet (his home) and Will County cops . . . Jane Kean is out and Evelyn Knight in at the Camellia House starting Friday . . . Tony Martin and Sue Carson open at the Chez Paree Nov. 2.

Hollywood

Comics Barbara Heller, Guy Rennie and singer Jackie Hilliard joined Billy Gray's "Paris to Fairfax" revue at the Band Box . . . Johnny Mathis and The Diamonds to Australia next month for a seven-day tour of one niters . . . Tex Williams will make a series of p.a.'s in Holland, England and Denmark . . . Harold Minsky has set The Marquis Family and Carry Finnell for his Christmas Show, "Minsky's Nuite en Paree" opening Nov. 27 at the Dunes Hotel in Las Vegas.

Cleveland

Miami Beachcombers back at Tudor Arms Hotel's Empress Room for four weeks . . . Thrush Dalmireille jumped from Alpine Village Club to Kornman's Back Room for solo act with Dick Mone as pianist . . . Lyda Fairbanks and Gerda Lanner teamed with Erwin Straus and Duce de Kerekjarto, violinist, at Herman Pirchner's nitery . . . Two Musical Keyboards (Jerry Altes & Buddy Russell) added Johnny DeGeorge on drums and Fran Clarke as vocalist for three-week stand at Alcazar Hotel's Cafe Intime . . . Sammy Watkins, bandmaster at Statler Terrace Room, collabed with Morrey Davidson on new ballad tagged "Somebody's Heart," published by Skyline Music. Tune also etched by Watkins' band and Hitones on new Morsan disk label, with "One Day Closer to Christmas" on flip side. . . . Cabin Club upped its budget for new recording-personality-name policy, spotting Teddi King Oct. 16-19 on heels of Paulette Sisters.

Atlanta

Night spots did turnaway business last weekend (17-18) with city jammed with thousands of visitors for Georgia Tech-Auburn (Alabama Polytechnic Institute) game, a 45,000-seat sellout . . . Joey Howard, New Orleans comedian, heads show at Anchorage Lounge in Clermont Hotel, with exotic Taffy Castle, Billy Brown and his "Big Beat Revue" and music by Bob Herrington . . . Accordionist Frank Capri heads bill at Earl Turner's Club Peachtree, with Latin dance team Alvero & Aurora, and exotic Nancy Childers, rounding out show . . . Chick Hedrick's Domino Lounge in Imperial Hotel opened Monday (20) with thrush Jenny Sims heading bill, backed by tap dancer Shari Robbins, comedian Jerry Pastel, the Toke Trio and George Bruton's band . . . Comedian Bruce Davis, and exotics Betty Dixon, Diamond Carroll and Jo LaSure are at Harem Club . . . More strippers are on view at Clovis Club where emcee Benny Raye brings 'em on, including Rusty Lee, Suzette LaRue and Gina Spain.

Houston

Betty Reilly will bow into the Continental Room tomorrow (Thurs.) for a two week appearance . . . Russell Jaconson orch open a series of dance engagements at Ray's Lounge . . . The Tommy Dorsey Band, under the baton of Warren Covington, will be presented at the Music Hall Nov. 5, in two performances . . . Sterling Zindler will feature an entertainment policy at his Penthouse Club when it opens in about six weeks.

Kansas City

Carmen Cavallaro is set for a date at La Cucaracha, Juarez, Mexico, opening for his first stand in the spot Nov. 6. He'll have a couple of concert one-nighters between that and his closing at Eddys' Oct. 30 . . . Edie Adams & Ernie Kovacs followed their American Royal Coronation one-nighter Friday (17) with a couple of other midwest singles, then opened at Harrah's Club, Lake Tahoe, Monday (20) . . . Jerry Vale and Harvey Stone are next in at Eddys', opening Oct. 31.

Chevalier's D.C. Fortnight

Maurice Chevalier has been signed for a two-weeker at the Shubert Theatre, Washington, starting Nov. 17.

Chanteur had been inked for a similar stand at the Geary Theatre, San Francisco, but this was cancelled.

Push Tivoli Gardens For Aberdeen, Scot.

Aberdeen, Scot. Oct. 21.

A miniature Tivoli Gardens, based on the famous pleasure park in Copenhagen, is included in ambitious entertainment plans here.

A five-point project has been drawn up by the city council which includes a new swimming pool, a boating bond, a new amusement park, and an amphitheatre.

Gambling Bill

Continued from page 1

the season would curtail their activities.

Besides, it's felt that with the present setup of the Florida entertainment structure, it may not be possible to support both gambling and name entertainment, because of the possibility that name values would surge to the point of no return. As it is, Florida name prices are nearly on a par with Las Vegas.

Some innkeepers aren't too keen on the efforts to get the casinos going. In the old days, when the games were going at spots such as the Colonial Inn, Hallendale, Fla., there was a class business, the tax problems were somewhat different, and the Florida economy could support such an endeavor. Many fear that conditions have changed appreciably since then.

Details of Measure

Tallahassee, Oct. 21.

The proposal to legalize casinos in Dade county, which encompasses Miama and Miami Beach and some other towns, adjacent to the Beach resorts, faces a stiff fight in the State Legislature.

As presently envisioned, the new law would give the counties where the casinos are located the full benefit of gambling revenue. This is in direct contrast to the legislation passed in 1940 which permitted pari-mutuel betting at the tracks and gave the Legislature power to allocate and distribute funds derived from the betting to all the counties in the state in equal amounts. Popular support for the measure came because the state distributed the money to 67 counties along with other state taxes from gasoline and cigarets, the revenue being used for education and other vital county needs.

It is possible that the sponsors of the casino measure could get the necessary votes to pass on the grounds that Dade County particularly needs the money, and passage of the casino bill would insure the rest of the state the money now coming in from the pari-mutuels. It is known, for example, that last year's bad winter weather curtailed revenue in Miami Beach and several building programs had to be cut back. Should there be another disastrous winter much more than the $80,000,000 cutback would be needed to start building programs to insure the improvements in roads, schools, etc., that keep the Beach in first-class shape.

There is also the possibility that the pari-mutuel laws will be extended to include any county that wants it. There was considerable opposition to this when it was first proposed last year. Among proposals likely to be made is the extension of dog racing, now permitted only at Daytona Beach, Pensacola and Tropical Park, and permission to hold horseraces at night, a measure which will be fought by the dog tracks and jai alai frontons. Pari-mutuels are now permitted at five horse tracks, 15 dog tracks, and four jai alai frontons. Should more counties want to get into the act, a lively battle is expected and gambling interests would join in to achieve its ends.

Gil Johnson's Oslo Date

Edinburgh, Oct. 21.

Gil Johnson, American dancer who is currently winding a lengthy revue season as principal of Howard & Wyndham's "Five-Past Eight" show at the King's Theatre, is pacted for a four weeks' season from Dec. 1 at the Rainbow Room, Oslo, Norway. House is a cabaret date.

Johnson will play the Havana Riviera Hotel, Havana, for six weeks from February.

When Stage Effects Were for Real

By JESS FREEMAN

Recent reminiscence apropos London's Hippodrome recalls an instance, circa 1910, of a spectacle called "Sands of Dee," the work of a producer of the time named Parker. This was the heyday of gigantic "stage effects" and he wanted an incoming tidal wave to move toward the audience. Real water was to drop from reservoirs in the flies.

At rehearsal the producer kept being dissatisfied with the effect and shouted to the stagehands, *"Give me more water, boys."* This was a challenge the grips could not ignore and the next tidal wave really roared home, passing across the footlights and orchestra pit and flooding the main floor, fortunately empty.

Running for safety, the producer turned to shout his pleasure, *"That's what I wanted!"*

Inside Stuff-Vaude

John H. Harris, producer of "Ice Capades" and head of the theatre circuit in Pittsburgh which bears his name, will get back from Moscow just in time to be the "Fall Guy" at Saints and Sinners (Humpty Tent) annual charity dinner at the Ankara there Sunday night, Nov. 9. Harris is in the USSR, along with his musical director, Jerry Mayhall, and "Capades" treasurer, George Eby, International Chief Barker of Variety Club, to arrange for the icer to play there in the spring. Bookings will be under Cultural Exchange program, with S. Hurok as the sponsor. Fall Guy shindig in Harris' honor will be emceed by Bob Prince, local sportscaster, and is bringing in a number of out-of-town name showmen.

Joby Baker, nitery comic, got word while playing the Twin Coaches in Pittsburgh with Johnny Mathis last week that Columbia Pictures had signed him to a seven-year deal and spotted him in a major role with Paul Muni in "The Last Angry Man." Baker will report Nov. 10 in New York, where picture will be on location at the time.

A $750 pay raise for the members of the Boston Licensing Board was approved by both branches of the Legislature last week (16) in the dying hours of its 1958 session. The bill boosted the salary of Clarence Elam, chairman, to $9,750 and the other two members to $9,250. The pay of Joel L. Miller, executive secretary, was upped $500 to $9,000. Their salaries are paid by the city of Boston.

Ky. Fair

Continued from page 65

game it did not participate in profits, but had expenses of $1,264. Profits over the past three years totaled: 1958—$232,197; 1957—$172,895; 1956—$156,547. Attendance figures for the three years were: 1958—432,379; 1957—471,544; 1956—500,000.

Southeastern Gate Rises

Atlanta, Oct. 21.

Record final day (11) of 44th annual Southeastern Fair soared turnstile count for 10 days of event at Lakewood Park fairgrounds to 359,804, breaking previous 1956 record of 353,250.

What put Fair over this year on final day was two appearances of tv personality Dick Clark, including a live telecast of his ABC-TV American Bandstand show in front of grandstand in park. This swelled normal attendance by 10,000 teenagers. Count for that day was 65,287.

Three days of bad weather hurt attendance this year at beginning of run. The 1958 totals ran 40,000 above 1957 count.

Texas Fair Gate Climbs

Dallas, Oct. 21.

State Fair of Texas, in its 73d annual 16-day run, Oct. 4-19, racked up a new attendance record with 2,680,000 turnstilers. Admission was again 75c for adults and 40c for children. Turnout exceeded the 1956 record of 2,672,253—which dropped in 1957 to 2,540,967. World's largest state fair, situated in an 187-acre showplace—where the permanent investment is $35,000,000—drew a weather windfall, with only light rain three days.

Top lure was the touring company of "The Music Man," with Forrest Tucker and Joan Weldon. Musical had a hefty advance sale of over $200,000, and puts "Music Man" in third spot as alltime b.o. fair show in the 4,120-seat Music Hall. ("South Pacific" grossed $394,422 in 1950, and "My Fair Lady" pulled $337,500 in 1957—all for 24 performances.) Scale this year was $4.95-$1.65.

The 18th edition of "Ice Capades" set a new attendance record in the 5,000-seat Ice Arena, scaled from $3.30-$1.50. Icer shows, during the expo's run, have annually drawn over 100,000 patrons.

Cotton Bowl one-nighter shows found a loser in Tennessee Ernie Ford, with Molly Bee, Bobby Winters, Tippy & Cobina, Birk Twins, Johnny Matson and the Miriam Sage Dancers on Oct. 5. Tab was $1.75, but drew only 5,200.

LeBon's S.A. Tour

French chanteur Marcel LeBon is currently on a South American tour doing 26 one-man shows. He has also appeared for Radio El Sol, Lima, Peru.

LeBon worked some top cafes in the U. S. some years ago.

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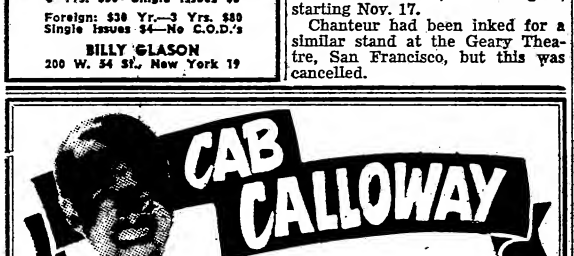

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Chez Paree, Chi

Chicago, Oct. 14.

McGuire Sisters (with Murray Kane, Capri Sisters), Jay Jason, Chez Adorables (6), George Cook Orch (11); $1.95 cover (dinner show), $4 minimum.

Leaving nothing to chance or their disk rep, the McGuire Sisters click with an act well prepared for the cafe circuit. Trio's as attractive and vocally well-tooled as they come nowadays, but it's the showmanly extras that certify their saloon status and declare dandy dividends.

Tunes, for the record, include plenty of their Coral cuttings, "Sincerely" and "Sugartime" among them, and even an operatic aria. Act has special treatment for the oldie "Hey Daddy," and Phyllis (the Sis in the middle) amuses with a skein of vocal impreshes. Any tablers who've perchance strayed come back pronto when the unbilled Capri Sisters (teenagers) come on with identical costuming for a nifty "Me and My Shadow," then solo a brief "Goodnight Sweetheart." McGuires resume in outlandish garb for a medley that enables some pretty fair footwork. Murray Kane, trio's manager-arranger-conductor, helms George Cook's tunesters (11) for fine support.

New to Chi, comic Jay Jason looks a cinch repeater at the flagship. He's a rapid-fire standup, tireless and brash enough to coax laughs even for stale gags. There's good reaction for spoofs of tv's late show and old war films, and the palming breaks out for a nostalgic vocal bit on some erstwhile show bizzers. Jason's in the Chez groove, though even for this club he resorts too often to Yiddish patois including debatable expressions.

Chez Adorables (6) nail oke response with a salute to Gotham and a number titled "Falling in Love." Show's a three-weeker, with Tony Martin and Sue Carson opening Nov. 2. *Pit.*

Bon Soir, N. Y.

Kaye Ballard, Mickey Deems, Mae Barnes, Jimmie Daniels, Three Flames, Murray Grand; $5 minimum.

There's never any skimping of entertainment down at the Bon Soir in Greenwich Village. For more than two-and-a-half hours the song and comedy are dished out in heavy quantities and by the time first show breaks near 2 a.m. no tabler can complain of being short-changed. Even the between-act pleasantries by the Three Flames and Murray Grand help fill what otherwise would be an entertainment void.

Bill this sesh is toplined by Kaye Ballard, back from Las Vegas with a bagful of fun. She's a zany with a comic attitude that reaches everybody. Material is new and excellently paced, running from topical Alaska and hula-hoop gags through a nine-year-old influenced by tv comics and some straight warbling a la Fanny Brice, which she did for an MGM album, of "Nathan" and "My Man." Her special material songs, too, are top calibre. The one in which she essays a tippling dame Christmas toasting Merrill Lynch, Pierce, Fenner & Smith and her bluechip stocks is a rib-tickler of high order. She gets a nifty accomp throughout from Arthur Siegel at the keyboard.

Also in the comedic vein, but in a much quieter groove, is Mickey Deems. A likable lad with a low-gear approach, he hits the mark as he ably dissects aspects of marriage, children and advertising. He runs through his material slowly but with sharp strokes and he seldom fails to get his message across.

Holding over from previous show is Mae Barnes, the beefy pixie. Her songalog is light and gay, winning large audience response. Jimmie Daniels, the room's emcee, opens everything up with a medley of showtunes in a pleasing manner. *Gros.*

Shamrock Hilton, H'st'n

Betty Reilly, Billy Williams Orch (10); private club; no cover or minimum.

Betty Reilly, "The Irish Senorita," draws good applause from a small opening house. It is Miss Reilly's misfortune that she follows Gordon MacRae & Sheila Stephens, who broke all house records, into the International Club's Continental Room at the Shamrock Hilton.

The blonde belter opens with "Heat Wave," and for 45 minutes runs through a variety of standards, rock 'n' roll, Latin-American tunes and impressions. The best bits come when she muscles the more robust Mexican melodies, and her forgeries of Roberta Sherwood and Bette Davis.

Miss Reilly works hard, and seems to enjoy it. She accompanies herself expertly on some numbers with an electric guitar. The few slow spots in the show seem to be the result of bits of material that could stand some drydocking.

The Billy Williams orch backs the act in its usual competent manner, although on opening night the band muffled a couple of the thrush's punchlines.

Miss Reilly departs on Oct. 29 after two weeks, to be followed by Myron Cohen, also in for a pair. The house should pick up after word gets around that the femme, little known here, is really a top entertainer. *Skip.*

Town Casino, Buffalo

Buffalo, Oct. 14.

Domenico Modugno, Jimmy Casanova, Magill Twins, Evelyn Joyce, Ed Aumont, Clare Young, Moe Balsom Orch (9) under Myron Roman; $2 minimum, 80c cover.

For his second presentation of the season, Harry Altman, in the interest of stricter operational economy, has cut down the personnel of the house company drastically, but has more than compensated for it by highlighting the dance and chorus routines and by the introduction of several new acts and faces. Domenico ("Volare") Modugno throws the whole presentation into high gear and brings it down the home stretch with an uproarious reception, especially from the women.

If anyone thinks of this "Volare" guy as just a paisan with a guitar, he's due for a surprise. Working with practically no instrument at all, he whams out a number of Italian ditties which are rapturously received. In appearance, he is a sort of poor man's combination of Don Ameche and Liberace with plenty of volume but not too much vocal quality. Debonair in appearance and pleasing in delivery, he is a natural with the ladies. In fact, if and when his English improves, he could do all right in pictures or on the stage—if he holds out that long.

At his premiere performance, he drew one of the most tumultous receptions heard in a long time and had the rafters really ringing. His "Volare" with audience participation scored a knockout and earned him sock returns for his bow-off.

Evelyn Joyce has been added as femme vocalist teaming with Ed Aumont on the duets. Their opening "That's Entertainment" is especially well projected, this and Clare Young's "Two-A-Day" proving agreeably topical and registering well with the crowd.

The production numbers, which continue to show the fine hand of Dave Bines, are paced in fast tempo and show more than ordinary precision for a unit of this kind. Myron Roman's orch direction keeps the stage and orchestral proceedings moving at a sparkling coordinated clip and his violin obbligatos add color to the musical side of the production.

The Magill Twins also have been added for some satisfactory straight and acrobatic tap dancing. Jimmy Casanova offers a smartly different single though overloaded with blue asides. His closing old-man bit seems too long but was relished by the customers.

Opening night brought a combination of ladies night patrons and Canadian Thanksgiving visitors who jammed the joint for the supper show and left a queue of several hundred waiting in line for the second performance. *Burton.*

365 Club, San Francisco

San Francisco, Oct. 16.

Rusty Draper, Richiardi Jr. & Co. (5), Moro-Landis Dancers (10) with Bill Carey, Bill Clifford Orch (9); $1-$1.50 cover.

Rusty Draper and Richiardi Jr. are surefire in this fast, 65-minute show which also introduces the slick Bill Clifford band.

Draper comes on with "Sunny Side of the Street" and "Up the Lazy River," goes into "Shifting, Whispering Sands" and "Just Because" and then does a funny specialty and an electric guitar medley. He follows with "Gambler's Guitar," "Cherry," "If I Could Be With You," "Volare," knocks out some cornball humor and another standard specialty of his and winds up with "Are You Satisfied?" This is excellent entertainment and crowd loves it.

Richiardi is a clever magician with a pleasing personality and a fine flair for showmanship and rates a fine hand.

Moro-Landis line clicks with a pair of nicely staged numbers and Clifford's orch offers smooth, smart support throughout. Show runs through Nov. 13 and figures to do big business. *Stef.*

Shoreham, Wash.

Washington, Oct. 17.

Ximenez-Vargas Ballet Espanol (17), Al Donahue Orch (10); $2 cover.

Ole! In excitement, showmanship, imagination and originality, the Ximenez-Vargas Ballet Espanol is a nitery act which is muy grande. In the heel-stomping and castanet set, these 17 kids (none over 30) are flamencolossal.

You have to shuffle the calendar considerably to hit a date when the Shoreham Hotel Blue Room or other club around Washington had a more entertaining show. When Allan Bralove picked the group for his fashionable place, he faced the problem that they were virtually unknown here. But satisfied customers talk. The future for these attractive and talented Spaniards here and in the country generally should be bright. Jose Greco has competitors of the highest class.

The show is staged with interesting variations. The dance floor and a moving stage get a heavy pounding at times, of course, especially in a great solo number (a single spotlight on the feet for drama) by Roberto Ximenez. He co-heads the troupe with Manolo Vargas.

But there is also a Spanish-style softshoe. One routine is heavily sexy; another as innocently folklike as a skip around the Maypole. Two pianos alternate with guitars; castanets with finger-snapping and hand-pounding.

Dance technique and tone switches from the type of footwork popular in various Spanish provinces to the greatly modified versions of same which wound up in the Western Hemisphere, especially Argentina and Mexico.

Without exception, the performers are bueno, even magnifico. The girls are beautiful, and those dresses fitting like a second layer of skin exhibit charms appreciated internationally. The men are lean and handsome with that Valentino stare. Costumes are colorful, attractive. A satisfying selection of Spanish gypsy songs is sprinkled in.

Al Donahue and his orch, signed for the season, play for dancing. The band has made a big hit here with a large catalog of superior arrangements. Lilo follows the Spaniards Nov. 4. *Carp.*

Hotel Delmonico, N. Y.

Hugh Shannon, Yoko Mitsuo, Soula Litvitch; $3 minimum.

The Hotel Delmonico has had cafe entertainment at various times during its history. It has revived its supper room idea under the direction of John Fontaine, and it seems like a comfortable after-theatre haunt that should certainly draw a portion of the haute monde.

The major entertainer on this session is Hugh Shannon who has been playing for eastsiders for lo these many years. He knows their likes and seemingly has a wide personal acquaintance as was evident on the opening night when the room's capacity was bulging.

Shannon is a personable performer at the piano and his singing comes off well, despite a voice that is pretty near a recitative. His manner is sophisticated and his stress on lyrics gives the tunes some added meaning. Pianistics can carry the melody. The numbers are mainly from the musicals, and some are punctuated with special lyrics that heighten effect. He comes off especially well here.

The lull music is by fiddler Yoko Mitsuo, and Soula Litvitch is at the piano. An unscheduled set of performers are the waiters carrying the flaming swords of food. Very colorful. *Jose.*

Mister Kelly's, Chi

Chicago, Oct. 14.

June Christy (with Ben Aronov), Phyllis Diller, Marx & Frigo Trio; $1 cover, $2.50 beverage minimum.

June Christy and jazz walk arm in arm, but for those who don't dig the cool piping (almost a modern idiom tenet), there's a sense of uninspired sameness by the singer's fourth or fifth lyric. Fortunately, Kelly's is her kind of showcase, as her only previous stand here demonstrated, meaning there are enough cats around to keep the waiters moving.

Set caught (14) faulted on perhaps one score—it could have had better pacing. Catalog as such, though, was surefire via such items as "All God's Children," "Midnight Sun," "I'll Take Romance" and "How High the Moon." Misty quality of singer's pipes helps give her stuff nicely subtle shading, and all's fine technically. Marx & Frigo Trio, with Ben Aronov at keyboard, provides deft backstopping.

In the warmup, the first-timing in Chi, Phyllis Diller bubbles forth hybrid comedy that doesn't quite come off. Trouble's not so much in style—that of an addled blonde—as in tepid material, per such hoary one-liners as "I wanted to come to Chicago in the worst way—and that's how I got here." Her unstylish ridicule of bosoms large and small deservedly hooks spotty chuckles for its dubious taste. A bit with weird femme hats comes off okay, though, largely for its visual values.

Miss Christy is in for three frames, Miss Diller for two. Gene Baylos and Peggy Dietrick open Nov. 3. *Pit.*

Havana Riviera, Havana

Ramon Veloz, Raul de Mesa, Elsa & Waldo, Gina Martin, Trio Ojeda, Voice of Milo Rodriques, Line, Felix Guerrero & Casino de la Playa Orch; $4 minimum.

The Havana Riviera revue "Guatique" seems to be a staple by now. Having undergone a tightening-up process, it is a fast-moving and highly entertaining layout that shows considerable improvement since it first hit the boards a few months ago.

The basic structure has the added feature of being utilitarian as well. Although designed to blend with native entertainers, the framework is such that it can accommodate imported acts as well. In the current show, the outsiders are Elsa & Waldo, Contental comedy dancers who have been accepted as staples in the States. Coming on with an introduction from a brief ballet sequence, this dance duo hits the audience hard with a burlesque of the tour-jete.

The regulars on the show are topped by Ramon Veloz, a personable singer who registers a high audience rating. Veloz tends to bring out the ardent Latin flavor in his tunes. There's a lot of serioso endeavor and his appeal brings home the applause.

Gina Martin, on the distaff side, is an effective production aide, blending in well with the ensemble song and dance work. Other assists are by the Trio Ojeda, a vocal and instrumental male group, Raul de Mesa and the group singers produced by Milo Rodrigues. Altogether, an effective combination that provides a good brand of native entertainment.

The production is by Roberto Alonso who has endowed the show with a lot of movement that carries interest throughout. He has utilized native themes excellently. Incidentally, he's the brother of ballerina Alicia Alonso. The music is by the Felix Guerrero and Casino de la Playa bands, which provide both the showbacking and strong dance incentives. *Jose.*

Paradise Room, Atlanta

Atlanta, Oct. 15.

Margie Walker, The Coronados (3), Don Grimes Orch (6).

A tuneful show featuring a recording trio of fresh young voices proves a pleaser at Henry Grady Hotel's Paradise Room.

Show gets underway with bandleader Don Grimes doubling as emcee and introing Margie Walker. A redhead, Miss Walker sings "Love and Marriage," intermingling chatter that actually detracts from the entertainment. Same is true of her "I Don't Care." She gets laughs with some quick costume changing in full view of audience, having fun with new styles, such as trapeze, sack, balloon, empire and so on. Miss Walker works in a glaring white light, which isn't good for her.

Seldom has Paradise Room patrons been treated to a more intriguing vocal blend as Coronados put on display. Two brothers and a side get a big mitt with songs like "Let's Get Acquainted," "Money Tree" and "Two Different Worlds." They bear down on a medley of nostalgic tunes, getting customers to join in "Wonder Who's Kissing Her Now." Then for the teenage set (sparse at show caught) they whoop it up with a round of rock 'n' roll pops. *Luce.*

Statler-Hilton, Dallas

Dallas, Oct. 17.

Myron Cohen, Bob Cross Orch (12); 2-$2.50 cover.

Myron Cohen, in his second date here, packed the plushy Empire Room at opening (16). His fortnight should better the terrific biz he drew in his May, 1957, date.

This time around Cohen works even more smoothly and gives a better, longer show. His 45- minute stint includes entirely new material—bulk of it in Yiddish dialect—and he scores heavily with each yarn. Respectful ear-bending is a tribute to Cohen's story-telling talent; except for the yocks and hefty mitting he has the tablers leaning to listen. He goes ahead with his first funny bit, and stays that way—having to beg off. *Bark.*

Savoy, London

London, Oct. 14.

Jay Marshall, Leslie Roberts' Silhouettes (8), The Gimmas (5), Francisco Cavez and Ernesto D'Angelo Orchs; $3 minimum.

Having climbed back on the cabaret bandwagon, the Savoy restaurant has made a bold departure from convention with a complete reorientation of its musical lineup. It now has two new combos in residence, one a standard aggregation headed by Francisco Cavez and the other a loud, vigorous and rhythmic ensemble of five fronted by Ernesto D'Angelo.

The latter aggregation, billed as the Savoy Sorrentinos, brings a new lively spirit to the sedate Savoy atmosphere. The Sorrentinos put the emphasis on gaiety and their infectious rhythm is an invitation for the customers to leave their ringside tables for the floor. On the other hand, Francisco Cavez's Neapolitan Music, which has a conventional lineup of sidemen, strikes a downbeat note, more in keeping with the familar restrained Savoy tradition.

The current cabaret bill is headed by Jay Marshall, a suave American magico whose polished line of patter is in keeping with the dexterity of his act. He's a smooth operator in the best sense of the word, plays down his tricks and likewise on his gab. But it all adds up to a socko and thoroughly polished entertainment.

By contrast, the Gimmas are one of the liveliest and accomplished tumbling acts to be seen on the boards on this side. This male European quintet hits the high note when a trio get back into its original position after a three-high tumble. Unique stunt merited spontaneous ringsider tribute.

The dancing line, billed as the Leslie Roberts Silhouettes, comprises eight attractive and fresh-looking young girls who terp admirably and show their style handsomely in a gay Highland eightsome. *Myro.*

Downstairs at the Upstairs, N. Y.

Julius Monk, Portia Nelson, Don Evans, Carl Norman; $3 minimum.

Julius Monk has a very profitable double-decker in the Upstairs and Downstairs Rooms of his plush entertainment plant. The Downstairs Room, an adjunct of the Upstairs Room, has the highly successful revue "Demi Dozen," while the lower level with its two pianos and single entertainer keeps the waiting line happy, and frequently provides a good enough reason to drop in.

The change of entertainer this session brings in Portia Nelson, long a familiar figure around New York's supper clubs and who has a knowledge of working conditions in virtually every intimery in town. As such, Miss Nelson hits her marks effectively. Her material is well-tailored for the chi chi elements, and there seems to be a smart tone about her tunes. The verbiage, unfortunately, seems hard to follow, and much of the lyrics are designed for the chi'c set. In this instance, it seems to be good thinking inasmuch as the Monk patronage fits into that category. The best of her tunes is the tango burlesque.

At the pianos are Don Evans and Carl Norman who provide a note of authority to the backing. *Jose.*

Harrah's, Lake Tahoe

Lake Tahoe, Oct. 14.

Teresa Brewer, Terry Tones (4), Lenny Gale, Del Courtney Orch (12); no cover or minimum.

With the regular season at an end since Labor Day weekend, Harrah's Club remains the only Tahoe bistro offering big name entertainment, and the diminutive Teresa Brewer is playing to SRO nightly.

Introed by the Terry Tones singing "All Aboard the Happy Train," Miss Brewer delights the audience immediately with her happy styling and excellent pipes. During this number she whisks offstage to make a costume change while the Terry Tones choo choo around the two mikes, returning in a pale green bouffant formal. "Melancholy Baby" and "There'll Be Some Changes Made" follow with warm response from the ringsiders. "Lulu," impishly vocalized in costume of the flapper era, brings big yocks. Changing into a white formal, Miss Brewer goes into medleys of her disclicks before closing with a real ring-ding production of "In the Naughty Naughty Nineties," appropriately costumed.

Lenny Gale offers hilarious, fast-paced jokes together with his standard imitations of the usual

(Continued on page 70)

VARIETY BILLS

WEEK OF OCTOBER 22

NEW YORK CITY

MUSIC HALL 23
2 Martins
Corps de Ballet
Rockettes
R. Paige Orc.
ROXY
Millie Vernon
Mark Reddy
Ian Bruce
Troupers
Balladeers
Rayo Bros.
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Winifred Atwell
Morecambe & Wise
Gaston Palmer
2 Karis
Ross & Howitt
J & D Rees
Najas
Vic Sabrino
Lorraine Bransgrove
SYDNEY
Tivoli
Merry Macs
Fredye Marshall
Arnley & Gloria
Terry Scanlon
Kuban Dancers
Max & Cherie
Simone Monin
Margo Glancy
John Broadway
Norman Yemm
Sally Richardson
Deidre Green
Susanne & Escorts
ADELAIDE
Royal
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winneton & Squaw
Hayes & Faye
Barton & Stuchbr'y
Williams & Shand
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome
Jane
Terry Cantor
Red Preston
Dale Warren
Colleen Laine
Toiya Kee
Lake & Rose
Kenny Cantor
John Walters
BIRMINGHAM
Hippodrome
Lonnie Donegan
Billy Dainty
Ansonz
Don Arrol
Ron Scott
J & S Lamonte
Arnell & Brask
Flack & Laman
BRIGHTON
Hippodrome
Dickie Valentine
Averil & Anrel
Arthur Haynes
Freddie Harrison
Roy Castle
Duo Russmar
Allen Bros. & June
Barbour & Billie
COVENTRY
Coventry
Michael Holliday
Hal Monty
Cha-Chas
Cycling Kirks
Strong Bros.
Yvonne Prestige
Jolly Jesters
Billy Moore
David Conway
EDINBURGH
Empire
Dickie Henderson
Freddie Mills
Anthea Askey
Tanner Sis
N & P Delrina
Skylons
2 Gees
Marie De Vere's Co.
FINSBURY PARK
Empire
Mudlarks
N & N Grant
Lorrae Desmond
Laycock & Bee
Miki & Griff
Leslie Randall
Francois & Zandra
GLASGOW
Empire
Shirley Bassey
Horler 2
Jones & Arnold
B & M Konyot
Hi-Fi's
Billy O'Sullivan
Winters & Fielding
Les Brazillianos
LIVERPOOL
Empire
Jackie Dennis
Dobie 2
Joe Black
Gilbert
Larry Grayson
Liddell Triplets
John Barry 7
2 Clifts
2 Kelwins
SHEFFIELD
Empire
Nitwits
Morton Fraser's Co.
Danny Purches
Gold & Cordell
O'Neil & Haig
Maggie Ballet
Hill Billy Co.
SUNDERLAND
Empire
Russ Hamilton
Gillian & June
The Raindrops
Jeff Lenner
Alain Diagora
Billy Burden
Roy Earl
Mandy & Sandy

Cabaret Bills

NEW YORK CITY

Blue Angel
Nichols & May
M. Davis & Spouse
Dorothy Loudon
Jo March
Jimmy Lyon 3
Bart Howard
Bon Soir
Kay Ballard
Mae Barnes
Jay Lawrence
Jimmie Daniels
Three Flames
Murray Grand
Casanova
Carolina & Belen
Cardini Strings
Chateau Madrid
Tun Tun
Nejla Ates
Ralph Font Orc
Panchito Orc
Candi Cartez
Copacabana
Nat King Cole
Blackburn Twins
Jerry Collins
Peggy Womack
Bob Warren
Downstairs Room
Demi Dozen
Jean Arnold
Jane Connell
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
No. 1 Fifth Ave.
Gigi Durston
Phil Leeds
Bob Downey
Harold Fonville
Joan Shelley
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Plaza
Hildegarde
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Earl Wrightson
Felix Knight
Betty Bennee
Joseph Recardel Orc
Alan Logan Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Constance Moore
Ray Bari Orc.
Milt Shaw Orc
Hotel St. Moritz
Marshall Grant 3
Le Bobeli
Isobel Robbins
Latin Quarter
Jane Russell
Bennett & Patterson
Maryon Roy
Dick Curry
Lewis & Roberts
Jo Lombardi Orc
B Harlowe Orc
La Cupidon
Mary Small
Howard Beder
Ish Ugardi Orc
Catun Orc
International
Alan Gale
Kay Brown
Arnold Dover
Mac Pollack Orc
D'Aquila Orc
RSVP
Mabel Mercer
Savoy Hilton
Emile Petti Orc
Town & Country
Jack Carter
Rose Hardaway
Agostinas
Burnell Dncrs
Ned Harvey Orc
Sicari Orc
Two Guitars
Olga Valdi
Ivan Nepa
Xenia Brante
K. Poliansky Orc
Misha Usdanoff
Vanessa Lantern
Luc & Joel
Evelyn Sharpe
Ernest Schoen
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Mickey O'Malley
Lou Harold Orc
Village Vanguard
Lawson & Newborn
Irwin Corey
Waldorf-Astoria
Gordon McRae
Sheila Stephens
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Phil Ford & Mimi Hines
Gateways (4)
Joe Pamello (3)
Blue Angel
Phyllis Branch
Spiros Skouras
Alexandra Langada
Red Head & Lady
Ed Small
Lord Christo
Blue Note
Dakota Staton
Master Sounds
Chez Paree
McGuire Sisters
Jay Jason
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Don Adams
Lonnie Sattin
Ramsey Lewis Trio
Conrad Hilton
Harrison & Kossi
Noberti
Helga Neff
Hans Leiter
Heinz Kroel
Charlie Fisk Ork 10
Drake
Evelyn Knight
Jimmy Blade Orc
Gate of Horn
Will Holt
Marilyn Child
London House
Jonah Jones (3)
Mister Kelly's
June Christy
Marty Rubinstein 3
Marx & Frigo
Palmer House
Jose Greco
Ben Arden Orc
Preview Lounge
Harry Epps' Mu-kat Ramblers
Sutherland
"Wild Bill" Davis 3

LOS ANGELES

Band Box
Billy Gray
Barbara Heller
Guy Rennie
Jackie Hilliard
Bob Bailey's orc
Ben Blue's
Ben Blue
Ray Goman
Smith Twins
Sally Blythe
Charles Vespia
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Cocoanut Grove
Guy Lombardo
Jackie Kannon
Crescendo
Mary Kaye Trio
881 Club
Matt Dennis
Interlude
Earl Grant
Ruth Olay
Morty Jacobs Trio
Slate Bros.
Gene Bayles
Ross Arno
Tommy Gumina
Statler Hotel
Gogi Grant
Skimmy Dennis Orc
Ye Little Club
Cleopatra John's
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
Betty Grable
Bob Williams
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Follies International"
Tempest Storm
Norton & Patricia
Irv Benson
Marilyn Dann
Samy Bros.
Sharon Randall
Alan Roberts
Tommy (Moe) Raft
Barbara Esko
Murray Brisco
Vickie Denas
Cee Davidson Orc
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Vic Damone
Lili St. Cyr
Hal Loman
Dick Rice Orch
Flamingo
Mills Bros.
Andrews Sisters
Sid Kraft
Don Kirk
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
"Li'l Abner"
Peter Palmer
Stubby Kaye
Wynne Miller
Shecky Greene
Billy Williams
Ray Sinatra Orc
Sahara
Martha Raye
Lou Wills, Jr.
Royal Guards
Saharem Dancers
Louis Basil Orc
Louis Prima—
Keeley Smith
Beachcombers with Natalie
Sands
Judy Garland
Kings IV
Texas Copa Girls
Antonio Morelli Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Arteso Orc
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Ces't Magnifique"
Billy Daniels
Happy Jesters
Wingy Manone
Tropicana
Red Buttons
George Tapps
D Williams Singers
Nat Brandwynne Orc

MIAMI - MIAMI BEACH

Americana
Harvey Stone
Betty Madigan
Lucio & Rosita
Stan Ross Trio
Lee Martin Orc
Nina Ramon
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carver Club
Moorman & Picadilly Pipers
Bonnie Davis
Bob Novack Orc
Eden Roc
Norman & Dean
Tina Robin
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
Luis Varona Orc
Fontainebleau
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Gallagher's
Tune Toppers
Fred MacKenzie
Herbie Fields 6
Harbour Lounge
Sammy Walsh
Gilbert & Tracy
Rasha Rodell
Tony Matas
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
The Grate
Joe Mooney Quartet
Johnny Smith
Herbie Brock Orc
Phil Ruedy 3

HAVANA

Capri
Juan Guerrero
Gloria y Rolando
Victor Alverez
Somavilla Orc
Calvet Orc
Hilton
Fernando Albuerne
Metamoros Trio
Gladys & Freddy
Alan Perry Orc
Fajardo Orc
Nacional
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana y Julio
Monica Castell
Manteca
Dancing Waters
W. Reyes Orc
Riviera
Vanja Orico
Ramon Velez
Gina Martin
Raul de Mesa
Nilo Rodriguez
Ojeda Trio
Felix Guerrero Orc.
Sans Souci
Alberto Aguila
Agloria & Rolando
Victor Alverez
La Scala Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Xiomara Alfaro
Marta Castillo
Berta Depuy
Guaracheros
Rolo Martinez
Henry Boyer
Tropicana Ballet
S Suarez Orq
Romeu Orq

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Alfredo Cortez
Eluard Burt
Blackhawk
Jimmy Giuffre 3
Mitchell-Ruff 2
Easy Street
Louis Jordan 5
Facks
Lenny Bruce
Cathy Hayes
Herb Barman Orc
Fairmont Hotel
Ella Fitzgerald
E. Heckscher Orc
440 Club
Larry Winters
Geneva Vallier
Leonard Dixon
Gay 90's
Bee & Ray
Jack Farrell
Joy Healy Dncrs 6
Wally Rose Orc
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Shelley Berman
Stan Wilson
Pat Yankee
Jazz Workshop
Harold Land
On the Levee
Kid Ory Orc
Purple Onion
Travelers
D. Hollingsworth
Chuck Daniel
345 Club
Rusty Draper
Richiardi Jr.
Moro-Landis Dcrs
Bill Clifford Orc.

RENO

Harolds Club
Twin Tunes
Taylors
Harrah's Club
King Pins
Rene Rene 3
Deedy & Bill
Don Baker
Johnny Ukulele
Holiday
Andrini Bros.
Don, Dick & Jimmy
Harry Ranch Revue
Mapes
Nancy Lee Bachelors
Meri Ellen Cohorts
Dubonnet 3
Riverside
Riverside Starlets
Freddy Martin Orc.

New Acts

JACK LA DELLE
Songs, Music
22 Mins.
Gatineau, Ottawa

Jack La Delle's stint gets a clicko rating because of two things: nice use of a pleasant set of pipes and absence of gimmicking in his handling of several instruments. La Delle's act moves softly but with an even pace spiced by comedy-spiked gab that holds it together. Soft crooning of several standards comes between straightforward handling of clarinet, cornet, Hawaiian and Spanish guitars and a crooked soprano saxophone to a solid closer of New Orleans jazz.

His ability in both chant and toot slots needs no added dressing and he wisely plays them both sans frills. La Delle has a Design-label album on the stands. He's solid for television, niteries. *Gorm.*

KEPPOS TRIO
Acro
13 Mins.
Gatineau, Ottawa

Keppos Trio, male and two femmes, perform routine acro bits on carpet and table but work in some extra zip to set the stanza in a slot slightly higher than most such items. Enthusiasm of the younger girl, an effervescent blonde, adds to the pace, and thrill work of the threesome keep the session moving steadily.

It's a nice stint for any nitery or stage and would add to a video bill. *Gorm.*

Night Club Reviews

Continued from page 69

Harrah's, Lake Tahoe

array of stars. His imitations are polished but some of the patter has been around and should be changed. He is a clever comic and mostly lays off hackneyed mimicry. *Doro.*

Hotel Muehlebach, K. C.

Kansas City, Oct. 18.

Jean Fenn, Larry Green Orch (8); $1, $1.50 *cover.*

Jean Fenn is known here from several appearances at the summer Starlight Theatre, but has never been seen here in a floor act. A stately blonde and polished singer, she radiates charm and combines it with her vocalling for a 40-minute turn that speaks class all around.

That she knows her way around in both popular and classic music is evident as soon as she has been at the mike but a few minutes. And the audience in the Terrace Grill gives her rapt attention throughout.

Miss Fenn covers a wide range of music, going from the waltz from "La Boheme" to "West Side Story" tunes, "Wish I Was," and "Begin the Beguine." Midway she presents straight opera, with the "Vissi D'arte" from La Tosca, and the house was never more attentive. She runs through the Continental languages, "Pigalle" in French, "Lichtensteiner Polka" in German and "Autumn Concerto" in Italian, than has a special version of the "Merry Widow" waltzes and a Frenchy bit, "M'amselle Oo-la-la'," as a fitting closer. Behind her leading the Larry Green Orch in Jay Rubaroff likewise doing a classy job. Miss Fenn is in through Oct. 30. *Quin.*

Eddys', K. C.

Kansas City, Oct. 17.

Carmen Cavallaro (& *Trio*), *Tommy Reed Orch* (8); $1-$1.50 *cover.*

Carmen Cavallaro has been a welcome attraction in several previous engagements at Eddys' Restaurant, the last about a year ago, and he is as welcome as ever this time around. The house had one of its biggest nights to open and reservations are strong for the coming fortnight.

As in the past couple of appearances Cavallaro has a trio backing him up with guitar, string bass and drums. This, added to his stellar pianistics, makes for a night club concert in rhythm that is always aces among the attractions to play here. That Cavallaro is a favorite here was evident from the first number, with the house solid in response throughout.

He obliged with a long list of his fanciful and rhythmatic arrangements, from the intricate types such as "The Continental" to the sweeter ballads such as "Nearness of You" and "All the Things You Are." There are Afro-Cuban entries, old standards, flurries into classical, and the powerful "Rhapsody in Blue" (tab version) and "Malaguena" to close surefire. Stays through Oct. 30. *Quin.*

House Reviews

Apollo, N. Y.

Sarah Vaughan, Miles Davis Sextette, Symphony Sid, Lambert Trio, Johnny Richards Band (18); *"Four Boys and a Gun" (UA).*

The Harlem vaudeer changes its pace after a week of Jocko Henderson's rock 'n' roll session, bringing in a topnotch jazz session fronted by Sarah Vaughan, and Birdland regulars Miles Davis and the Johnny Richards band. Rounding out the solid program is the jazz singing trio of Lambert threesome with Hendricks & Ross.

Miss Vaughan skillfully belts out tunes which range from ballads to scat and bop numbers, proving she is one of the few warblers around who can blend both the pop and jazz idioms in first-rate performance. Her style, marked by unusual vocal mechanics, is refreshing and easy to listen to.

Backed by a rhythm trio, she opens with a snappy "Sometimes I'm Happy" and relaxes the pace for her recently recorded "Day by Day" ballad. Fine repertoire includes "They All Laughed," "Don't Blame Me," "Misty" and winds up with "How High the Moon." Miss Vaughan not only sings flawlessly but she has stage polish to go along with it.

Frank Schiffman's "Jazz Festival" bill includes Lambert's slick trio. Group registers well, scoring with numbers from "Sing a Song of Basie" album as well as other tunes. Jon Hendricks' witty lyrics plus the ability to deliver with a fine set of pipes all add up to some solidly blended music.

Miles Davis, an established trumpet man, gives out with some progressive music. Davis has surrounded himself with jazz specialists to form a sextet and without benefit of introducing numbers rolls through a half-hour session. Backing the current bill is Johnny Richards and his 18-piece band. He is an arranger for Stan Kenton and it shows, for his band has the same sound as Kenton's. He runs through some hot bits which include "Omo Ado," "Band Air," "Dance of the Lost," and "Cimmarron."

All in all, the Apollo bill is one of the best for the house in months. It delights the jazz fans and they can't complain about the price. *Bern.*

Empire, Glasgow

Glasgow, Oct. 16.

Toni Dalli (with Bert Williams), Billy Anthony (with Colin Keyes), Benson Dulay & Co. (3), Trio Sparkes, Vic Gordon & Peter Colville, Johnny & Suma Lamonte, Marie De Vere Trio, Bobby Dowds Orch.

Here's another lightweight layout that doesn't merit positioning in a No. 1 vaude house, despite obvious attractiveness of its main acts. Toni Dalli, recently in from a trek to the U. S., scores pleasantly and with some degree of gabbing wit in operatic tunes, and exits to warm mitting. He garners sympathy of outfronters, and amuses with a dance bit.

Recording singer, with shock of dark hair, has a modest approach that contrasts with more aggressive style of other disk acts. His songalog ranges from "Around the World" and "Granada" to his new waxing, "More Than Ever" and "Golden Days."

Billy Anthony, in a new-style hairdo with pony tail, has less of the zip and verve of previous appearances, and has regarbed herself into an easy-on-the-eye thrush with slinky s.a. and a quieter choice of song. Registers with an Al Jolson bit, and also with "Devotion." Has obviously paid more attention to lighting and gowning, shows qualities of experience and know-how, and is less brassy than on earlier dates hereabouts.

Benson Dulay, assisted by a femme partner and some stooges, amuses with magico routines, using audience participation via some small juves, one at least being "planted." Trio Sparkes are a lively Australian acro-comedy trio with potential.

Vic Gordon & Peter Colville, cross-talk pair, to register at show caught, and should switch choice of material pronto for large houses such as this. Act, even in second-segment sketch, is slow and n.s.g. Johnny & Suma Lamonte balance and juggle skillfully, and exit to strong palming. The Bobbie Dowds resident orch does usual capable showbacking. *Gord.*

Industrial Show

General Motors Motorama

"Imagination in Motion," produced by Maurice Evans; Howard E. Crawford, director; June Taylor choreographer; music and lyrics, Glenn Moore and Buddy DuFault; Orch (24); *Don Shirley, scenery decorator; Peggy Clark, lighting; Bill Cecil costumes executed by Helene Pons. At Waldorf-Astoria, N.Y., Oct.* 16-22, '58.

General Motors is putting its best corporate feet forward with its new Motorama show. After an absence of a year, GM is returning to bigleague industrial show business with a layout that is a topnotch production and, coupled with a complete and drastic overhaul of all five of its lines, is sure to give GM a tremendous initial impact in the quest for sales.

Exhibit which opened in New York at the Waldorf (16) consists of separate displays for each division with various individual engineering features set off in their own booths around the area. Main room, in this case the Grand Ballroom, includes the 95-ton stage imported from Detroit, plus several cars in static display including GM's newest experimental job, Firebird III.

Show itself opens with a trick lighting intro which flashes on a huge screen that serves as stage curtain. Screen swings up to the ceiling for quick lead-in to opening production number featuring June Taylor Dancers, and nine singers, which establishes show's theme of "Imagination in Motion." From there the spec uses various turns to illustrate the features of "controlled power" including the Great Glasso, equilibrist who does his balancing bits effectively. Eight showgirls are garbed in various striking costumes to set off various design features of the new line.

A six-minute Technicolor and VistaVision film depicting the developmental progress of the new Firebird III gives a good behind-scenes touch that is certain to be a hit with the more technically minded and is palatable to the uninitiated.

Screen rises again and this time the back curtain is raised to reveal cars behind small gates on the stage, plus two perched high up and to the sides in the balcony between which nestles the 21-piece orch under Gil Stevens' baton. Production singers and dancers give each car a vocal and visual buildup which is climaxed by each car rising off the stage, via articulated arms moving forward toward the audience, coming down and doing a complete turn just above the heads of the audience for sock results. After each auto has taken its bow, the Taylor terpers return for final number, a hula hooper that scores nicely. Finale consists of all five cars descending into the aud and turning about for a topnotch winderupper.

Production is first-rate and though marred by a couple of slips in the opener, is sure to smooth out with time. Direction by GM's Howard E. Crawford is lively, leaving no gaps in the 40-minute show. Miss Taylor's choreography is simple yet imaginative and is performed with precision. Music and lyrics by Glen Moore & Buddy DuFault are competent though not outstanding. Sets by Don Shirley and costumes by Bill Cecil contribute significantly to a standout presentation.

Best summation of the show was made by a GM exec: "If you are going to do it, do it right." They did. *Syd.*

Musician in Mpls. Gets Life for Wife's Murder

Minneapolis, Oct. 21.

Stanley S. LaCount, 36-year old theatre bar saxophonist, was sentenced to life imprisonment after pleading guilty in district court here to the murder of his wife, an exotic dancer known as "The Black Cat."

LaCount shot and killed her while she sat at the bar in the Persian Palms, local nitery, where she was appearing. The couple had been estranged.

Preem Conflicts Stymie Off-B'way; Can't Afford to Buck Main Stem

Off-Broadway is again falling over its own conflicts of scheduled opening dates. The situation is regarded as damaging principally in relationship to reviews.

One of the major off-Broadway advances in recent years has been its recognition by most of the major N.Y. drama critics. However, in preeming more than one show on a given night, off-Broadway producers are apparently jeopardizing their chances of getting full firststringer coverage, since a toss-up situation exists for the critics.

Off-Broadway, unlike Broadway, has no central organization through which it clears opening dates so as to avoid conflicts. The clearing house for Main Stem shows is the League of N.Y. Theatres. Actually, some of the opening night conflicts that develop off-Broadway are the result of competitive Broadway show preems.

The off-Broadway producers are naturally more reluctant to open in opposition to a Main Stem preem than an off-Broadway debut, since the firststringers customarily give preference to the Broadway product. When the competition is relegated to off-Broadway it's usually a gamble on which show the critics will pick, although the choice doesn't necessarily have to be unanimous.

Upcoming competitive openings off-Broadway include "Time of the Cuckoo," Sheridan Square Playhouse, and "Foenix in Choir," Rita Allen Theatre, next Monday (27); "Look Back in Anger," 41st St. Theatre, and "Diversions," Downtown Theatre, Nov. 7; and "Journey With Strangers, Greenwich Mews; and "Triad," Theatre Marquee, Nov. 20.

"Foenix" had originally been skedded to open next Tuesday (28), but switched the date to avoid conflicting with the Broadway preem of "Patate." Other off-Broadway shows that switched opening dates so as not to be in competition with Broadway bows include "Man Who Never Died" and "Salad Days."

"Man" was originally scheduled to open Nov. 19 at the Jan Hus Theatre, but moved its preem to Nov. 15 to sidestep a conflict with the Main Stem preem of "Shadow of a Gunman." Similarly, "Salad Days" altered its preem from Nov. 11 to Nov. 10 rather than oppose the Broadway debut of "La Plume de Ma Tante."

Bernstein-Nederlander To Lease Erlanger, Chi; Deal Starts Next Fall

Operation of the Erlanger Theatre, Chicago, will be taken over next year by Herman Bernstein and James Nederlander. The house is currently under lease to the Marcus Heiman estate, under the direction of Cy Grody, nephew and executor. The present lease extends through next Aug. 31, and the Bernstein-Nederlander tenancy begins the following day, for a 10-year term.

Bernstein, who is a Broadway general manager (for producers Leland Hayward, Lindsay & Crouse, et al) and managing director of the CBS-owned Alvin Theatre, N.Y., and Nederlander, who is partnered with his father, David, and brother, Joseph, in the operation of the Shubert and Riviera Theatres in Detroit, have formed the B & N Theatre Corp. to run the Chicago house. Bernstein is president of the firm and Nederlander secretary-treasurer.

Bernstein will book the Erlanger from New York. It's planned to retain George Wilmot as house manager and the same boxoffice staff and other personnel.

Frisco Ballet Off Again

San Francisco, Oct. 21.

San Francisco Ballet Company, which returned from four-month Latin America tour only a fortnight ago, will embark Jan. 15 on a four-month Middle East and Africa trek.

They're favorites of American National Theatre & Academy, which expend State Dept. funds.

Indiana Books Tourers; 2d Legiter for Indpls.

Indianapolis, Oct. 21.

Indianapolis, which has been a one-theatre town since 1948, will have a second legit house this season. The 3,200-seat Indiana Theatre has switched from a film policy and is getting its first touring show Nov. 6-8 with "Tunnel of Love," starring Eddie Bracken, as the season's initial Theatre Guild subscription offering.

Dale McFarland, general manager of Greater Indianapolis Amusement Co., operator of the theatre, is also seeking other legit bookings for the house, plus concert attractions. Already set for next Wednesday (29) is Benny Goodman's band. The last previous legiter to play the Indiana was "Great Waltz" in the mid-1930's.

The Murat, which had been the sole local legit house since the razing of the English in 1948, opens its season Oct. 30-Nov. 1 with "Diary of Anne Frank," and thus far has also booked the Jerome Robbins "Ballets U.S.A." for Nov. 3-4 and "Li'l Abner" for Nov. 13-15.

$377,762 'Music' Profit to Date

The production cost of the touring company of "Music Man" was virtually covered by an advance profit guarantee on its Civic Light Opera Assn. bookings in Los Angeles and San Francisco. The production, which cost $216,012 as of an Oct. 4 audit, received a minimum profit payment of $150,000 for a 13-week split between the two Coast cities.

The road edition, which preemed in L. A. last Aug. 18, played six weeks and two days there prior to moving to Dallas, where it ended a fortnight's stay last Sunday (19). It opens in Frisco tomorrow night (Thurs.). Business has been in the same smash groove as for the original Broadway company, which has been selling out since its preem at the Majestic Theatre 45 weeks ago.

As of the Oct. 4 accounting, the profit on the Kermit Bloomgarden-Herbert Greene (in association with Frank Productions, Inc.) two-company operation was $377,762. Of that amount, $300,000 was distributed equally between the management and the backers, giving the latter a 50% return on their $300,000 investment.

READY WINTER SEASON AT MANANA, FT. WORTH

Fort Worth, Oct. 21.

A winter season is in prospect at the Casa Manana "rounds" theatre here, from Jan. 19 to March 23, three musicals and two operas being planned. Production quartet of James H. Snowden (president), Melvin Daous (producer), Michael Pollock (stage director) and William Baer (musical conductor) will repeat their duties of the nine-week, five-show summer season which opened the venture.

The winter encore and the proposed repeat next summer are all results of the city's $500,000 bond issue, voted by the public to build the aluminum-dome arena. Showmen hope to pay off the bond in due course, the municipality meantime collecting a nominal rental.

Scaled $1.50 to $3 ($3.50 weekends), the policy of imported leads and technicians and 90% local personnel, drew near 85% of capacity last summer with "Can-Can," "Carousel," "Pajama Game," "Merry Widow" and "Call Me Madame." Winter properties will lead off with a three-week presentation of "Annie Get Your Gun." The folk opera, "Susannah," of the N.Y. City Center Opera, and the comic opera, "The Abduction from the Harem," are set, as is "Silk Stockings."

Rouben Ter-Arutunian is set designer for "Maria Golovin."

Power of the Press

London, Oct. 21.

A casual passerby at the Adelphi Theatre might not realize that two of the house boards refer to the same show.

One sign quotes Sunday Times drama critic Harold Hobson as saying "Auntie Mame" is a "total disaster." The other announces that the house is sold out.

Out-of-Bounds Issue Erased By State Dept.

Washington, Oct. 21.

A Solomon's choice for Sol Hurok has been rendered unnecessary by the U.S. State Dept. after it looked like either San Francisco or Detroit would not be able to play the Soviet dance troupe, Beryozka, on its coast-to-coast tour of the country.

Another instance, currently with the Soviet pianist, Vladmir Ashkenazy, who is "out of bounds" as a Russian to Brooklyn and Newark, the "retaliatory" measure was protested strongly by Detroit's impresario, C. W. Van Lopik. Until then it was either/or between Frisco and Detroit, State agreeing to allow one exception but not both.

Both cities have since been okayed by State.

Van Lopik pointed out that a Soviet delegation of steel manufacturers had visited Detroit recently and been shown inside a number of defense-related plants in that area. "If steelmen, why not a cultural group?" he asked.

State originally answered that Detroit was opened to the visiting Communist steelers because an American delegation of touring steelmen had been allowed into a "closed" Russian city similar to Detroit. The U.S. "closed city" policy operates on a "tit for tat" basis with USSR.

TIP to End Stock Sale Oct. 30 at 400G Total; $28,800 in 'Goldilocks'

Theatrical Interests Plan Inc., a legit investment-production firm, is withdrawing its stock sale Oct. 30. The firm's capitalization is expected to hit the $400,000 mark by then.

As of last Monday (20), the income from the stock sale totalled $387,120. The firm, which invested in a number of plays last season, is involved thus far in only one of the new season's entries. That's "Goldilocks," in which the corporation has a $28,800 stake.

Shows in which TIP invested last season were "Look Homeward, Angel," "Dark at the Top of the Stairs," "Two for the Seesaw," "Music Man," "Jamaica," "Sunrise Campobello" and "Summer of the 17th Doll," the latter the only flop. The organization is also involved in the management of "Angel" and has a deal to co-sponsor a Producers Theatre presentation next season.

TIP also has an agreement with Kermit Bloomgarden to co-produce "Cry for Happy" and, on its own, controls the legit rights to Honor Tracy's novel, "The Straight and Narrow Path." Besides the investment-production activity, the organization is consultant to Broadway Theatre Alliance, the legit booking subsid of Columbia Artists Management.

Name Ed Scanlon ATPAM Biz Agt.; Ben Boyar Loses

Edward J. Scanlon, temporary business agent of the Assn. of Theatrical Pressagents & Managers since last July, was elected to the post on a permanent basis last Thursday (16) at the union's bi-monthly meeting in New York.

He succeeds the late Joe Moss, who died June 26 after holding the position a few weeks. Ben Boyar, a former president of the union, was the opposing candidate for business agent.

George Mully is staging the off-Broadway presentation of "Look Back in Anger."

43 Strawhats Had $4,822,200 Gross; 6 Outdoor Spots Topped the Field

Business on the strawhat circuit was below par last summer, but picked up a bit the final few weeks. That's the conclusion of a number of barn managements, supported by a summary of VARIETY's weekly boxoffice estimates.

The unusually poor weather, with abnormal rain and unseasonable cold spells, was blamed for the disappointing attendance for the early part of the season, being particularly hard on the outdoor operations and tents. However, the quality of shows may have been an important factor, as the weather was still far from ideal for the latter portion of the summer, when biz was better.

Since the VARIETY boxoffice estimates covered only 43 of the 150-odd strawhats franchised by Actors Equity, and in some of those cases were for only a single week's business, they are clearly not a precise measure. However, the reports generally covered the more representative spots and were comprehensive in the types of theatres, seating capacities, kinds of shows, etc., so offer a reasonably indicative sampling.

The total gross for the 17-week period from June 2 through Sept. 27 was $4,822,200. Since no gross totals have ever been compiled before, no comparison with former years is possible. The total playing weeks for all 44 spots was 248, ranging from one the first week and two the last, to 27 each for the weeks ended Aug. 2 and Aug. 23.

There were six outdoor operations covered. They had $1,488,500 total gross and 39 total playing weeks. There were 12 tents covered, totalling $9b4,700 gross and 57 playing weeks. There were six large hardtop theatres (large meaning 1,000 seats or more), totalling $1,429,600 and 37 playing weeks. The 19 smaller hardtops (under 1,000 seats) totalled $949,400 gross and 115 playing weeks.

The strawhats covered in the gross estimates are listed below, according to type, local and al-

(Continued on page 74)

Set 'Can-Can' in German At Basle Stadttheatre

Basle, Oct. 14.

Another Broadway - originated musical, "Can-Can," is scheduled for German-language preem at the Stadttheatre here. The presentation will mark the third consecutive year that the Stadttheatre has included an American musical in its production sked. The season opens Oct. 16 and continues through next April 5.

The Stadttheatre was the first Swiss house to go in for U.S. legit-tuner product, with the click presentation two years ago of "Kiss Me Kate"; production of "Fanny" last season played to disappointing business. Besides "Can-Can," the Stadttheatre production slate for the 1958-59 frame includes another American-originated entry, "Look Homeward, Angel."

The season sked also lists "The Entertainer," "Under Milk Wood," "Mademoiselle Colombe," "Medea," Jean-Paul Sartre's "The Flies" and Friedrich Duerrenmatt's "An Angel Comes to Babylon." In addition to legit, the house will also present ballet and opera.

The Galas Karsenty French road company has also been booked for six performances.

5 B'way Mgmts. Pile Up $831,300

Five Broadway managements, splitting 20 New York and out-of-town shows among themselves, were responsible for a combined gross of $831,300 last week. The quintet included Kermit Bloomgarden, Herman Levin, David Merrick, Producers Theatre and the Theatre Guild. Each had more than a $100,000 share in the total take.

Merrick, with five shows, piled up $168,200 for "World of Suzie Wong," "Jamaica," "Epitaph for George Dillon," "Romanoff and Juliet" and "Look Back in Anger." The Guild, also with five entries, registered $118,100 on "Bells Are Ringing," the Broadway and road companies of "Sunrise at Campobello," "Third Best Sport" and "Tunnel of Love."

Producers Theatre, with four shows, chalked up $158,800 on "Visit," "Touch of the Poet," "Goldilocks" and "Man in the Dog Suit." Levin's two companies of "My Fair Lady" grossed $135,200, while Bloomgarden led the field with a $251,000 take on two companies of "Music Man," "Look Homeward, Angel" and "Diary of Anne Frank."

On another score, the Old Vic is believed to have established a new record for a Shakespearean repertory group in this country with a $73,700 gross on its Los Angeles stand last week.

'SEESAW' PROFIT DIVVY GOES OVER 100% MARK

The profit payoff to backers of "Two for the Seesaw" has passed the 100% mark. As of a Sept. 27 accounting, the distributed net on the Fred Coe production totalled $165,000. On the basis of the regular 50-50 split between the management and backers that gives the latter an $82,500 return on their $80,000 investment.

The total profit as of the audit, including partial income from the sale of the film rights, was $256,921. The balance of assets, after the divvy of profits and other deductions, was $63,220. That amount was carried over to an emergency fund to cover the cost of mounting the touring edition of the William Gibson comedy-drama.

The management figures the production tab on the road company, which got underway Oct. 6, with Ruth Roman and Jeffrey Lynn costarring, should run around $35,000. The original Broadway edition of the two-character play, costarring Dana Andrews and Anne Bancroft, is currently in its 41st week at the Booth Theatre.

Fear Covent Garden May Go Dark Shortly; Seek $8,400,000 Grant

London, Oct. 21.

Covent Garden Opera House is in danger of going dark because of lack of funds. Sir William Emrys Williams, secretary general of the Arts Council, cites this in the council's 13th annual report, stating: "unless a substantial increase in its resources can be found immediately, the centenary of this famous house, celebrated with impressive ceremony a few months ago, may soon be followed by its demise."

Sir William says an annual Exchequer grant of $8,400,000 could pull the arts in Britain out of the red and provide them with the security they deserve. The grant for the 1957-58 amounted to $2,758,000.

Report says that municipal grants had shown a slight increase, but it was industry which was taking the place of the private patron who now has practically disappeared. The annual grant of $280,000 by the Independent Television Authority to the arts, is described as "a munificent act of patronage which may well stimulate other forms of big business to enlarge their support for the arts."

Write 'Beautiful Hours' For Foreign Production

Leonard K. Marker, Hans Lengsfelder and Siegfried Tisch have collaborated again on a musical intended for German-language abroad. Marker, who's been in the U. S. since leaving Vienna in 1938, plans going to Europe soon to discuss presentation there of the tuner, which is titled "24 Schone Stunden" (24 Beautiful Hours).

Meanwhile, the trio continue to be represented overseas by productions of their oldies, "The Ministry is Insulted" and "Why Do You Lie, Cherie?" The former was revived recently in Hamburg and was also done on television in Holland, while "Cherie" was performed recently on tv in Belgium.

B. Engler, incidentally, was a collaborator on "Ministry."

Shows on Broadway

The World of Suzie Wong

David Merrick, Seven Arts Productions & Mansfield Productions presentation of two-act (11 scenes) comedy-drama by Paul Osborn, based on the novel by Richard Mason. Staking, Joshua Logan; settings and lighting, Jo Mielziner; costumes, Dorothy Jeakins. Features France Nuyen, William Shatner, Ron Randell, Sarah Marshall, Noel Leslie, Stephen C. Cheng. At the Broadhurst Theatre, N.Y., Oct. 14, '58; $5.90 top ($6.05 opening).

Robert Lomax ..... William Shatner
Suzie Wong ..... France Nuyen
Chinese Officer ..... Clifford Arashi
Chinese Policeman ..... David Hill
Hotel Proprietor ..... Stephen C. Cheng
Writer ..... Viraj Amonsin
British Sailor ..... David Kitchen
Bar-Girls ..... Sirat, Takayo, Flavia Hsu Kingman, Mary Mon Toy, Vie Von Thom
George O'Neill ..... Noel Leslie
Kay Fletcher ..... Sarah Marshall
Ben Jeffcoat ..... Ron Randell
Drunken Sailor ..... Warren Robertson
Lily ..... Ellen Davalos

Others: John Mimmo, Ichisuki Ishikaka, Tsunao Sato, Meiyu Chang, Linda Ho, Jin Jin Mai, Tinya Lang Yun, Sufei T'ang, Hokon T'ang, William Becker, Jorge Benhur, Kurt Bieber, Bill Harden, Derrick Dobb, Tracey Everitt, Ed Garrabrandt, Karl Held, Bill Jason, Jerry Lohas, Marc Marno, Ted Morell, Richard Nieves, Paul Smith, Neil Vipond, Kathleen Widdoes, Fred Starbuck.

Joshua Logan, a master showman, has done it again. In "The World of Suzie Wong" he has one of the bright exhibits of his career. With the Logan trademark all over it, this Paul Osborn dramatization of Richard Mason's bestseller is a natural for the general public and, despite a mixed press (with pans from several of the more influential critics) should be a comfortable boxoffice hit. It's also, in passing, another success for producer David Merrick, his seventh in a row.

Drama esthetes may deplore the show's lurid quality, its emphasis on sex and its uninhibited theatricality, and anyone might sniff at the yarn's preposterous assumption that a Hong-Kong waterfront tart could pose convincingly as a strictly-reared Chinese heiress, and that the admittedly lonely, smitten Canadian artist would persist in refusing the girl's fervent pleas to hit the hay with her.

But tawdry as Mason's original story may be, and shallow and stereotype as the characters unquestionably are, "Suzie" has what the expense-account trade wants, and it thereby fulfills the requirements of the commercially-based Broadway theatre. The fact that the show's locale is a brothel and the heroine a prostie isn't likely to limit the draw. On the contrary, those elements should be boxoffice assets, as they are so skillfully handled that the show seems to have especial appeal for femme audiences.

On the basis of advance interest there's a huge built-in public among readers of Mason's novel about the romance between the intense, reluctant artist and the art-conscious, heart-of-gold Chinese bar-girl in the Hong-Kong hotel-joint. Even to the exception who may not have read the book, it's obvious why it's been a bestseller. It lacks subtlety or even credibility, but it clearly has the sort of carefully suggestive punch that insures popularity.

With due credit to Osborn's knowing adaptation, Logan's familiar, expertly flamboyant showmanship is evident from the moment when the picturesque Hong-Kong harbor scrim rises to show the meeting between the artist and the demure girl on the ferry deck, until the final, quiet scene in which the couple are united in grief and understanding.

It's an elaborate production, with a large cast of Orientals and Occidental tourists, many scene changes, striking characters, vivid costuming, and swift transitions of mood, all handled with the daring and precision of a professional. The result is an uncanny blend of comedy and sentiment that will hold average audiences in rapt enjoyment.

Purists and sophisticates may cringe or hoot at its unrestrained sexiness and sensationalism. Perhaps only a showman with Logan's theatrical flair and unselfconscious daring could have brought it off as a popular success. Without all the visual trappings, the dramatic hokum, the story would be nothing. But with this swiftly kaleidoscopic production, "Suzie" is a spectacular show.

Jo Mielziner, whose designs have long been a byword of theatrical taste, has created one of his most stunning and ingenious productions in the complicated but beautifully simple arrangement of panels and sets and drops that shifts the locale from harbor shipboard to swarming street, honkytonk hotel lobby and bar, and then the artist's tacky, almost continuously populated but curiously private room. The Dorothy Jeakins costumes also lend a telling element of atmosphere.

France Nuyen, making her first stage appearance, is a captivating Suzie, unaffected, spirited and touchingly gallant. William Shatner, also a newcomer to Broadway, is engaging as the confused but steadfast artist, and Ron Randell contributes a credible performance as the "steady boy friend" whose abandonment of Suzie is instrumental in her winning the artist.

Sarah Marshall gives an expressive performance in the ill-defined role of a British art expert with a futile yen for the artist, Stephen C. Cheng gives a graphic portrayal of the perceptive hotel proprietor, Noel Leslie is acceptable as an understanding British visitor, and a bevy of attractive Oriental-looking girls add a welcome touch as amiable bar hustlers. All the individual performances suffer, of course, from the synthetic limitation of the characters, but they are saved by the sheer color and movement of the show as a whole.

The basic element of the "Suzie" click is, obviously, Mason's enormously popular novel. Important ingredients are Osborn's dramatization, Mielziner's eloquent physical production and Miss Nuyen's glowing title portrayal. But the vital spark and the decisive touch are Logan's spectacular production conception and staging.

Incidentally, the show is presented by Merrick, in partnership with Seven Arts Productions (Ray Stark and Eliot Hyman, who own the valuable film rights) and Mansfield Productions (Logan's producing corporation). *Hobe.*

The Girls in 509

Alfred de Liagre Jr. production of two-act (five scenes) comedy by Howard Teichmann; staging, Bretaigne Windust; setting and lighting, Donald Oenslager; costumes, Lucinda Ballard. Stars Peggy Wood. Imogene Coca; features King Donovan, Robert Emhardt, James Millhollin, Fred Stewart. At the Belasco Theatre, N.Y., Oct. 15, '58; $5.75 top weeknights, $6.90 Friday-Saturday nights. $9.20 opening).

Mimsy ..... Imogene Coca
Aunt Hettie ..... Peggy Wood
Old Jim ..... Fred Stewart
Daily News Reporter ..... Les Damon
Prof. Pusey ..... King Donovan
Miss Freud ..... Laurinda Barrett
Party Chairman ..... Robert Emhardt
Reporters ..... Will Hussung, William Bush, Schwartz
Lawyer ..... James Millhollin

Some shows are baffling. How can a play with a captivating farce idea and an overflowing assortment of amusing jokes fail to be funny? For instance, "The Girls in 509," by practically all the rules, should be a scream. But in all too sober fact, it's briefly laughable and then rather tiring.

The Howard Teichmann script presents two eccentrics, a formidable spinster descendant of a famously rich and social family, and her most puppyishly friendly niece. Both rock-ribbed Republicans, they have been living in anonymous seclusion in an obscure old residential hotel (something like the late Murray Hill, N.Y.) ever since that calamitous day in 1932 when That Man swamped the GOP at the polls.

When the press discovers these hermits and the bustling public shatters their privacy they are at first overjoyed to learn that the detested Democracts have been ousted from the White House, but then confused and horrified by the changes from the world they knew (there are still income taxes, for one outrageous thing). In their disillusionment they scorn the sacred GOP and, of course, the supplicant Democrats, but are presently mollified when it turns out that they own a bale of General Motors stocks (acquired at early-1930's prices).

Few farces have such promising ideas as "The Girls in 509," but all too many turn out to be approximately as disappointing. Perhaps the fault in this case is not primarily with the script. Maybe the casting, staging and performance is at least partly responsible. That impression is fortified by the fact that many undeniable funny lines just fail to get laughs.

Although Peggy Wood is amusingly regal and forceful as the surviving matriarch of a once-great family, her playing may be even too emphatic and precise. And while Imogene Coca is antically off-beat as the niece who's almost frantically anxious to acquire a husband, or at least a man, less exaggeration and more finesse might sustain better in terms of overall humor.

Perhaps the rest of the cast, busily going through the motions of comedy, performing the required business and doing the prescribed "takes," would be more believable and entertaining if they took it easier.

Everyone, including apparently Teichmann, seems to be working too hard, so the play tends to run downhill. Many of the jokes are firecrackers, or should be, especially for the insiders who attend Broadway first-nights. The author, an old friend of N.Y. Times managing editor Turner Catledge, gives both him and his paper a ribbing, and also tosses barbs at various other individuals, groups, professions and institutions, including both major political parties and politicians as a breed.

Somehow, though, the jokes don't seem to be set up quite properly, or the emphasis or spacing is wrong, or the performance lacks variety or pacing. Whatever the reason, the barrage of jokes falls flatter and flatter, and the play as a whole just sort of subsides.

Alfred de Liagre Jr. has produced, Bretaigne Windust has staged and in addition to the two stars the cast includes King Donovan as a bashful journalism professor posing as a Times reporter, Roberts Emhardt in the dual role of both the Republican and Democratic national chairmen (and just to sharpen the satire and possibly further confuse literal-minded playgoers, he wears the same clothes and expression, and has almost the same lines in both characterizations), while Fred Stewart is a Pooh-Bah hotel employee, James Millhollin an acidly-drawn lawyer and a half-dozen others are nosey reporters, photogs and a welfare worker.

Donald Oenslager has designed the appropriately old-world hotel room setting and Lucinda Ballard has provided suitable passe costumes for the daffy ladies. Everybody has worked so hard on "Girls in 509" it's a shame it doesn't add up to enough. *Hobe.*

OPPENHEIMER'S TIPTOP 'PASSIONATE PLAYGOER'

George Oppenheimer, playwright, screenwright and currently drama critic of the Long Island Newsday, has appropriately named his book "The Passionate Playgoer: A Personal Scrapbook" (Viking; $5.95). It is a sumptuous collection of theatrical memoribilia, well edited, well organized, including some good original writing by the anthologist himself.

The volume is ingeniously subdivided into categories, such as the audience, the actor, the playwright, the road, the producer, the songsmiths, the critics etc.

It is indeed a "passionate" valentine to the American theatre by an expert whose ardor and affection has not permitted warping of the values in the selection of the byliners, who read like a who's who from the Authors' League of America and Actors' Equity. Some of the contributors: Ethel Barrymore, Ruth Gordon, Alexander Woollcott, Robert E. Sherwood, S. N. Behrman, Dorothy Parker, Tallulah Bankhead, Arthur Kober, John Mason Brown, Thomas Wolfe, Ashton Stevens, Percy Hammond, Ogden Nash, George S. Kaufman, Moss Hart, Robert Lewis Taylor, Charles Brackett, James Thurber, Clifton Fadiman, Richard Rodgers, Lawrence Langner, Oscar Hammerstein 2d, Joshua Logan, Robert Benchley, Phyllis McGinley, Tennessee Williams, Maxwell Anderson, William Saroyan, Hobe Morrison, S. J. Perelman, John van Druten, John Chapman, Ward Morehouse, Ben Hecht, Thornton Wilder, Elliot Norton, George Abbott, Richard Maney, Deems Taylor, George Jean Nathan, Richard Watts Jr., Wolcott Gibbs, Louis Kronenberger, Gilbert W. Gabriel, Brooks Atkinson, Joe Laurie Jr., Frank Sullivan, Arthur Schwartz, Howard Dietz, Ring Lardner, DuBose Heyward and Walter Kerr.

It's a tiptop gift book and anybody who's ever bought a legit theatre ticket will have something —plenty—within the contents of "The Passionate Playgoer" to savor. *Abel.*

'Ballet of 3 Decades'

"Ballet of Three Decades" by Audrey Williamson (Macmillan; $5), is a British import, the author's first dance book since 1950, following her "Contemporary Ballet" and "Art of the Ballet." Specially treated here are the Ballets Russes of the 1930s; rise of the English ballet; postwar dance influences in Britain from the U.S., France, Denmark and the Soviet. Tome is not only a report, but also a criticism of some current standards in ballet.

Book is sound in scholarship, and well-illustrated. *Rodo.*

Jeanette Kamins is production assistant for "Three Against Time."

Inside Stuff—Legit

Presence of Mary Stanton in the cast of "Drink to Me Only" and fact that the name of the Broadway theatre housing the comedy has been switched from the Adelphi to the 54th Street recalls another change. Miss Stanton was Maria Sohovich when she moved from Bridgeport to Broadway. A singer, she appeared in a succession of George Abbott musicals. Abbott preferred her real name and when she earned billing in the revival of "On Your Toes" he urged her to revert to the genuine article. Miss Stanton declined. Abbott, as usual, had the last word. When he was writing "Damn Yankees" (in which Miss Stanton also appeared) he tagged one of the baseball players "Sohovich."

Incidentally, Miss Stanton's husband, John Allen, is stage manager of "Drink To Me Only" and doubles into a small role (the bailiff) in the comedy. He's a frequent contributor to the drama section of the N.Y. Herald-Tribune and also packages musicals (most recently "Pajama Game") for the strawhat circuit. He is collaborating with Abbott on the book for a musical, "The Jet-Propelled Couch," to be produced by Robert E. Griffith and Harold S. Prince.

Those who went along to producer David Merrick's post-premiere "World of Suzie Wong" party in Chinatown, N.Y., found that the untimely downpour was a disguised blessing, as it minimized an already jampacked turnout. The narrow Mott and Pell Streets were further blocked by television trucks for the WNTA-David Susskind interview program from the Hang Far Low restaurant. Another windfall was the $5 in scrip (in 50c denominations) distributed to the VIP invitees; for that night it had purchasing power anywhere in Chinatown. Result was that many guests had drinks in competitive eateries, paying in scrip, since the prime restaurant was overcrowded regardless with tv and extra personnel. Also, the Chinatown curio and gift shops did bullish biz, also accepting the scrip as valid currency.

David Pelham, producer of the London edition of "Auntie Mame," and Henry Sherek, operator of the Adelphi Theatre, where the Patrick Dennis-Jerome Lawrence-Robert E. Lee comedy is current, have settled their dispute over the use of advertising slides during the intermissions of the show. Hylton has discontinued the showing of the commercial blurbs on condition that Pelham will reimburse him for the loss of $22 weekly revenue involved.

The use of the slides is a regular practice at the theatre, but Pelham objected on the ground that it is undignified and that it detracted from the effect of the comedy slides used to introduce the play.

Jack Hylton's "La Plume de Ma Tante," the French revue which played for two years in London, will have additional English lines for its Broadway run. This is in deference to the monolinguistics of average American showgoers, so while the atmosphere of the musical will still be Gallic (including some saucy scenes and business), the French "dialog" will be kept to such common-denominators as oo-la-la, monsieur, etc., and the pantomime—since author-star Robert Dhery is essentially a mime—will speak for the rest. Also in the show with Dhery is his choreographer-comedienne-wife Colette Brosset.

Shows Out of Town

Third Best Sport

Detroit, Oct. 20.

Theatre Guild production of three-act (four scenes) comedy by Leanor and Leo Bayer; staged by Michael Howard; associate producer, Henry T. Weinstein; costumes, Michael Travis; scenery, Marvin Reiss; Miss Holm's clothes by Robert Mackintosh. Stars Celeste Holm; features Andrew Duggan, William Prince, Judson Laire, Jane Hoffman, Parker McCormack, Howard Weirum, James Karen, Joseph Boland, Irene Cowan. At Cass Theatre, Detroit, Oct. 20, '58.

Marge Robbins ..... Parker McCormack
Chuck Robbins ..... James Karen
Bellboy ..... Spofford Beadle
Amy Underhill ..... Jane Hoffman
Arthur Underhill ..... Howard Weirum
John Wagner ..... Judson Laire
Douglas Sayre ..... Andrew Duggan
Helen Sayre ..... Celeste Holm
Dr. Lockwood ..... William Prince
Myra McHenry ..... Irene Cowan
Spencer McHenry ..... Joseph Boland

The title of this Eleanor and Leo Bayer comedy is defined as a convention. But the play's ironic point is that a corporation is just a big, happy family replete with direction - by - committee, togetherness, harmony and conformity. That idea is presented with such good humor and witty, pithy lines that a long Broadway run and a healthy touring life seem likely. In addition, there is amply content here for films, tv and stock.

The Theatre Guild production keeps the audience giggling and guffawing. But what is more enduring, many a wife will poke Mr. Business Tycoon in the ribs to make sure he gets the point of a familiar vignette of corporation life being depicted on stage. For his part, Mr. Business Tycoon will probably explain that he recognizes some of the "togetherness stuff" that "other" firms try to live up to.

In effect, the play takes the skeleton of such books as "The Organization Man," etc., and adds meaty humor. The result is good fun, with interesting points nicely packaged for easy digestion.

Celeste Holm does a terrific job as the "socially retarded" non-conformist bride of the general manager of a large company. She has such a wealth of good lines that she can perhaps afford to give some of them a throw-away delivery. Or, if it's decided to alter that aspect of the performance, there's time to do so during the tryout. The star is unerring in harnessing the maximum number of yocks via stage business.

Andrew Duggan is splendid as the groom who watches with horror, then with growing respect as his bride, in attempting to conform to the organization team rules, nearly ruins a big deal before she patches things up by showing that individualism and "good old fashioned free enterprise" have their merits. The comedy revolves around her rebellion against the idea that when a woman marries a man she also marries his company.

William Prince scores as the "wrong" doctor who, invited by the bride to address a convention banquet, turns out to be a philosopher who believes in individual freedom, rather than the conformist economic theorist of similar name. Judson Laire fulfills the roll of the hail-fellow, cliche-ridden "team" leader. Jane Hoffman and Parker McCormack do well as company wives with the "right" team spirit. Others are well cast.

Michael Howard's direction keeps the pace lively. The single setting of a contemporary hotel room by Marvin Reiss merits applause. Costumes by Michael Travis are appropriate.

"Sport" remains here two weeks, then goes to Cincinnati and possibly St. Louis before heading for Broadway. With more polish, it should make the trip with ease. In case anyone cares, the first and second best sports, as defined in the play, are sex and baseball, in that order. *Tew.*

99 Times Around The Block

Montreal, Oct. 8.

Montreal Repertory Theatre's production of a two-act (three scenes) drama by Myron Galloway. Directed by Julia Murphy; decor, Griffith Brewer; costumes, Lydia Crisp. Features Gladys Richards and Victor Knight. At MRT, Montreal, Oct. 7, '58. $2.50 top.

Mrs. Walsh ..... Beryl Lowe
David Callahan ..... Rodney Lefebvre
Dorothy Callahan ..... Miriam Asher
Bill ..... Jean Doyon
Audre Hargreaves ..... Veernis Christie
Irene Callahan ..... Gladys Richards
Avery Mathews ..... Victor Knight
Wilma Green ..... Veronica Snell
Gerda Green ..... Dorothy Boyaner
Maggie Jamieson ..... Sheila Scott
George Thompson ..... Ray Hawn

Montreal playwright Myron Galloway's "99 Times" was written originally as a 60-minute television show and played with considerable success on both the English and French networks of the Canadian Broadcasting Corporation and the BBC in London. As a tele offering it was trim and lively but as a two-acter for legit it tends to be verbose and repetitious.

Concerning a jilted spinster whose obsession is an old family house filled with self-created memories, the Galloway yarn has a lengthy first act which only gets off the ground when a jobless wanderer makes his entrance with robbery in mind. It is at this point the tele show started and first scene of second act is solid theatre tightly written and forceful. Gladys Richards, who plays the spinster with a yen for the bottle, is im-

(Continued on page 76)

Concerning Shubert Foundation

The Shubert Foundation right now contributes to 200 different charity organizations. Under N.Y. State Law all income and interest on investments must be disbursed within the same year and not piled up. Rather than endow a Chair of the Drama at Yale, for example, John Shubert says that the purpose of the charity is to succor the amusement industry at the local level—the Actors' Fund of America, the Jewish, Episcopal and Catholic Actors Guilds, the Lambs and Friars' benevolent funds and the like.

He details that, in New York alone, there are 12 different Shubert companies, set up for certain operations. Magowo Corp., for example, controls the Majestic, Golden and World, taking its corporate title from the names of the theatres. Affiliated Theatres has the Shubert, Booth, Plymouth and Broadhurst under its wing. The 1670 Broadway Corp. covers the Winter Garden; many of the other theatres have their addresses as the corporate label.

Five percent of the gross profits (before taxes) goes from each of the Shubert companies into the Foundation. Both John and J. J. Shubert, his father, each contribute 15% off the top of their incomes to the fund. His father, like the late Lee Shubert, also gives an extra 5% to outside, personal charities, he details.

Theatre Setup

The Shuberts have 19 theatres in New York, wholly or in partnership; the Music Box for instance, is 50% owned by Irving Berlin. Seventeen of the 19 need complete new airconditioning—the MB and the Broadway are all right under their present cooling plants.

Following the consent decree, says John Shubert, they divested themselves of more theatres than necessary. Right now the out-of-New York operations include the Shubert, Boston; Forrest and Walnut, Philly; Cox and Shubert, Cincinnati; half-ownership of the Cass, Detroit; the Shubert, Blackstone and Great Northern, Chicago.

In New York they divested themselves of the St. James, National (which Billy Rose now owns), Ritz and Elliott.

The Shuberts actually own four in Boston but three are now in a picture policy, leased to Ben Sack whose Saxon Corp. operates the Majestic (renamed the Saxon), Copley (renamed the Capri) and Plymouth (renamed the Gary).

The Harris and Selwyn, two former Shubert houses in Chicago, are now owned by the Michael Todd Co. and one is being renamed the Mike Todd.

Genealogy

The direct lineage of "the three boys from Syracuse,"—the late Sam S. Shubert (for whom the 44th St. playhouse bearing the family name is actually named), the late Lee Shubert and the surviving J. J.—ends with John. Lee Shubert's heir is Milton, a nephew, and Lawrence Shubert, who operates the family interests in Philadelphia, is also a nephew. Sylvia, a niece, also gets a life interest in the estate, then it all reverts to the foundation. John details that Fanny Shubert was the oldest, then Lee, then came Sarah (who married Ed Davidow, a former bigtime vaudeville agent), J. J., Sam, Lisa and Dora were next. Dora (Mrs. Milton) Wolf and Lisa are both dead. Wolf long operated Josephs, a couturier, and then went into insurance.

Facelift Legit

Continued from page 1

how that affects a corporation, and the Foundation.

"If we earmark a million-and-a-half for new airconditioning etc. and Mr. Lee's heirs look askance we may have a problem there.

"If we figure on a series of small units of 15 tons each, so that one machine will work if another should break down, that's costlier. That's what we favor. A smaller theatre can be properly aircooled with 30 tons, but a big 1,700-capacity house like the Majestic needs 80 tons and that means five such units."

This is part of Shubert's awareness that their theatres have competition vis-a-vis the Dowling-Roger L. Stevens spending for facelifting the City Playhouses. Then he wonders how a $1,100,000 investment into the Globe (Lunt-Fontanne); $70,000 for a new marquee at the Hayes and a $300,000 investment to gain some 58 seats downstairs at the same theatre adds up in theatre realty. Just as he wonders about Billy Rose's plan to import British artist Oliver Messel to redesign and do a new decor for the National which Rose recently took over.

The Shuberts have firm views on customer-appeal. Those awkwardly iron-angled signs, the marquee and top-of-the-theatre tungstens—"all that is the traditional basis of the legitimate theatre—a star seeing his or her name in lights—and the public seeing who and what's playing. You have to get under the marquee of the Hayes and Lunt-Fontanne to see the name of the theatre or the attraction; and there's no sign to indicate the names of theatres from afar."

Shubert admits "the David Belasco idea of dark brown" for theatres is before his time but he feels that some of the comment he has heard that "the white and the gold is so distracting to the public that it detracts from concentrating on the stage."

'Glamorizing' a Must

(The theory of names-in-lights or obscured-marquees has been pro-and-con in recent months but the "progressive" legit people, who feel that the playhouses must be "glamorized" to compete with contemporaneous standards, sum it up, "There's no such thing as 'shopping' today as before; they come from the east side for a specific show, they know the address of the theatre as well as they know the name of the play, and if they don't the cabdrivers do").

Shubert observed that other showmen have felt that "all this facelifting is mostly to please the manager, the producer and the star, and the public is really incidental" although he admits that the public is not blind to creature comforts. "But," he adds, "if they want to see 'Suzie Wong,' the fact that the Broadhurst chairs are showing their seams, which is what I saw myself, and determined to do something about, is not going to keep them away."

Shubert says the average theatre requires four complete weeks to clear it for painting, recarpeting and airconditioning, and obviously the winter is not the season to undertake such projects. Comes next summer undoubtedly there will be steps taken, depending apparently on appraisal and settlement of Lee Shubert's estate.

It is not just theatres. There are over 1,000 play properties. How to appraise the future values of "Blossom Time," "Student Prince," "Ziegfeld Follies," songs, etc., is a problem.

Concert Review

Chicago Symphony

Fritz Reiner brought his Chicago Symphony Orchestra to Carnegie Hall last week (15) under the S. Hurok auspices and the evening turned into a triumph for the visitors. Superb discipline, a full, rich tone and a rare kind of musicianship characterized the orchestra of real distinction and under his baton it performed on a level with the best of 'em.

Right from the start, the Berlioz Corsair overture, the orchestra proved its skill. The Bartok Suite for Orchestra, one of the composers earlier works, left the large audience shouting with admiration. The piece had body and vibrance and demonstrated the many delicate shadings which the orchestra is capable of.

There followed an excellent, emotional reading of the Brahms Third, executed with rare orchestral precision, and—for the windup—Wagner's Siegfried's Rhine Journey, played with all the sonorous effects the piece calls for.

Hift.

Shirl Conway, who toured the musical tent circuit last summer in the title role of "Auntie Mame," will repeat the assignment for two weeks at the Coconut Grove Playhouse, Miami, beginning Nov. 24.

Off-B'way Review

The Family Reunion

Phoenix Theatre (sponsored by Theatre Inc.) presentation of T. Edward Hambleton & Norris Houghton production of two-act drama by T. S. Eliot. Stars Lillian Gish, Florence Reed, Fritz Weaver; features Conrad Bain, Eric Berry, Meredith Dallas, Robert Geiringer, Nicholas Joy, Dorothy Sands, Sylvia Short, Margaretta Warwick. Staged by Stuart Vaughan; setting, Norris Houghton; costumes and lighting, Will Steven Armstrong; music, David Amram. At Phoenix Theatre, N.Y., Oct. 20, '58; $4.60 top.

Lady Monchensey ..... Florence Reed
Her Sister ..... Dorothy Sands
Another Sister ..... Margaretta Warwick
Her Youngest Sister ..... Lillian Gish
Col Gerald Piper ..... Nicholas Joy
Hon. Charles Piper ..... Eric Berry
Mary ..... Sylvia Short
Parlourmaid ..... Christine Thomas
Lord Monchensey ..... Fritz Weaver
Servant and Chauffeur ..... Robert Geiringer
Dr. Warburton ..... Conrad Bain
Sergeant Winchell ..... Meredith Dallas

The rites of Thomas Stearns Eliot, Nobel prizewinner and anglicized American poet, are always impressive if often obscure. His two-act tragedy, "The Family Reunion," was written and first produced in England in 1939, but the star-studded revival that has opened the Phoenix Theatre's new season is the play's initial full-fledged professional New York production.

The news from the Phoenix concerns first the production, then the play, for the performance of a splendid cast, under the searching staging of the talented young director, Stuart Vaughan, are more explicit than the author has been.

Eliot's people live in areas of highly developed intellectual sensitivities where the atmosphere is frequently rare. Allusion, symbolism and mysticism abound. In "The Family Reunion," too, there are choral speaking interludes, heightening the resemblance to Greek tragedy. This device must be superbly done or fall by its own clumsiness. In this case the otherwise fine actors at the Phoenix have been self-conscious to the point of imprecision.

Through the texture of his play, dealing with a young English lord who is pursued by personal furies known only to himself and one or two intimates, Eliot has woven a strong thread of implausibility. Perhaps he has felt that to a poet this doesn't matter, though that's debatable for stage writing.

But while these are flaws in Eliot's play as theatre, a medium in which people will pay money at the box office to get in or they won't, Eliot's lofty wish to deal only in his special brand of truth, can make an evening in his company stimulating, particularly when such players as Florence Reed, Fritz Weaver, Lillian Gish, Conrad Bain, Margaretta Warwick, Dorothy Sands, Eric Berry and Nicholas Joy are on hand to speak his lines and interpret in the flesh.

As the matriarch of a close-knit English family, Florence Reed is a tower of strength, inner discipline and imperative performance. When Miss Reed has the stage, nobody else has, and it almost seems that after a lifetime of sterling performance, Miss Reed is still growing.

Possibly Fritz Weaver will outgrow his recent Hamlet, but his joust with Eliot's mad young lord is not calculated to widen the gulf perceptibly. Despite a manifest relationship, however, Weaver again shows his vigor, intelligence and dimension.

Miss Gish's strength, as is no surprise, is the directness of her attack. It is difficult for an actor to be facile in Eliot's charade, but Miss Gish is comfortable. With a particularly winning performance by Conrad Bain, as a rural doctor, and with the lesser roles being finely served, Eliot's hitherto locally neglected play gets what customarily is called "the works."

This is the first of the Phoenix Theatre's 1958-59 series of plays by Nobel Prize authors. For playgoers who relish cryptic thought with their drama, Eliot's play may be it, though some may echo the querulous question that Margaretta Wardick snaps out toward the close. "What has happened, Amy?"

Geor.

Casting

BROADWAY

Cold Wind and the Warm: Vincent Gardenia, Ross Cummings.
Squirrel Cage: Harry Guardino.
Shadow of a Gunman: Stefan Gierasch, George Mathews, Katherine Squire.
Dark at the Top of the Stairs: Audrie Christie (succeeds Eileen Heckart).
Listen to the Mocking Bird: Una Merkel.
Disenchanted: Nancy Kovack, Richard Kneeland, Ned Wertimer.
Enrico: Dario Barri.
J. B.: James Olsen, Andreas Voutsinas.
La Plume de ma Tante: Nicole Parent.

OFF-BROADWAY

Quare Fellow: Roy Poole, Liam Clancy, Anthony Holland, Sandy Campbell.
Triad: Dan Resin, David Aiken.
Playboy of the Western World: Merryman Gatch (succeeded Shirley Rikards).
Crucible: Mary Bryant.
Boy Friend: Robert Bardwell, Jim Pompeli, Bill Regan.
Foenix in Choir: Tomi Rober, Lin Pierson, Wylie Hancock, Vince Harding.

Shows Abroad

The Hostage

London, Oct. 15.

Theatre Workshop presentation of three-act drama by Brendan Behan. Staged by Joan Littlewood; decor, Sean Kenny. At Theatre Royal, Stratford, London, Oct. 14, '58; $1.05 top.

Pat ..... Howard Goorney
Meg Dillon ..... Avis Bunnage
Monsieur ..... Glynn Edwards
Colette ..... Leila Greenwood
Bobo ..... Annette Robertson
Princess Grace ..... Dudley Sutton
Roy ..... Roy Barnett
Mr. Mulleady ..... Robin Chapman
Miss Gilchrist ..... Eileen Kennally
Leslie ..... Murray Melvin
Teresa ..... Celia Salkeld
I.R.A. Officer ..... James Booth
Volunteer ..... Clive Barker

Brendan Behan, the Irish playwright whose "The Quare Fellow" had a prestige success in the West End, has his second work staged by the Theatre Workshop at the Theatre Royal, Stratford, a w.k. nabe theatre. "The Hostage" is not nearly as good as "The Quare Fellow," but it has riotous and lusty humor and a novelty value that could give it a fair chance of success in the West End. Since it breaks so many theatre rules, any transfer either to the West End or to Broadway would be a hit or miss venture.

Set in a blowsy Dublin tenement brothel, "The Hostage" is the story of a young English soldier held as hostage for an Irish Republican Army soldier condemned by the English in Belfast. The English boy is eventually shot by accident, but not until there has been a considerable vivid and bawdy ridicule of Anglo-Irish relationship, sex British royalty and numerous other themes.

The action is interrupted at intervals for dancing and music-hall songs, some of which are witty but irrelevant. Behan's dialog is liberally salted with oaths and ebullient patter and his characters are an assorted array of tarts, pimps and eccentrics.

Though the play has no form, it blows a refreshing gust through the theatre and the yocks come incessantly. Now and again the mask of humor falls and there is a hint of tragedy and here Behan proves that, if he could be disciplined, he might write a moving tragedy. Joan Littlewood's direction is effectively flamboyant and Sean Kenny's dingy setting is brilliant.

The author and director are well served by a cast of obscure performers with several performances rating special mention. Murray Melvin plays the young Cockney soldier with unflagging zest. Howard Goorney gives a rich performance as a ribald, alcoholic caretaker, and Avis Bunnage as a harlot, Celia Salkeld as a not so innocent servant girl, Eileen Kennally as a cranky social worker and Robin Chapman as a secret agent are remarkable products of Behan's florid, ripe imagination.

It is not quite clear what the author intends to convey. He appears to be cheerfully "anti" almost anything, but "The Hostage" provides characters and stretches of irreverent dialog which might have come out of O'Casey or Synge. *Rich.*

The Stepmother

Glasgow, Oct. 3.

Murray MacDonald & John Stevens Ltd. (in association with V. L. Productions Ltd.) presentation of drama by Warren Chetham-Strode, from novel by R. C. Hutchinson; staging, Henry Kaplan; decor, Anthony Holland. Stars Kate Reid; features Tim Seeley, Maggie Smith, Ian Hunter. At King's Theatre, Glasgow, Oct. 1, '58; $1.30 top.

Lottie Macdowell ..... Joan Newell
Catherine Ashland ..... Kate Reid
Foster ..... Franklyn Scott
Lawrence Ashland ..... Ian Hunter
Vere Dane ..... Maggie Smith
Stephen Ashland ..... Tim Seely
Dr. Powell ..... David Waller
Joe ..... Leon Garcia

Femme interest is strong in this somewhat uneven play, which shifts from situation between father and stepmother to a situation between son and young widow. Sound acting, especially by Maggie Smith and Kate Reid, holds interest throughout. "Stepmother" is being tried out prior to London.

Miss Reid, newly in from Canada for the play, provides a strong portrayal of the cool efficient second wife of a British diplomat. Tall, elegant and poised, the copper-haired Toronto actress enhances her reputation this side of the Atlantic as the secretary who escapes spinsterhood to marry her boss, but finds her love unreturned.

Tim Seeley is suitably repressed and unstable as the son of a first marriage, determined to marry the blonde brassy young widow of a man he shot in the war, and then falling in love with h's stepmother at crucial moment when latter's love for his father is not returned. Miss Smith scores as the widow, slogging it out as a secretary in a third-rate vaude agency. She adds conviction to a somewhat incredible role.

Ian Hunter is adequately British and pompous as a government administrator who can't forget his first wife. Joan Newell captures the cosiness of his sister-in-law. David Waller has essentially middleaged charm as a sympathetic doctor friend and Leon Garcia contributes a minor bit effectively as a clueless office-boy in the agent's office.

Henry Kaplan's staging is brisk. Anthony Holland's decor ranges authoritatively between a rural morning-room in Surrey, a seedy London talent agency and shabby city lodgings.

"Stepmother" has contrived situations. It apparently is intended to show that love is required by everyone. Despite its unevenness, it diverts most customers, and has an asset in its femme interest.

Gord.

Marcel Marceau Co.

Paris, Oct. 16.

Christian Casadesus presents the Marcel Marceau Mime Co. (12) in single mimes and two "mimodramas," "The Matadors" and "The Little Circus," by Marceau. With Marceau, Gilles Segal, Sabine Lods, Edmond Tamiz, Pierre Verry. Staged by Marceau; sets and costumes, Jacques Noel; music, Sebastian Marcello, Jean Prodromides. At Theatre Ambigu, Paris, Oct. 15, '58; $3 top.

After making a name for himself abroad via mime shows, both solo and with Gilles Segal, his disciple, Marcel Marceau is now established in his own land and has made mime and pantomime, which calls mimodramas, boxoffice as well as a cult attraction. He has reactivated his company and has taken over the Ambigu Theatre for a year's engagement.

Whether the project amounts to wishful thinking remains to be seen, but as time goes on, Marceau will need some program changes for his new group entries. Also, some of the long pantomimes he has developed tend to show up the limitations of this wordless medium than enhance it.

"The Matadors" tells of an aging torero who is replaced in his girl's affections and the public eye by a young man he has taught and befriended. This might be better suited to the movement and sweep of the dance rather than the more literal aspects of mime.

"The Little Circus" has more animation, but is bogged down with too many preps. Marceau is still at his best as the little man at odds or in tune with his imaginary world. It is these segments which will keep Marceau solvent here. He is well aided by the more dynamic, but less pathetic and subtle, mimes of Segal and by some of his troupe. Sets and costumes by Jacques Noel are functional and inventive, and music is an aid.

Marceau brought this theatrical form to a high creative level and has reinstated it with a public which has usually relegated it to the music halls. *Mosk.*

La Bonne Soupe

(GOOD SOUP)

Paris, Oct. 21.

Marie-Rose Belin and Paule Rolle present three-act comedy by Felecien Marceau. Stars Marie Bell, Jeanne Moreau; features, Armontel, Henri Cremieux, Daniel Ceccaldi, Alfred Adam, Mathilde Casadesus, Madeleine Barbulee. Staged by Andre Barsacq; sets and costumes, Jacques Noel. At Gymnase, Paris, Oct. 14, '58; $3 top.

Marie-Paul ..... Marie Bell, Jeanne Moreau
Croupier ..... Armontel
Gaston ..... Henri Cremieux
Roger ..... Daniel Ceccaldi
Odilon ..... Alfred Adam
Irma ..... Mathilde Casadesus
Angele ..... Medeleine Barbulee

Felecien Marceau, whose "L'Oeuf" (The Egg) is in its third year here, has a new hit in "La Bonne Soupe" (The Good Soup). It is a salty, at times ribald, comedy using much the same techniques as its predecessor.

"Egg" had a little man talking to the audience and telling about trying to get into the hermetically sealed egg society. It had him walking into various scenes he brought up. It was tart and even grisley as he finally stoops to murder and pandering to beat the so-called "system."

"Soupe" has a woman telling the story of her life, but she tells it to a croupier in Monte Carlo one slow day, and another actress acts out her tale while she comments on it or butts in to counterpoint an aspect or take over completely.

Driving the heroine is the fear of falling or not having enough money, since she comes from a poor family. Play is primarily a series of sketches underlining human baseness. This is the play's main weakness. It wallows in the sordid without illumination.

It shines with some bright scenes, especially the heroine's days as a tart, pointing out the types who patronize these girls, and relating her first and only love, her forced marriage into wealth

(Continued on page 75)

French Theatre on B'way

Lorenzaccio

S. Hurok presentation of the Theatre National Populaire in a repertory program; drama by Alfred de Musset, staged by Gerard Philipe; music, Maurice Jarre; settings, Leon Gischia; overall direction Jean Vilar; features Gerard Philipe, Jean Deschamps, Philippe Noiret, Genevieve Page, Pierre Reynal, Jean Topart, Andre Schlesser, Coussonéau, Daniel Sorano, Yves Gasc, Georges Riquier, Jean-Paul Moulinot, Georges Wilson, Lucien Arnaud, Jacques Seiler, Zanie Campan, Jean-Francois Remi, Catherine LeCouey, Michel Petit, Pierre Garin, Jean-Pierre Darras, Lucienne Le Marchand, Simone Bouchateau, Roger Mollien, Roger Coggio. At The Broadway Theatre, N.Y. Oct. 14, '58; $6 top.

Servants ..... Andre Schlesser, Coussonneau
Duke Alexandre ..... Philippe Noiret
Lorenzo de Medicis ..... Gerard Philipe
Giomo ..... Daniel Sorano
Maffio ..... Yves Gasc
Silk Merchant ..... Georges Riquier
Goldsmith Cibo ..... Jean-Paul Moulinot
1st German Captain ..... Georges Wilson
Bindo ..... Lucien Arnaud
Venturi ..... Jacques Seiler
Lady ..... Zanie Campan
Julien Salviati ..... Jean-Francois Remi
The Proveditor ..... Coussonneau
Louise Strozzi ..... Catherine LeCouey
Marquise Cibo ..... Genevive Page
Cardinal Cibo ..... Pierre Reynal
Cardinal Valori ..... Jean Topart
Tebaldeo ..... Michel Petit
Sir Maurice ..... Pierre Garin
Prior Strozzi ..... Jean-Pierre Darras
Marie Soderini ..... Lucienne LeMarchand
Catherine Ginori ..... Simone Bouchateau
Philippe Strozzi ..... Jean Deschamps
Pierre Strozzi ..... Roger Mollien
Thomas Strozzi ..... Roger Coggio
Scoronconcolo ..... Georges Wilson
2d German Captain ..... Jean Topart
Come de Medicis ..... Roger Coggio

There was a festive mood about the Broadway Theatre last Tuesday night (14) as the leaders of the French colony in New York turned out to greet France's Theatre National Populaire in its first appearance on Broadway. The play, Alfred de Musset's "Lorenzaccio," opened a three-week engagement of repertory in French, and what it lacks in substance it makes up in staging, design and costuming. It is a stunning production.

The Theatre National Populaire, imported to Gotham by S. Hurok, and under the auspices of the French Government, matches in both performance and effect the two other French companies seen here in earlier years—the Comedie Francaise and the Jean-Luis Barrault-Madeleine Renaud troupe. Like them, it focusses on the French classics and performs them with skill and care for detail, which in turn reflects in the smooth coordination of a company obviously geared to ensemble playing.

"Lorenzaccio" is a showpiece in true sense, an ideal vehicle for the actors and, as staged by Gerard Philipe, a visually exciting and satisfying spectacle. The color and atmosphere of the Medici period come through vividly in the production, an equal, almost overpowering match for a basically weak play.

De Musset was an incurable romantic and the Lorenzaccio of the play, effectively played by Philipe, had more than a passing resemblance to Hamlet. The story, briefly, has Lorenzo de Medicis determined to kill the tyrant duke Alexandre. To get his opportunity, he joins the court and is sucked into the depraved circle of Alexandre's friends. Eventually, with distaste and as an act of expiation, he kills the tyrant, only to find another Medici taking taking on the throne.

Philipe, better known in the U.S. as a film actor, brings understanding to the role of the weak, self-despising Lorenzo, ca'led Loranzaccio by his taunting Republican friends. In some respects the part is over-played, but Philipe certainly registers the idea of the tortured soul, seeking strength in his hate of himself. Philippe Noiret as the Duke Alexandre cuts a magnificently robust and arrogant figure, cruel and evil to the core.

Genevieve Page as the Marquise Cibo is beautiful and affectingly simple, dominating the stage through sheer strength of personality with one of the play's major performances. Pierre Reynal is excellent as the icy, cynical cardinal; Jean Deschamps has dignity as old Strozzi, though he seems strangely devoid of emotion when required. Jean Topart is good as the Cardinal Valori, and Daniel Sorano is effective as the Duke's bodyguard and musician.

If the de Musset play has its antique aspects, there is nothing oldfashioned about Leon Gischia's settings or Philipe's staging. Figures move darkly in and out of the various scenes as the lights pick out and highlights action on the large stage. Eliminating the need for a curtain, this method gives the play a unique unity and keeps the eye fascinated and surprised as well as dazzled by the rich costuming. Maurice Jarre's music provides a perfect background to the beautifully-spoken French on the stage, with enunciation sufficiently clear to be heard and understood in the very last row. In its first appearance, the T.N.P. certainly lives up to its advance reputation. *Hift.*

Le Triumphe de l'Amour

(Triumph of Love)

Comedy by Marivaux; staged by Jean Vilar; settings and costumes, Leon Gischia; music, Maurice Jarre; features Maria Casares, Monique Chaumette, Jean Vilar, Catherine Le Couey, Roger Mollien, Georges Wilson, Jean-Pierre Darras. At the Broadway Theatre, N.Y. Oct. 16, '58; $6 top.

Leonide ..... Maria Casares
Corine ..... Monique Chaumette
Hermocrate ..... Jean Vilar
Leontine ..... Catherine Le Couey
Agis ..... Roger Mollien
Dimas ..... Georges Wilson
Arlequin ..... Jean-Pierre Darras

It appears that no French company can come to Broadway without at least doing one piece by Marivaux. As the second of its repertory offerings at the Broadway Theatre, the Theatre National Populaire last Thursday (16) put on the author's "Le Triumphe de L'Amour," an 18th century comedy with the hallmark of the period, i.e. the plot in which a woman disguised as a man manages to charm the gentleman of her choice into marriage.

Since very little happens on the stage in any of the Marivaux plays, these dialog pieces require consummate acting skill. Luckily, it is present in this company, and the result is a delightful, inconsequential show, full of many fine little touches, some chuckles and two hours of beautiful French.

Maria Casares plays Leonide, the princess who comes to charm Agis, heir to the throne and student of the philosopher Hermocrate. She obviously is an old hand at this sort of role, playing it with a profusion of charm, vivacity and skill, though there seem to be moments when the fluttery hand gestures appear overdone.

Jean Vilar, as director, is great in a tongue-in-cheek role as the philosopher conquered by love; Monique Chaumette is delightful as Miss Casare's companion as the two, dressed as gentlemen, invade Vilar's garden. Catherine Le Couey registers strongly as Leontine, who falls for Miss Casare's fervent wooing, and Roger Mollien is handsome as the tongue-tied Agis.

In the smaller parts, Georges Wilson is genuinely funny as the gardner, and Jean-Pierre Darras has the right brashness as Arlequin, Hermocrat's unscrupulous valet. Performances, staging and settings are in the tradition of the French theatre, with its affectionate reading of the classics. This is the mannered comedy of another age and the Theatre National is keeping it alive.

Hift.

'Jersey Lily' Okay Biog Of a Fabulous Actress

"The Jersey Lily" by Pierre Sichel (Prentice-Hall; $4.95) is the life story of actress Lillie Langtry (1853-1929). This is the first book about the celebrated Lady de Bathe since her autobiog, "The Days I Knew," appeared in 1925 (Doran), with a preface by Richard Le Gallienne.

Mrs. Langtry was not only a recognized actress in her time. She was a reigning international beauty in the tradition of female stars who brought kings and princes to their knees in total admiration. Edward VII, when Prince of Wales, was one of her constant companions. Costly gifts were showered upon her: town and country houses, jewels, a handsome yacht.

On one of her American tours, she visited Langtry, Texas, a town named in her honor largely because of the devotion of its most famous citizen, Judge Roy Bean ("The Law West of the Pecos"). Lillie was presented with the revolver by which Judge Bean had kept peace, not only in his courtroom, but also in Langtry's fabulous Jersey Lilly (sic!) Saloon.

Sichel has written an absorbing bio. He acknowledges special thanks to Alfred Lunt, for new material pertaining to Mrs. Langtry. As a leading man of 30, Lunt once trouped with The Jersey Lily. Together with the lady's own book, Sichel's study completes the record of her colorful life. *Rodo.*

Gertrude Kirschner, an associate in the Arthur Cantor pressagentry office, bought herself a mink stole last week, and others of the staff wonder if there's a Legit Bit in the news.

43 Strawhats

Continued from page 71

phabet. Parenthetical designations refer to top price, seating capacity, potential capacity gross and biggest gross reported during the season.

OUTDOOR

Indianapolis; Starlight Musicals ($3; 3,050; $36,000; $28,500).

Kansas City; Starlight Theatre ($4; 7,600; $70,000; $65,000).

Louisville; Amphitheatre ($3.75; 3,520; $58,000; $32,000).

Pittsburgh; Pitt Stadium ($4.40; 8,155; $96,000; $17,700).

Seattle; Aqua Theatre ($3.50; 5,342; $65,000; $34,200).

St. Louis; Municipal Theatre ($3; 12,137; $95,000; $105,000).

TENTS

Asbury Park, N. J.; Neptune Music Circus ($3.50; 1,460; $28,000; $20,100).

Chicago; Edgewater Beach Playhouse ($3.95; 950; $23,500; $23,100).

Chicago; Highland Park Music Theatre ($3.90; 1,500; $31,500; $21,000).

Chicago; Tenthouse Theatre ($3; 1,400; $21,750; $12,800).

Cincinnati Summer Theatre ($3.50; 1,350; $16,000; $14.800).

Concordville, Pa.; Brandywine Music Circus ($3.75; 1,875; $33,000; $16,500).

Detroit; Music Circle ($3.30; 1,700; $31,500; $12,600).

Indianapolis; Avondale Playhouse ($2.50; 1,000; $16,500; $13,300).

Lambertville (N. J.) Music Circus ($3.50; 1,400; $40,000; $28,800).

Philadelphia; Playhouse in the Park ($4; 1,436; $26,000; $23,848).

Wallingford, Conn.; Oakdale Musical Theatre ($4.20; 2,157; $39,000; $33,000).

Warwick (R.I.); Musical Theatre ($3.85; 2,369; $30,000; $16,400).

LARGE HARDTOPS

Dallas; State Fair Music Hall ($3.75; 4,120; $73,500; $52,000).

Detroit; Northland Playhouse ($3.85; 1,000; $21,000; $13,500).

Harrisburg; Playhouse of the Stars ($3; 1,200; $18,000; $14,895).

Skowhegan, Me.; Lakewood Theatre ($2.50; 1,087; $14,000; $8,024).

Stratford, Conn.; Shakespeare Festival ($5; 1,453; $45,000; $42,700).

Stratford, Ont.; Shakespeare Festival (5; 2,190; $61,912; $57,000).

SMALLER HARDTOPS

Andover, N.J.; Grist Mill Playhouse ($4.40; 786; $18,600; $14,800).

Boston; New England Mutual Hall ($3.50; 950; $15,000; $12,000).

Chicago; Drury Lane Theatre ($3.50; 845; $9,800; $9,800).

Chicago; Hinsdale Summer Theatre ($3.50; 838; $15,000; $14,400).

Coonamessett, Mass.; Falmouth Playhouse ($3.85; 600; $15,000; $14,400).

Corning (N.Y.) Summer Theatre ($4: 611; $10,500; $8,000).

Dennis, Mass.; Cape Playhouse ($3.50; 589; $12,852; $11,200).

Ephrata, Pa.; Legion Star Playhouse ($2.50; 490; $7,000; $7,100).

Ivoryton (Conn.) Playhouse $(4.40; 650; $15,500; $16,000).

Matunuck, R.I.; Theatre-by-the-Sea ($4.40; 600; $14,000; $7,200).

Millburn, N.J.; Paper Mill Playhouse ($3.90; 972; $18,500; $18,000).

New Hope, Pa.; Bucks County Playhouse ($2.50; 432; $7,818; $8,157).

Nyack, N.Y.; Tappan Zee Playhouse ($4.40; 600; $16,000; $14,900).

Ogunquit (Me.); Playhouse ($3.30; 700; $14.500; $11.200).

Olney (Md.): Theatre ($3.50; 600; $10.000; $10,100).

Saratoga, N.Y.; Spa Theatre ($3.85; 587; $13,000; $11,831).

Traverse City, Mich.; Cherry County Playhouse ($2.85; 646; $9,000; $8.000).

Westport, Conn.; Country Playhouse ($4.40; 761; $17.500; $17,700).

Williamstown, Mass.: Adams Memorial Theatre ($3; 479; $6,000; $6.617).

'Saratoga Trunk' Musical

Hollywood, Oct. 21.

Morton Da Costa is adapting Edna Ferber's novel and former film, "Saratoga Trunk," into a stage musical. He will write, also direct and coproduce with Robert Fryer.

Rehearsals are slated for fall of 1959. Composer and lyricist are to be selected after first draft completed.

Opera Reviews

American Opera Society

Starting its sixth season of existence, this Voltäged enterprise has burst the confines of N.Y.'s Town Hall and taken up habitation in Carnegie, selling out there, too.

The answer lies in lively, loving, limped "concert style performances of unfamiliar operas. The 1958 inaugural was the Vincenzo Bellini (1801-1835) work "I Capuletti Ed I Montecchi" (Italian for the Capulets and Montagus of Verona).

Though totally unknown in the States, this is an opera of rich melody, if dubious libretto. Under the young and intense conductor, Arnold Gamson, orchestra and singers made the evening ring with song. The audience took care of the answering hurrahs, especially for the stunningly dramatic mezzo, Giulietta Simionato, over from Italy for the occasion, who sang Romeo to Laurel Hurley's finely-spun blonde Juliet. (Richard Cassily, Ezio Flagello and David Smith were just dandy, but this was a woman's show.)

For the care which obviously was invested in the rehearsals, for the fine shimmer of the performances and for the unique experience of La Simionato, praise without quibble is obligatory. It was both a musical event and a professional event, since Maestro Rudolf Bing of the Met was there scouting the Italian and cheering his own Miss Hurley. *Land.*

Carmina Burana

San Francisco, Oct. 10.

San Francisco Opera Co. presentation of one-act opera by Carl Orff, from 13th Century Latin and German songs; staged by Paul Hager; conductor, Leopold Ludwig; settings and costumes, Jean-Pierre Ponnelle; supervising designer, Waldemar Johansen; chorus director, Gianni Lazzari; choreographer, Ghita Hager. Features Frank Guarrera, Elaine Malbin. At San Francisco Opera House, Oct. 9, '58; $9 top.

Another American stage premiere of a Carl Orff work, "Carmina Burana" is not truly an opera. Rather, it is a quintet of medieval tableaux set to music. There is no story line. The work's only unifying element is the fact that all the music originally came from a collection of a couple of hundred medieval songs which had been lying around a Bavarian monastery 500 years before they were unearthed in 1803.

Orff has written this work from several dozen of these songs and arbitrarily divided it into five scenes. The resulting music, modernized and clad in some 20th century idiom, tends to be a bit flashy, with fairly barren stretches woven among exciting melody. Fortunately it gets topnotch presentation from Frank Guarrera, Elaine Malbin and the orchestra under the crisp baton of Leopold Ludwig. Guarrera, acting and singing poet, drinker and troubadour in different tableaux, is splendid. Miss Malbin, with very little acting to do but lots of singing, is good, despite trouble on one high note.

Gianni Lazzari's chorus, with the only other vocal production of consequence, keeps pace in the hourlong "Carmina."

Hardly destined to enter repertory. *Stef.*

The Wise Maiden

San Francisco, Oct. 10.

San Francisco Opera Co. presentation of one-act opera by Carl Orff; English libretto by Otto Guth and Jane Mayhall; staged by Paul Hager; conductor, Leopold Ludwig; settings and costumes, Jean-Pierre Ponnelle; supervising designer, Waldemar Johansen; puppets, Ralph Chesse. Features Leontyne Price, Lawrence Winters. At San Francisco Opera House, Oct. 9, '58; $9 top.

King ..... Lawrence Winters
Peasant ..... Lorenzo Alvary
Peasant's Daughter ..... Leontyne Price
Jailer ..... James Wagner
Man with Donkey ..... Raymond Manton
Man with Mule ..... Eugene Green
First Tramp ..... Robert Thomas
Second Tramp ..... John Gillaspy
Third Tramp ..... Richard Wentworth

Except for one song with jukebox possibilities, the American premiere of this 70-minute Carl Orff work doesn't give the operagoer much music. The story is carried by lots of spoken dialogue. Sketchy score often leaves a musical idea unfinished, and gives the singers little to do.

An exception is a lusty, drunken trio, sung straightaway and starting, "At the Time That Faith Was Born." The Tin Pan Alley publisher who grabs this might just clean up.

The simple story is a sort of Ruritanian fairy tale about a peasant (Lorenzo Alvary) who finds a golden mortar and, against the advice of his wise daughter (Leontyne Price), gives it to his king, (Lawrence Winters). The king throws the peasant in jail unjustly and the daughter frees her father by answering three riddles. For some obscure reason centering on a dispute over a mule, the king banishes the wise daughter with the proviso that she can have all she can pack into a large trunk. She drugs the king, puts him in the trunk and love triumphs, as always, in Ruritania.

Winters is a fine king, sings and acts very well. Alvary is satisfactory and Miss Price sings superbly. Raymond Manton, as a donkey man, and Eugene Green, as a mule man, are excellent, as is the tramp trio of Robert Thomas, John Gillaspy and Richard Wentworth.

Jean-Pierre Ponnelle's split-level set and costumes are properly fantastic, though Miss Price's blonde wig looks like it came from the original "Hansel and Gretel," and director Paul Hager keeps the opera moving pretty well. Ralph Chesse's lifesize puppets, hanging from the ceiling, seem superfluous.

Conductor Leopold Ludwig keeps the orchestra revved up.

The English libretto, by Otto Guth and Jane Mayhall, is poor, cliche-ridden and repetitive *Stef.*

La Cenerentola

(N.Y. CITY CENTER OPERA)

This must have been hokey when written in 1817 and still plays that way. There are a number of very amusing quintets, though an overaddiction to half-voice singing and recitative to piano chords. As an item for the novelty-hungry house on 55th Street, this Rossini opera bouffe suffices, though doubts are suggested by the tieup with the Italian Consulate to give the occasion a "meaning" beyond the facts.

A nice question is involved whether the lily has not been gilded in Michael Pollock's staging, making hoke hokier. And now that the company has some of that Ford Foundation money in hand, the costuming could be given more heed. Giuseppe Barratti (the prince), John Reardon (servant) and Arthur Newman (philosopher) are costumed in the 16th Century but Ralph Herbert is clearly 18th Century in satin breeches and peruke. The garb of the female singers looks suitable for Stendhal's "Rouge et Noir."

Arthur Basile, here from Italy for the occasion, conducted the melodic score strongly. This is more an actors (farceuring) than a singers show. Hence Jacquelynne Moody and Regina Sarfaty in the slapstick roles of the mean sisters of Cinerella stand out. So do their no-account sire (Herbert) save for the costume he is assigned and his Corse Peyton makeup.

The tenor (Baratti, also here from Italy) is debuting, but there is little chance to show much and his voice is small in dimension. Frances Bible makes Miss Sit-By-The-Fire fairly attractive.

They can do better at this house. And they do. *Land.*

'Best Plays of 1957-58' Remains a Legit Event

"The Best Plays of 1957-58," edited by Louis Kronenberger (Dodd, Mead; $6), is the 41st volume in the series founded in 1919-20 by the late Burns Mantle. In digest form, editor's selection of past season's 10 best plays includes "Look Back in Anger," "Under Milk Wood," "Time Remembered," "The Rope Dancers," "Look Homeward, Angel," "The Dark at the Top of the Stairs," "Summer of the 17th Doll," "Sunrise at Campobello," "The Entertainer" and "The Visit."

Kronenberger reports at length on the Broadway season; Claudia Cassidy from Chicago; Harold Hobson from London; while Garrison P. Sherwood deals with off-Broadway. Richard Maney submits a chapter on press-agentry. There is a section of photos, and book is liberally sprinkled with Al Hirschfeld's characteristic stage drawings. Usual departments prevail; statistical survey; VARIETY's recap of hits and flops; lists of long runs, prize-winning plays, recent theatre books, data on players' births and deaths. Repros of several set designs are included, and editor credits aid to his wife and to Barbara Kamb. In every respect, the book is a worthy successor to its indispensable predecessors, and remains one of the theatre publishing events of each year.

Rodo.

Ralph Bellamy, Arlene Francis, Jerome Robbins and **Elia Kazan** will be among the patrons of an art show opening next Tuesday (28) at the Technion House, N.Y., under the sponsorship of the Women's Division of the American Technion Society.

Road Good; 'Dillon' $16,900, Balto; 'Feeling' 30½G, 'Pleasure' 27½G, Hub; 'Anne' 28G, 'Ages' $16,200, Split Wks.

Business continued bullish for most road shows last week. A few entries didn't fare too well, but others such as "Music Man" and the Old Vic were powerhouse.

The three companies of "Auntie Mame," individually starring Eve Arden, Constance Bennett and Sylvia Sidney, all did well, racking up a combined gross of $137,100.

Estimates for Last Week

Parenthetic destgnations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

ATLANTIC CITY

Patate, Warren (C-T) ($5; 1,470; $33,000) (Tom Ewell). Almost $22,-500 with local subscription. Previous week, $9,800 at the Colonial, Boston.

BALTIMORE

Epitaph for George Dillon, Ford's (D-T) ($4.98; 1,819; $45,525). Opened pre-Broadway tour to over $16,900 with Guild subscription.

BOSTON

Once More, With Feeling, Shubert (C-T) (2d wk) ($4.95-$4.40; 1,717; $44,500) (Joseph Cotten, Arlene Francis). Over $30,500. Previous week, $26,500 for seven performances.

Pleasure of His Company, Wilbur (C-T) (2d wk) ($5.50-$4.95; 1,241; $36,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Over 27,500 with Guild subscription. Previous week, $27,200 with subscription.

CHICAGO

Auntie Mame, Erlanger (C-RS) (7th wk) ($6.60-$5.50; 1,333; $45,-187) (Constance Bennett). Over $40,500. Previous week, $41,300.

My Fair Lady, Shubert (MC-RS) (50th wk) ($7; 2,100; $72,979). Nearly $65,800. Previous week, $65,100.

Tunnel of Love, Blackstone (C-RS) (1st wk) ($4.95-$4.40; 1,450; $36,800) (Eddie Bracken). Opened Oct. 13 with Bracken drawing unanimous approval and play getting one favorable notice (Syse, Sun-Times) and three unfavorable (Harris, Daily News; Raven, Tribune; Dettmer, American); almost $19,100. Previous week, $14,600 for eight-performance split.

DALLAS

Music Man, State Fair Music Hall (MC-RS) (2d wk) ($4.50; 4,120; $150,000). Almost $123,500 for 10 performances. Previous week, $106,-000 for 10 performances.

DETROIT

Look Back in Anger, Cass (D-RS) (2d wk) ($4.40; 1,482; $38,500). Almost $17,200. Previous week, $15,700.

HERSHEY, PA.

Third Best Sport, Community (C-T) (3 perfs) (Celeste Holm). Almost $6,000 for first three performances Friday-Saturday (17-18) of pre-Broadway tour.

LOS ANGELES

Edwin Booth, Hartford (D-T) (2d wk) ($5.50-$4.95; 1,024; $33,100) (Jose Ferrer). Almost $22,000. Previous week, $20,500.

Old Vic, Philharmonic Aud. (Rep-RS) (2d wk) ($5.50-$4.50; 2,670; $75,000). Almost $73,700 for two performances of "Twelfth Night" and six performances of "Hamlet." Previous week, $70,000.

NEW ORLEANS

Auntie Mame, Municipal (C-RS) (Sylvia Sidney). Over $49,000 with Broadway Theatre League subscription. Previous week, $40,800 for seven-performance split.

PHILADELPHIA

Comes a Day, Forrest (D-T) (2d wk) ($5.20-$4.80; 1,760; $45,000) (Judith Anderson). Over $12,100. Previous week, $14,900.

Man in the Dog Suit, Walnut (C-T) (1st wk) ($4.80; 1,340; $32,-000) (Jessica Tandy, Hume Cronyn). Opened Oct. 13 to two affirmative reviews (Murdock, Inquirer; Schier, Bulletin) and one pan (Gaghan, News); almost $17,400. Previous week, $29,100 at the National, Washington.

Marriage-Go-Round, Locust (C-T) (1st wk) ($5.50; 1,418; $40,000) (Charles Boyer, Claudette Colbert). Opened last Wednesday (19) to unanimous approval of stars and production, but pans for script; almost $33,300 for six performances. Previous week, $34,000 at the Alcazar, Frisco.

PITTSBURGH

Two for the Seesaw, Nixon (CD-RS). ($5.40-$4.80; 1,760; $38,500). (Ruth Roman, Jeffrey Lynn). Almost $25,300. Previous week, $28,-300 at Ford's, Baltimore.

SAN FRANCISCO

Auntie Mame, Geary (C-RS) (2d wk) ($5.50; 1,550; $45,000) (Eve Arden). Nearly $46,900. Previous week, $39,500 for seven performances.

WASHINGTON

Crazy October, Shubert (C-T) (1st wk) ($4.95-$4.40; 1,518; $35,000) (Tallulah Bankhead). Opened Oct. 13 to three nays (Caramody, Star; Coe, Post; Donnelly, News); almost $27,500. Previous week, $26,300 for five performances at the Shubert, New Haven. Folds next Saturday (25).

Romanoff and Juliet, National (C-RS) (1st wk) ($5.50-$4.95; 1,677; $41,200) (Peter Ustinov). Opened Oct. 13 to unanimously favorable reviews; almost $38,400 with Guild subscription. Previous week, $38,700 at the Shubert, Cincinnati.

WILMINGTON

Sunrise at Campobello, Playhouse (D-RS) (5 perfs) ($5.80; 1,250) (Leif Erickson). Opened tour to over $15,900 with Guild subscription for five performances Wednesday-Saturday (15-18).

SPLIT WEEKS

Diary of Anne Frank (D-RS) (Francis Lederer). Totalled $28,-000 for six perfomances as follows: Music Hall, Omaha, Sunday-Monday (12-13), two performances, $6,400; Kansas State College Aud., Emporia, Tuesday (14), single $5,-300; Arcadia, Wichita, Thursday-Friday (16-17), two, $9,800 on Broadway Theatre League subscription; Highschool Aud., Topeka, Saturday (18), one, $6,400 on BTL subscription. Previous week, $24,-200 for eight-performance split.

Li'l Abner (MC-RS). Totalled $25,700 for eight performances, as follows: Hartman, Columbus, Monday-Wednesday (13-15), four performances, $12,200, and Memorial Aud., Louisville, Thursday-Saturday (16-18), four performances, $13,500 on Guild subscription. Previous week, $31,500 on subscription at Nixon, Pittsburgh.

Shakespeare's Ages of Man (DR-RS) (John Gielgud). Totalled $16,-200 for six performances, as follows: King, Lancaster, Pa., Monday (13), single performance, $2,500; Memorial Aud., Athens, O., Wednesday (15), single, $3,000; Gray Chapel; Delaware, O., Thursday (16), single, $2,800; John Carroll Aud., Cleveland, Friday (17), single, $3,300; Schwab Aud., Univ. Park, Pa., Saturday (18), one, $2,-600; Masonic Temple, Det., one, $2,000. Previous week, $25,800 for eight performance split.

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
At Drop of Hat, Fortune (1-24-57).
Auntie Mame, Adelphi (9-3-58).
Boy Friend, Wyndham's (12-1-53).
***Breath of Spring,** Duke York's (3-26-58).
Brouhaha, Aldwych (8-27-58).
Day in Life Of, Savoy (10-1-58).
Duel of Angels, Apollo (4-24-58).
Elder Statesman, Cambridge (9-25-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Heart's Wonder, Westminster (8-18-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Long Day's Journey, Globe (9-24-58).
Repertory, Old Vic (9-17-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Shadows of Heroes, Piccadilly (10-7-58).
Simple Spymen, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (8-4-58).
Tunnel of Love, Majesty's (12-3-57).
Unexpected Guest, Duchess (8-12-58).
Where's Charley, Palace (2-20-58).
***transferred.**

SCHEDULED OPENINGS

Mister Venus, Prince, Wales (10-22-58).
Child's Play, Players (10-27-58).
Endgame, Royal Court (10-28-58).
Garden Loneliness, Arts (10-28-58).
West Side Story, Majesty's (12-12-58).

Jean Lefevre Injured; 'Plume' Preem Still Set

Philadelphia, Oct. 21.

French comedian Jean Lefevre received painful leg and head injuries last night in an accident during a run-through performance last night (Mon.) of "La Plume de Ma Tante," at the Forrest Theatre here. It was at first feared that the 38-year-old actor had fractured his leg.

Lefevre was supposed to jump into a simulated manhole onstage, but the masonite top of a special platform collapsed and he plunged through a trapdoor and landed on the concrete floor of the basement below. He was taken to Jefferson Hospital here.

Because the actor has a leading part in the Paris-originated revue, the management decided not to have an understudy play go on for the scheduled local premiere tonight (Tues.). However, Lefevre planned to play the performance and then return to the hospital for further treatment.

Touring Shows

(Oct. 20-Nov. 2)

Auntie Mame (Eve Arden)—Geary, S.F. (20-1).
Auntie Mame (Constance Bennett)—Erlanger, Chi (continues indefinitely).
Auntie Mame (Sylvia Sidney)—City Aud., Beaumont, Tex. (20); Municipal, San Angelo (22-23); Lubbock (Tex.) Aud. (24-25); Rogers Aud., Ft. Worth (27-28); Music Hall, Houston (29-1); Aud., San Antonio (2).
Can-Can (Genevieve)—Shubert, New Haven (20-25).
Carousel (polytechnic Inst., Auburn, Ala. (20); U. of Florida, Gainesville (21); Westcott Aud., Tallahassee, Fla. (22); U. of Alabama, Tuscaloosa (23); Municipal Aud., Pensacola, Fla. (25); Mississippi State College, Starkville (27); U. of Mississippi, Oxford (28); Civic Aud., Albuquerque, N. M (30); Liberty Hall, El Paso (31); West Aud., Phoenix (1); Russ Aud., San Diego (2).
Comes a Day (tryout) (Judith Anderson)—Colonial, Boston (20-1) (Reviewed in VARIETY, Oct. 8, '58).
Crazy October (tryout) (Tallulah Bankhead)—Shubert, Wash. (20-25, folds) (Reviewed in VARIETY, Oct. 15, '58).
Diary of Anne Frank (Francis Lederer)—Personnel Municipal Aud., Lincoln, Neb. (20); Orpheum, Sioux City, Ia. (21); Municipal Aud., St. Paul (22-23); H.S. Aud., Ames, Ia. (24); Shrine Aud., Davenport, Ia. (25); Wisconsin Union, Madison (26); Mayo Civic Aud., Rochester, Minn. (27); Michigan State U., East Lansing (29); Michigan Theatre, Ann Arbor (30); Murat, Inpls. (31-1).
Disenchanted (tryout)—Shubert, New Haven (29-1).
Edwin Booth (tryout) Jose Ferrer)—Hartford, L.A. (20-25); Alcazar, S.F. (27-1) (Reviewed in VARIETY, Oct. 15, '58).
Enrico (tryout) (Burgess Meredith, Alida Valli, Charles Korvin)—Erlanger, Philly (1).
Epitaph for George Dillon (tryout)—Warren, Atlantic City (20-25, moves to N.Y.) (Reviewed in VARIETY, Oct. 15, '58).
Flower Drum Song (tryout)—Shubert, Boston (27-1).
La Plume de ma Tante (tryout)—Forrest, Philly (21-1).
Li'l Abner—KRNT, Des Moines (20-22); Paramount, Omaha (23-25); Palace, South Bend (27); Regent, Grand Rapids (28-29), Paramount, Toledo (30-1).
Look Back in Anger—Victory, Dayton (20-22); Palace, Col. (23-25).
Man in the Dog Suit (tryout) (Jessica Tandy, Hume Cronyn —Walnut, Philly (20-25, moves to N.Y.) (Reviewed in VARIETY, Oct. 1, '58).
Marriage-Go-Round (tryout) (Charles Boyer, Claudette Colbert)—Locust, Philly (20-25, moves to N.Y.) (Reviewed in VARIETY, Oct. 1, '58).
Music Man (2d Co.)—Curran, S.F. (23-1).
My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).
Night Circus (tryout) (Ben Gazzara, Janice Rule)—Shubert, Det. (27-1).
Old Vic—State Fair Music Hall, Dallas (21-26); American, St. L. (28-2).
Romanoff and Juliet (Peter Ustinoff)—National, Wash. (20-25); Ford's, Balto (27-1).
Shakespeare's Ages of Man (John Gielgud)—Warriner Aud., Mt. Picasant, Mich. (20); Hill Aud., Ann Arbor, Mich. (21); Cohn Chapel, Greencastle, Ind. (22); Presser Hall, Decatur, Ga. (23); Hall of Music, Lafayette, Ind. (24); Goodman Mem., Chicago (25); New H.S. Aud., Flowers Grove, Ill. (26); College Aud., Cedar Rapids, Ia. (27); Art School Aud., Ft. Wayne, Ind. (28); Columbus (O.) Art Gallery (29); Goodman Mem. Theatre, Chicago (30); Kiel Aud.-Opera House, St. L. (31); MacBride Aud., Iowa City (1); Knox College, Galesburg, Ill. (2).
Sunrise at Campobello (2d Co.) (Leif Erickson)—Nixon, Pitt. (20-25); Shubert, Cincy (27-1).
Third Best Sport (tryout) (Celeste Holm)—Cass, Det. (20-1).
Tunnel of Love (Eddie Bracken)—Blackstone, Chi (20-1).
Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Hanna, Cleve. (20-1).
Warm Peninsula (tryout) (Julie Harris)—Playhouse, Wilmington (29-1).

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Patate, Miller (10-28-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
George Dillon, Golden (11-4-58).
Comes A Day, Ambassador (11-6-58).
Plume de Ma Tante, Royale (11-11-58).
Shadow of Gunman, Bijou (11-19-58).
Edwin Booth, 46th St. (11-24-58).
Flower Drum Song, St. James (12-1-58).
Gazebo, Lyceum (12-2-58).
Cold Wind & Warm, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
J. B., ANTA (12-11-58).
Whoop-Up, Shubert (12-18-58).
Rashomon, Music Box (2-2-59).
Redhead, 46th St. (2-5-59).
Rivalry, Bijou (2-12-59).
First Impressions, Alvin (3-12-59).

OFF-BROADWAY

Golden Six, York (10-25-58).
Laurents Series, Sheridan Sq. (10-27-58).
Poetic in Chelsea, Allen (10-27-58).
Stagney Green, Cricket (11-3-58).
Look Back in Anger, 41st St. (11-7-58).
Diversion, Downtown (11-7-58).
Eded Boys, Barbizon-Plaza (11-10-58).
Cock-A-Doodle, Carnegie (11-12-58).
Man Who Never Died, Jan Hus (11-15-58).
Quare Fellow, Circle in Sq. (11-17-58).
Journey With Strangers, Mews (11-20-58).
Tried, Theatre Marquee (11-20-58).
Of Mice & Men, Provincetown (12-2-58).
On the Town, New Orpheum (1-15-59).
I'll Call You, Anderson (2-3-59).

B'way Snappy; 'Suzie' SRO $44,400 (8), 'Girls' $28,700 (7), 'Jamaica' $51,300, 'Goldilocks' SRO $66,300, TNP 24G

Broadway had another lively session last week. Business was in the payoff groove for practically all shows, while the number of capacity entries climbed to eight. They included "Bells Are Ringing," "Goldilocks," "Music Man," "My Fair Lady," "Sunrise at Campobello," "Touch of the Poet," "Two for the Seesaw" and "World of Suzie Wong."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Drama Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (96th wk; 764 p) ($8.05; 1,453; $53,-101) (Judy Holliday). Over $58,600. Previous week, $57,600. Moves Dec. 15 to the Alvin Theatre and is expected to exit there March 7 for the road.

Dark at the Top of the Stairs, Music Box (D) (46th wk; 364 p) ($5.75-$6.90; 1,010; $33,000). Nearly $29,200. Previous week, $27,600.

Drink to Me Only, 54th St. (C) (2d wk; 13 p) ($5.75; 1,218; $36,000). Over $20,200. Previous week, $21,-600 for first five performances and a partial preview.

Girls in 509, Belasco (C) (1st wk; 5 p) ($5.75-$6.90; 1,037; $33,000) (Peggy Wood, Imogene Coca). Opened last Wednesday (15) to one favorable review (Chapman, News), five unfavorable (Aston, World-Telegram; Atkinson, Times; Coleman, Mirror; McClain, Journal-American; Watts, Post) and one yes-no (Kerr, Herald Tribune); over $28,700 for first five performances and two previews.

Goldilocks, Lunt-Fontanne (MC) (1st wk; 9 p) ($9.90; 1,402; $68,843) (Don Ameche). Over $66,300, with parties. Previous week, $37,700 for first performance and four previews.

Jamaica, Imperial (MC) (45th wk; 356 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Nearly $51,300. Previous week, $50,700.

Look Homeward, Angel, Barrymore (D) (47th wk; 372 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Almost $30,500. Previous week, $31,000.

Music Man, Majestic (MC) (44th wk; 348 p) ($8.05; 1,626; $68,658) (Robert Preston). Over $69,100, with students getting 25 tickets nightly at 70c a ticket. Previous week, $69,300.

My Fair Lady, Hellinger (MC) (136th wk; 1,083 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Say Darling, ANTA (MD) (29th wk; 228 p) ($7.50; 1,185; $50,460) (David Wayne). Over $49,000. Previous week, $46,500.

Sunrise at Campobello, Cort (D) (38th wk; 300 p) ($6.90; 1,155; $37,-500) (Ralph Bellamy). Almost $38,-500. Previous week, $38,300.

Touch of the Poet, Hayes (D) (3d wk; 20 p) ($7.50; 1,139; $43,067) (Helen Hayes, Eric Portman, Betty Field, Kim Stanley). Over $41,800, with parties. Previous week, $42,200.

Two for the Seesaw, Booth (CD) (40th wk; 316 p) ($6.90; 780; $31,-700) (Dana Andrews). Almost $31,-900. Previous week, same.

Visit, Morosco (D) (18th wk; 141 p) ($6.90; 946; $37,500) (Alfred Lunt, Lynn Fontanne). Nearly $33,200. Previous week, $32,200.

West Side Story, Winter Garden (ML) (56th wk; 444 p) ($8.05; 1,404; $63,203). Over $51,800. Previous week, $52,200.

World of Suzie Wong, Broadhurst (D) (1st wk; 7 p) ($6.90; 1,214; $46,-500). Opened Oct. 14 to three affirmative notices (Aston, World-Telegram; Coleman, Mirror; McClain, Journal-American) and four negative (Atkinson, Times; Chapman, News; Kerr, Herald Tribune; Watts, Post); over $44,400 for first seven performances and one preview.

Miscellaneous

Theatre National Populaire, Broadway (Rep) (1st wk; 8 p) ($8; 1,900; $59,000). Over $24,000 for first repertory week.

Opening This Week

Family Reunion, Phoenix (D) ($4.60; 1,150; $29,382) (Lillian Gish, Florence Reed, Fritz Weaver). Revival of T. S. Eliot drama opened the Phoenix Theatre's sixth season last Monday (20).

Once More With Feeling, National (C) ($6.90; 1,162; $43,000) (Joseph Cotten, Arlene Francis). Martin Gabel & Henry Margolis presentation of a comedy by Harry Kurnitz; opened last night (Tues.).

Pleasure of His Company, Longacre (C) ($6.90; 1,101; $36,800) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Frederick Brisson & Playwrights Co. presentation of a comedy by Samuel Taylor & Cornelia Otis Skinner; opens tonight (Wed.).

Make a Million, Playhouse (C) $6.90; 996; $36,000) (Sam Levene). Joel Spector & Sylvia Harris presenatation of a comedy by Norman Barasch & Carroll Moore; opens tomorrow night (Thurs.).

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58); closes Nov. 2.

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58); closes Nov. 9.

Crucible, Martinique (3-11-58).

Deathwatch, Theatre East (10-9-58).

Heloise, Gate (9-24-58).

Ionesco Plays, Sullivan St. (6-3-58).

Ivanov, Renata (10-7-58).

Playboy of the Western World, Tara (5-8-58).

Threepenny Opera, deLys (9-20-55).

Ulysses, Rooftop (6-5-58).

Shows Abroad

Continued from page 73

La Bonne Soupe
(GOOD SOUP)

and her final affair with her own son-in-law.

Marie Bell has authority, style and pathos as the woman recounting her story, while Jeanne Moreau has the right springy sensuality as her younger self. The supporting cast is adroit and ubiquitous, for they all take multiple roles.

Shifting decors are functional and clever. As an American prospect, the play might lose a good deal in translation, and its lack of a sympathetic protagonist would hurt. *Mosk.*

Der Kuerassier Sebastian und Sein Sohn
(The Cavalryman and His Son)

Berlin, Oct. 1.

Berlin Festival presentation of Schlosspark Theatre production of drama in eight scenes and prolog by Theodor Schuebel; staging, Hans Bauer; settings and costumes, H. W. Lenneweit; background music, Herbert Baumann. At Schlosspark Theatre, Berlin, Oct. 1, '58; $3 top.

Sebastian	Wilhelm Borchert
His Wife	Lu Saeuberlich
His Son	Bruno Dallansky
Eva	Christa Keller
General	Arthur Schroeder
Captain	Walther Suessenguth
Village Mayor	Ernst Sattler
Lieutenant	Klaus Miedel
Clerk	Karl Hellmer

Soldiers, townspeople, etc.

Although this drama by Bavarian brewery manager Theodor Schuebel won the 1957 Gerhart Hauptman prize, it's obviously no answer to the shortage of contemporary German playwrights and seems more suitable for studio production than as a Berlin Festival presentation. The plot of "Sebastian" is banal and its technique is old-fashioned.

The author's avowed inspiration from Berthold Brecht is all too evident in this drama's similarity to "Mother Courage." Like its distinguished predecessor, "Sebastian" is an anti-militarism plea located in Germany during the 30 Years War. It, too, attacks official ingratitude toward the common soldier and, what's fatal theatrically, the writing seems old hat.

"Sebastian" involves the post-war trek of a veteran and his son to obtain promised reward. As in "Mother Courage," the quest is futile and the general flavor is disillusioned. Since the idea is familiar and has been better expressed before, interest evaporates.

Hans Bauer's staging seems conscientious, the H. W. Lenneweit scenery is helpful and Herbert Baumann's background music is atmospheric. *Hans.*

Legit Bits

Royal Beal was inadvertantly referred to as **John Beal** in the review of "Drink to Me Only" in last week's issue.

Bert McCord, who's quitting this week as drama columnist of the N. Y. Herald Tribune, is being farewell-partied tomorrow night (Thurs.) upstairs at Sardi's restaurant, N. Y.

Paul Jones, assistant executive secretary of Actors Equity, will attend the union's coast membership meeting next Sunday (26) and the Chicago membership meeting Nov. 2.

Alfred Fischer, formerly with Columbia Artists Management, is company manager for the touring Ballet Espanol.

Blanche Marvin, widow of producer **Mark Marvin**, will present a Saturday afternoon series of her own kiddie plays at the Cricket Theatre, N.Y., beginning next Saturday (25).

Maurice Bailey, president of Shuberthaven Operating Co., which runs the Shubert Theatre, New Haven, has been elected president of the Independent Booking Office. Other officers elected include **Herman Bernstein**, vice-president; **Herman Shumlin**, treasurer, and **Ernest Rawley**, secretary.

Kermit Bloomgarden's scheduled production of an untitled play by **Arthur Miller** has been postponed from December until next February or March.

Michael Kidd will double as director and choreographer of "Destry Rides Again," planned for Broadway production in mid-March.

The Broadway opening of **George Panetta's** "Poker Game," which **Norman Forman** is sponsoring, is planned for Feb. 17 at an undesignated theatre.

"The Great World of Timothy Colt," a dramatization by **Louis Auchincloss** of his own novel, is contemplated for London presentation by Minster Productions.

The League of N.Y. Theatres and the stagehands, members of Theatrical Protective Union, Local 1, have signed a new three-year pact, retroactive to Aug. 1. It calls for a 6% salary hike during the first two years and 3% for the third.

"I'll Call You," originally planned for Broadway production, will be done off-Broadway at the Phyllis Anderson Theatre, with the opening skedded for Feb. 3. Sets for the show, a musical version of "Out of the Frying Pan," will be designed by **Albert Johnson**, while **Max Meth** be musical director.

Don Walker is doing the orchestrations for "First Impressions."

The Living Theatre, N.Y., production of **William Carlos Williams'** "Many Loves," originally scheduled for presentation this month, has been postponed possibly until early December.

"A Majority of One," by **Leonard Spiegelgass**, is planned for production this season by the Theatre Guild and **Dore Schary**.

"Judastree," by British author-director **Anthony Creighton**, is planned for London production later this season by **Peter Daubeny**.

Byron Goldman, a longtime backer of **David Merrick** productions and a member of a New York men's clothing firm, will make his Broadway managerial debut as Merrick's associate in the presentation of Gian-Carlo Menotti's "Maria Golovin," which opens Nov. 5 at the Martin Beck Theatre, N.Y.

The Lambs launched a play series Sunday night (19) at its New Theatre with **Charles Curran's** "Mr. and Mistress." Productions skedded to follow include **Richard Carroll's** "The Long Summer," Nov. 15-16; **John Marston's** "Object Murder," Dec. 6-7, and **William David's** "The Baron was a Piker," Jan. 17-1.

Clayre Ribner is general manager for the upcoming off-Broadway production of "Salad Days," currently trying out in Toronto.

The Players Theatre is the new name for the **Donald Goldman** group which has been operating off-Broadway for several years as the Shakespearewrights.

Willard Swire, executive director of the American National Theatre & Academy, has started work on a showplanes project to bring members of the nationwide organization to New York for a looksee at the Broadway shows during ANTA's annual meeting next February.

The production staff for the upcoming off-Broadway production of the musical version of "Of Mice and Men" includes **Arnold S. Warwick**, general manager; **Charles Brandon**, set designer; **John Conboy**, stage manager; **Jim McGregor**, assistant stage manager; **Joyce Anne Moffat**, production assistant, **Sandy Matlovsky**, music director, and **Charles Brandon**, set designer. **Jerome Eskow** is stager.

Gertrude (Apple) Applebaum, Perry Bruskin and **George Petrarca** are production assistant, stage manager and assistant stage manager, respectively, for "Warm Peninsula."

Owen Rachleff's "The Golem," originally scheduied to open Nov. 10 at the Orpheum Theatre, N.Y., has been postponed until next January.

"A Journey With Strangers," adapted by **Richard Lortz** from **Anne Parrish's** novel, "Poor Child," is planned for a Nov. 20 opening at the Greenwich Mews Theatre, N.Y., under the co-sponsorship of **Stella Holt, Adrian Hall** and **Frances Drucker**. Hall will double as director.

Edward Choate, currently general manager for the projected Broadway production of **Robert Thom's** "Sailing to Byzantium," has moved his office from Broadway to Fifth Ave.

Albert Bein's "Bread and Roses" has been optioned by **Burgess Meredith**.

The Equity Library Theatre will follow its current production of "Night of the Auk" at the Lenox Hill Playhouse, N. Y., with "Tovarich" from Nov. 4-9.

Rosita Diaz, who starred in a Spanish-Language version of "Dear Delinquent," which closed Oct. 10 after a six-week run in Mexico City, is scheduled to return there from her home in New York in a Spanish-language version of "Dear Visit."

The Greater N. Y. Chapter of the American National Theatre & Academy has submitted a plan to the League of N. Y. Theatres for the permanent installation of lighting equipment in all Broadway theatres.

Danny Bernstein, of the William Morris Agency's publicity department, will appear Nov. 19-22 in a community theatre production of "My Three Angels" at the Saddle Rock High School, Great Neck, L.I.

Ann Rogers, femme lead in the Chicago company of "My Fair Lady," leaves the company in December.

David Pressman has succeeded **Daniel Petrie** as stager of "The Disenchanted," currently in rehearsal.

The legit-film musical writing team of **Adolph Green** and **Betty Comden** will make their first stage appearance since their 1944 Broadway outing in "On the Town," which they also scripted, as stars of the Nov. 10 and 17 programs in the "Monday Nights at Nine" series at the Cherry Lane Theatre, N. Y.

John Griffith will stage the Canadian production of "Summer of the 17th Doll," which opens Nov. 6 at Toronto's Playhouse.

"General Seeger," by **Ira Levin**, is planned for Broadway production this season by **Otto Preminger**, who'll also double as director.

Dance Reviews

Antonio Spanish Ballet

London, Oct. 9.

Leon Hepner and Victor Hochhauser's presentation of Antonio's Spanish Ballet Co. in three acts. Stars Antonio; features Rosita Segovia, Carmen Rojas, Carmen Rolan, Paco Ruiz, Graciella Vasquez, etc. Orchestra conducted by Benito Lauret. At Coliseum, London, Oct. 7 '58; $2.80 top.

Antonio and his Spanish Ballet is back in London and that spells business at the Coliseum for a six weeks' season. For what it suggests: this dance group opened in same week International ballet season at Sadler's Wells had to be called off for lack of public support whereas Coliseum had a substantial advance in the kitty before opening night.

For London audiences, Antonio and his company seemingly can do no wrong. The adulation, indeed, begins before the show itself! That reaction leads to an uncritical acceptance of his interpretation of "The Three Cornered Hat" with which the program opens. It is a surprisingly dull and unexciting production with the color of the costumes providing the only attraction.

The rest of the program, which puts the emphasis on traditional Spanish dances, is in better style, gay, lively, and with rhythmic best which is the hallmark of all Spanish groups. There is an outstanding solo item by the star entitled Zapateado; a delightful Pas De Quatre featuring the principal femme dancers and a very pleasing Suite of Basque Dances. For popular consumption, the final part, which is given over to Flamenco dances, is probably the most acceptable. Antonio rightly collars much of the limelight for himself, but the other dancers are given adequate opportunities to display their native talents.

Musical backing for the entire presentation is also outstanding. The orchestra, conducted by Benito Lauret, has no easy job with some of the intricate and delicate scores. It does, however, give faultless accompaniment. *Myro.*

Ballet De France

Paris, Oct. 21.

Janine Charrat's 11-man ballet mixes simple classical exercises with modernistic terpsichore for an inconclusive air. Lack of artistic stature among the dancers, except for Miss Charrat's own talents, limits appeal to balletomanes.

There is some style in "Chimeric" with its tale of a man's search for meaning, and some psychological insight in "Ties" with elastic bands acting as destiny's hold on the lives of a couple. Bartok's "Magnificent Mandrin" is turned into a torchy, horror-type affair instead of transposing the feeling of a man's braving of death due to an unquenchable rush of desire that turns into love.

Costumes impress, ditto scenery, but this company still lacks the discipline, breadth and variety necessary for a ballet in today's market. *Mosk.*

Shows Out of Town

Continued from page 72

99 Times Around Block

pressive as her past futilities are brought into focus by another thief, a young piano teacher who confesses his love for her. Play ends on the suggestion of a new life for the spinster, rid of her inhibitions, free of the house and devoid of self-pity.

Chief asset of "99 Times" is the excellent casting and the depressing, middle-class interior set designed by Griffith Brewer. Rodney Lefebvre seems just right as the pompous, hag-ridden brother who wants to sell the house from under his sister, Dorothy Boyaner and Sheila Scott are fine as the maiden ladies at a wedding shower and Beryl Lowe is good as the charwoman. Verais Christie injects comedy moments deftly and Victor Knight is convincing as the piano teacher.

Julia Murphy's staging is uneven. *Newt.*

Road Company Reviews

Sunrise At Campobello

Wilmington, Oct. 15.

Theatre Guild & Dore Schary production of three-act (eight scenes) drama by Schary. Stars Leif Erickson. Directed by Vincent J. Donehue; scenery and lighting, Ralph Alswang; costumes, Virginia Volland. At the Playhouse, Wilmington, Oct. 15, '58; $5.80 top.

Anna Roosevelt ..... Lanna Saunders
Eleanor Roosevelt ..... Michaele Myers
Franklin D. Roosevelt Jr. ..... Raymond McHugh
James Roosevelt ..... Dale Curtis
Elliott Roosevelt ..... Philip Vandervort
Edward ..... Calden Marsh
Franklin Delano Roosevelt ..... Leif Erickson
John Roosevelt ..... Luke Halpin
Marie ..... Helen Bonstelle
Louis McHenry Howe ..... Russell Collins
Mrs. Sara Delano Roosevelt ..... Ann Shoemaker
Missy Leland ..... Fran Carlon
Dr. Bennett ..... Jon Richards
Franklin Calder ..... MacGregor Gibb
Mr. Brimmer ..... Robert Fitzsimmons
Mr. Lassiter ..... Casey Allen
Gov. Alfred E. Smith ..... Lawrence Fletcher
Daly ..... Bryan O'Byrne
Policeman ..... Eugene Halpin Jr.
Senator Walsh ..... Robert Fitzsimmons
Speaker ..... MacGregor Gibb
Stretcher Bearers ..... Bryan O'Byrne, Calden Marsh
Dutty ..... Butch

Dore Schary's tribute to Franklin D. Roosevelt and his victory over polio retains its original dramatic power in the hands of the national company which opened its coast to coast tour here last Wednesday (15). The current production has been superbly staged by Vincent J. Donehue who keeps the emphasis on Roosevelt family incidents rather than political implications.

The show has the benefit of fine performances, highlighted by Leif Erickson's masterful portrayal of Roosevelt. All the trademarks are there—the pince-nez, battered hat, the booming voice of authority, and the cigarette holder clinched jauntily between the teeth. Erickson never steps out of character and if he overplays occasionally it's inherent in the role..

Russell Collins is a good choice in Louis Howe part. He has the top laugh lines in the show and plays them to the last chuckle. Ann Shoemaker gives a strong portrayal of Mrs. Sara Delano Roosevelt, the grand dame mother of the President-to-be, and she even manages to arouse sympathy in the futile battle to keep her son at the Hyde Park level.

Michaele Myers is an appealing Eleanor Roosevelt who grows in personal stature as the play progresses, and the Roosevelt children are impersonated by a group of talented youngsters. Lawrence Fletcher makes a brief but effective appearance as Al Smith and Fran Carlon is the efficient secretary, Missy LeHand. "Sunrise at Campobello" packs a terrific wallop, aided and abetted by an excellent cast. *Klep.*

Tunnel of Love

Chicago, Oct. 13.

Theatre Guild production of comedy in three acts ..five scenes), by Joseph Fields and Peter DeVries, based on novel by DeVries. Staged by Shepard Traube; settings and lighting by Ralph Alswang; costumes, Virginia Volland; women's gowns, studios of Larry Aldrich; production associate, Philip Langner. Stars Eddie Bracken; features Gerald Metcalfe, Ellen Clark, Louise Hoff, Joan Watson, Elsa Walden. At Blackstone Theatre, Chicago, Oct. 13, '58; $4.95 top Friday-Saturday nights, $4.40 weeknights.

Augie Poole ..... Eddie Bracken
Isolde Poole ..... Ellen Clark
Dick Pepper ..... Gerald Metcalfe
Alice Pepper ..... Louise Hoff
Estelle Novick ..... Joan Watson
Miss McCracken ..... Elsa Walden

A lively comedy liberally larded with sophisticated gags about sex and exurbia, "Tunnel of Love" should find ready audiences in the larger cities, perhaps even where it meets the filmization head-on or follows it.

The show is very nearly "Seven Year Itch" all over again, so it is more than coincidental that Eddie Bracken is heir a second time to a role created on Broadway by Tom Ewell. Backers of "Tunnel" may regret their caution in limiting the national company to only three weeks in Chicago, all insured by Theatre Guild subscriptions. "Itch" got 35 weeks out of the Windy City in '53-'54, and the opening night audience of "Tunnel" seemed far from averse to the racier fluff about the gentle exurbanite who, although devoted to his childless wife, transgresses only once in their marriage and finds himself uncomfortably adopting his own illegitimate son.

The perennially boyish Bracken has matured as a comedy actor since his previous stint on the legit road, and it is mainly the result of his engaging leadership onstage that the play's humor comes off. His timing is sharp, he has mastered the protracted take till it is truly funny, and he makes a memorable gem of the confessional scene, putting to good use the ingenuousness that comes naturally.

Supporting cast, unfortunately, needs Bracken's expert propping. Although Gerald Metcalfe rallies from a self-conscious first act to a deft caricature of the Madison Ave. roue, neither he nor the otherwise able company of Ellen Clark, Louise Hoff and Joan Watson is able to generate bonafide farce. Only Elsa Walden of the featured contingent makes an inspired comedy contribution as the loping, outsized matron from the adoption agency, but both her scenes are brief.

Shepherd Traube's direction is not as brisk as might be, possibly because they're playing it broadly for the lowbrows on the road. *Les.*

Alexander-Stewart Pen Queen of Sheba Tuner

David Alexander and Mike Stewart are collaborating on the book for a musical about the Queen of Sheba. Stewart will also provide the lyrics for the show and Alexander will direct, and plans to be associated in the production with a management to be recruited. No one is set to compose the music, but the project is aimed for the fall of next year.

Already planning a musical version of the Queen of Sheba story is Alexander H. Cohen. At last report, Samson Raphaelson was supposed to be working on the book, with composer and lyricist still unnamed. Lena Horne was tentatively slated for the lead in the Cohen venture, and is also sought for the same assignment in the Alexander-Stewart version.

Personal manager Hillard Elkins is representing Alexander and Stewart on the project.

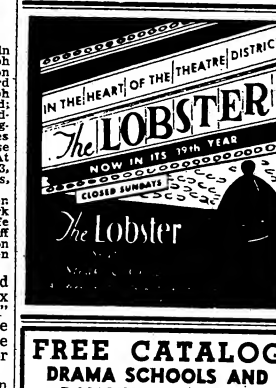
Eric Rahn Exits at S.F.; Denies Any Ill-Feeling

San Francisco, Oct. 21.

Eric Rahn, publicity director of the San Francisco Opera for the last five years, resigned last week in the midst of the opera season.

He denied friction with the company's general director, Kurt Herbert Adler, saying he departed on "friendly terms, I just thought it was time to make a change."

Cecil B. DeMille is honorary chairman of the Society of the Alumni of the American Academy of Dramatic Arts, which has been reactivated on the present occasion of the organization's 75th anniversary. DeMille is a former Academy student of the class of 1900.



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Literati

H. Allen Smith's Hotsy Manana

Humorist H. Allen Smith sojourned to Mexico last winter and came up with an arrestingly funny book which he whimsically titles "The Pig in the Barber Shop" (Little, Brown; $3.95) for reasons which he details in this al fresco book. The Smiths' Cook's tour closeup (wife Nelle is part of the script) on Mexico City and its environs cooks to a hot boil with almost pyramiding results. It's replete with a show biz cast of characters, also ex-Mayor, ex-Ambassador Bill O'Dwyer et al., and is a cinch to boost tourism below the Rio Grande. The French award the Legion d'Honneur for La Belle France do-gooders and whatever is the Mexican Government's equivalent will probably go to Smith.

Radio-tv humorist Jim Backus has another brand of humor in his "midstream memoir" titled "Rocks On the Roof" (Putnam; $3.50). From the first VARIETY notation of Jim and Henny Backus' NY to LA their Hollywood happenings make for breezy copy.

A Christmas item is the kingsize "New Yorker Album of Sports & Games" (Harper; $5) covering three decades of cartoons, as durable now as when first published. *Abel.*

Copyright Law for Layman

Stanley Rothenberg, expert in copyright law and author of "Copyright Law: Basic and Related Materials," published by Clark Boardman Co., is readying a similar text for laymen in the entertainment industry, as well as academic world, who wish to become better acquainted with the law of literary, musical and artistic property without groping through unnecessary statutory language.

A recent literati item concerning the supplement to Rothenberg's book should have pointed out that it consists of 150 pages with a 15-page summary of copyright. Rothenberg recently joined the law firm of Margulies, Heit & Boverman.

Harry Martin's Op

Harry Martin, currently chief flack for the American National Red Cross, is recuperating after a spinal operation at Washington's Central Hospital. He formerly was amusement editor of the Memphis Commercial Appeal, ayem daily for some 15 years and later held the labor adviser post to the Marshall Plan with headquarters at Paris.

Martin also was national prexy of the American Newspaper Guild for two terms and was Memphis' former VARIETY correspondent for several years. He is expected to be discharged in about two weeks.

Real Long-Range

Perhaps the longest-range biography in show biz books is Louis Sheaffer's project for a Little, Brown publication of his upcoming Eugene O'Neill biography. It is projected for 1962-63. Former drama critic of the now defunct Brooklyn Eagle—he has since become a legit p.a.—has been working two years on the book already, dispatched more than 2,500 letters, interviewed some 700 people, etc., and plans two to three years' more researching obscure people, old friends et al. in all corners of the globe who knew O'Neill 40, 50 and even 60 years ago.

Most recently he p.a.'d O'Neill's "Long Day's Journey Into Night" and "The Iceman Cometh."

Caskie Stinnett's Book

Holiday mag's roving European rep, Caskie Stinnett, hopes to have the mss. of his book on the overseas scene in Bennett Cerf's hands in a couple of weeks, for Random House publication.

Says Stinnett, "Writing a book in Cannes is like trying to write upstairs over Birdland, but I got it finished. Back in the U.S. before Christmas."

Evergreen Records-Books

Evergreen (Grove Press) publication of Samuel Beckett's "Endgame"—voted the best foreign off-Broadway play of the year—includes an LP recording with the original cast. Other LP "publications" by Evergreen (Grove) are "San Francisco Poets" (Allen Ginsberg, Kenneth Rexroth, Lawrence Ferlinghetti, Robert Duncan, Michael McClure, Brother Antoninus) and "Music of Afghanistan and Iran," made by a mission of the Univ. of Indiana.

Jean Genet's play, "The Balcony," translated by Bernard Frechtman, is being published by Evergreen both as a paperback and $3.50 hardcover, ditto Eric Bentley and Theodore Hoffman's new versions of Anton Chekhov's "The Brute, and Other Farces" and Antonin Artaud's "The Theater and Its Double" (translated from the French by Mary Caroline Richards).

Nichols Succeeds Mayes

Personality differences, long brewing, between veteran Good Housekeeping editor Herbert R. Mayes and Richard E. Deems, executive vicepresident of Hearst Magazines, is reportedly the whyfore of Mayes' resignation. Wade H. Nichols, publisher and editor-in-chief of Redbook, succeeds. He was v.p. and director of the McCall Corp., publisher of Redbook and Bluebook. He was publisher of the latter also.

Mayes had been with Hearst Magazines since 1924. At one time he edited both Good Housekeeping, one of the top successful consumer magazines, and Cosmopolitan at the same time. This was during a transition period when the latter was sans an editor-in-chief. John O'Connell helms Cosmo now as he has for some time.

Mayes has other plans which he expects to announce shortly. He is currently working on the February GH issue as his finale.

Charles S. Thorn has been named to the new post of publisher and advertising director of Redbook, and Austen Ettinger has been named assistant publisher, by Arthur B. Langlie, president of McCall Corp.

Zolotow Tailing Lunts

Maurice Zolotow's first-trip-to-Europe awaits the closing of "The Visit," when he will accompany Alfred Lunt and Lynn Fontanne to London. They will recreate the play there for H. M. Tennent Ltd. (Hugh Beaumont), while Zolotow continues his research on a definitive biography of the veteran acting team. Dial will publish. Zolotow spent quite some time last summer with the Lunts at their farm at Genosee Depot, Wis.

Macmillan recently issued a monograph on Lunt & Fontanne (originally published in England), but Zolotow's will be the first authorized biography.

McConnell Tells Off 'Time'

Simmering for the past several years over the stories in Time Magazine about himself, his family and his paper, John G. McConnell, publisher and president of The Montreal Star, came out in the open Friday (17) with a three-column blast against Time's current yarn about the McConnell family and fortune.

Time's story covered a recent gift to McGill University of $4,500,000 by the McConnell Foundation, how the gift was handled, and where the money came from. In the front page story headed "Clearing the Record," McConnell had this to say:

The statements made in the Oct. 20 issue of Time Magazine about my supposed role in the McConnell Foundation would be incredible to me, were they not in line with the inaccuracies committed by Time in the past. These accuracies have been noted in almost every Time story dealing with The Montreal Star, my family and myself.

"Stories which have appeared over the last five years in Time Magazine have a weird consistency. The thesis, demonstrably false, is that under the present management, The Star is being starved in order to serve the benefactions of the McConnell Foundation."

McConnell made it clear that he took no active part in the foundation and that none of the newspaper's profits are used to finance charities or gifts to education (at present all profits are going into the building of one of the most modern newspaper plants in North America).

Foreman's 2d Printing

Bob Foreman's "Hot Half-Hour," sizzling novel about giveaway shows, has gone into a second printing. Paperback rights have been sold to Fawcett and Angus & Robertson, English publishers, will issue the tome during the spring of 1959.

Criterion, his publisher, reports sales of 15,000 copies to date.

Svenskas Nix Varietyese

It's easy to understand why the Scandinavian editions of Theodore Pratt's "Miss Dilly Says No" couldn't translate a VARIETY paraphrase. Author, frequent contributor to this paper, contrived a headline for his book, NIX TO PIX, an intended variation STICKS NIX HICK PIX, but the Swedish translator gave up and just used the VARIETY-ese verbatim.

Pratt attests to the virtues of airconditioning by stating he stayed so much inside his Delray Beach home, the first summer he spent in Florida, that his output hit a new high—two books and a flock of mag pieces for Playboy, Gent, Dude, Nugget, Escapade and Gay Blade.

'Holiday' Peaks

Holiday magazine reports new all-time records for November in advertising revenue and linage, with revenue up 27.3% and linage up 15.1% compared with totals for the November 1957 issue.

Ralph Hench, the mag's advertising director, said November revenue totaled $952,918, compared with $748,361 for the same time last year, while the Nov. issue this year contains 480 columns of advertising, against 417 columns last year.

Publishes With 'Opposition'

Heather Jiminez (daughter of Samuel R. Rosenbaum who administers the recording industry's Performance Trust Fund) at the Art Alliance (10), Philadelphia, to help publicize her book, "But I Wouldn't Want to Live There."

Mrs. Jiminez, who works for the Macmillan publishing house, is having her first tome put out by the rival Dutton firm.

Benjamin Allen Dies

Benjamin Allen, 61, senior v.p. and director of circulation of the Curtis Publishing Co., was found dead Oct. 14 in the garage of his summer home, Stone Harbor, N.J.

Preliminary autopsy showed "death by asphyxiation from carbon mohoxide." Allen, who was president of the Curtis Circulation Co., a subsidiary of the publishing firm, had been on leave of absence since May because of ill health.

Surviving are his wife, daughter, two sons and a brother.

S&S' Jumbo Ballyhoo

Simon & Schuster is planning a jumbo ad section in the N.Y. Times Sunday, Nov. 16. It will be a 16-page colorgravure supplement marking first time a book publisher has run a special color number in the Times. Book stores plan to use the S&S supplement, plugging the publishing house's Christmas line-up of books as a direct-mail piece, a month before publication in the Sunday paper.

Publisher ordered 750,000 copies of what is called "The 1958 Christmas Present Finder" for the direct-mail promotion. Some 256 titles are plugged in the firm's holiday book list.

CHATTER

Joseph and Stewart Alsop's "The Reporter's Trade" will be published by Reynal next month.

Film man Boris Morros' "My 10 Years as a Counterspy" (as told to Charles Samuels) is due via Viking in January.

Art Cohn's life story of Mike Todd is being serialized in the British national paper, the Daily Mail.

British actor-producer Henry Kendall is working on his autobiography, which will be called "I Remember Romano's."

Producer-writer Aubrey Wisberg authored "Patrol Boat 999" which Chilton (Philadelphia) has placed on its '59 spring list as a hard cover book.

Diana Napier, British actress-widow of Richard Tauber, is writing a new biography of the singer and will call it "My Heart and I," title of one of Tauber's outstanding songs. Evans will publish in England.

Heywood Hale Broun, son of the late columnist, will accept the special Page One Award posthumously to the founder of the American Newspaper Guild in a ceremony marking the 7th annual Page One dinner-dance of the Philly Newspaper Guild on Friday (25) at the Benjamin Franklin Hotel. Affair also marks the 25th anni of the ANG.

The New Hampshire Women's Christian Temperance Union has adopted a resolution criticizing the Saturday Evening Post for what was described as a "radical change" in its policy toward the acceptance of liquor advertisements. The resolution, approved at the organization's annual convention in Rochester, urged the Curtis Publications to "reconsider" its present stand on the matter.

Edward Demers is now daily show biz columnist and critic of Ottawa's Le Droit (35,000), only French-language daily in Ontario and eastern Quebec. Uses own name on "Rideau se Leve" (Curtain Rises) column, but critiques are signed Victor Vicq, pseud under which he formerly did free-lance reviews. He's also arts editor of daily's weekend Hebdo-Revue, carried in 15 papers with 90,000 circ. He also directs acts and writes tv scripts.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Oct. 21.

Judging from display of reader-interest in the regular run of weeklies as opposed to those, like this one, pitched to catch the attention of pros, you'd think we rarely get either pan mail or fan mail. This is not the true state of affairs. It's simply that VARIETY does not seem ever to have enough space for these pro-am tournaments of letters.

Many times I receive letters which seem so far more worthy of print than what I've been working on, but they get buried in the chaos that passes for order around our Madhouse Manor and when found again (months later) the issue is dead and, as far as the letter-writer is concerned, I am too.

Even this far it must be obvious I am vamping till ready, not wanting to hunt out a batch of letters which have been demanding the light of print.

For instance, here is one from Elmer Walberg. "Dear Mr. Scully," he writes, "when your loan was originally taken out with us, payments were figured at an estimated amount that would amortize the loan in 15 years."

He goes on to say that due to an increase in taxes he will have to break the contract and slap me an additional $8 a month. It is obvious he is not going to take the rap for his stupidity in signing his own contract.

How To Speed The Mails

The next is an invitation to a wedding in Hawaii. But that took place months ago. There is no use sending regrets or congrats. By now they are probably contemplating divorce. Besides, they failed to include a self-addressed envelope, and even if they had it wouldn't be enough by now, what with tilt the postoffice has instituted to pay for their rubber stamps saying, "Misdirected to Hollywood, Fla.," or "To expedite delivery this airmail letter is being sent by train."

The next is a letter containing a huge printed notice of improvement for Hollywood Blvd. Two photographs of the sender are fastened to the documents with a diaper pin. Also attached was an offset of an article the author sent to Guideposts, edited by Dr. Norman Vincent Peale, and a rejection letter from Van Varner in the absence of Dr. Peale.

It was a piece about Parkey Sharkey, a taxi-driver now residing near the city dump of Palo Alto, Calif. Editor Van Varner found the story "a moving one" and moved it right back to the writer. Undaunted, the writer went after Dr. Peale with a longer letter in which he tossed Thoreau, Emerson, Troward from one end of Hollywood Blvd. to the other. That one must have found Dr. Peale still out of town. The author was (Memphis) Harry Lee Ward, newsvender on Hollywood Blvd. since 1919, and owner of the largest private library west of M. Lincoln Schuster's. Two dolls, Marie Wilson and the late Jean Harlow, have subsidized that library for years.

Just why I should receive all these documents, as well as a notice of improvement of Hollywood Blvd., eludes me. Memph assured me I could use them gratis. As he claims he once got 10 bucks out of VARIETY (not as a handout but for an article), this makes him at least a semi-pro.

Memph's No-Vote Ignored

Having peddled "tomorrow's lies today" along the boulevard for 39 years, Memph is old enough to become sentimental about Hollywood. He does not like the contemplated changes which include names and faces of film, radio and television stars in colored sidewalks—a million dollar cameo which has already started. Ten percent of the taxpayers resisted the bit, arguing the change was not a public necessity. NBC bucked it, too. One taxpayer said "it was a stupid scheme to attract honkytonks and curio shops." Over these objections the city council okayed the improvements 13-0.

I don't recall saying a good word for all this, but Memph says I did.

"Dear Mr. Scully," he writes (he wouldn't dare call me that to my face), "your recent weekly VARIETY column describing your tour of Hollywood and other supposedly interesting Los Angeles zones did not ring a good bell with me. I have loved Hollywood. I say I have loved Hollywood. But that affair is ended.

"The Hollywood I knew began in 1919. Between Vine and Highland the boulevard was lined with trees. Trees? Yes, trees, not walking lavender shrubs. I miss the natural decorative beauty of trees nowadays. I miss the wholesome goodnatured people strolling along, civilized and polite, especially in the evenings between show breaks.

Promenade des Vedettes

"In those days the Iris and Hollywood theatres were the movie spots. Film stars danced at the Hollywood Hotel (now torn down) certain nights in the week. That I miss and the fact that those same film stars so often strolled along the boulevard saying hello to each other and the likes of me. They lived within a few blocks of the boulevard in those days. They were already famous but most of them seemed to lack vanity.

"Do I remember Wallace Reid, Bebe Daniels, Wallace Beery, Doug Fairbanks Sr., Barbara La Marr, Norma and Constance Talmadge, Eugene O'Brien, Alice Terry, Theodore Roberts? Yes. And I remember, too, Lila Lee, Evelyn Brent, Priscilla Dean, Wheeler Oakman, Virginia O'Dare, Dagmar Godowsky, Erich Von Stroheim, Jean Hersholt, Frank Mayo, Lewis Sargent (promoted from a mail clerk to stardom and then bypassed), Conrad Nagel, Virginia Pearson, Claire Windsor, E. Mason Hopper, Stuart Peyton, Edith Roberts, Norma Dawn, Allan Dwan, Noah Beery Sr., Eileen Sedgwick, Eva Novak and Jane Novak (no relatives of the present-day K.N.), Harry Burns, Fatty Arbuckle, R. Valentino and Ralph Ince, also Virginia Valli and Oleta Otis and Beatrice Dominquez, Dorothy Phillips and Ethel Clayton.

Three Months With Thalberg

"All these people I knew, as well as B. P. Fineman, Roger Manning and clerk-to-film-czar Irving Thalberg. (I was his office boy three months and brushed him off when he wanted me to 'spy' on workers.) Louis D. Lighton and his wife were good friends and helped me plenty. Gladys Walton, U star, was kind and so was Dora Rogers or Fontaine La Rue, then comedienne in U films.

"I have had it. There were many fine souls of filmland I knew and loved as acquaintances on film lots and along the boulevard. There are a few of those fine souls yet with us. Do I remember Charles Chaplin? I have been given dollar 'tips' many times as a newsboy by Chaplin, and also by Mickey Cohen! To a newsboy earning little these tips were plenty of money.

You Sure Did!

"I got lost. So much more about so many more film people I knew and yet know I wanted to mention for you and your readers. I knew them all in all walks of life—even the writers, Arthur Caesar, Jim Tully, Robert Nichols and O. O. McIntyre. Now, I ask you about this silly Hollywood Blvd. routine of putting a lot of film people's faces in the sidewalks where folks spit. Is that a nice way to memorialize film people?"

His litany to these luminaries is only touched on in this document, but as to his query as to this being a nice way to honor dead movie stars, I thought there was a law against spitting on the sidewalk.

However, there does not seem to be any law against walking on their faces and this may be better than giving them no recognition at all, which has been their fate in the main up till now.

Broadway

Set back the clock an hour this weekend; DST's over until next spring.

Arthur Sommer, general manager of Brandt Theatres, sailed to survey the foreign market, accompanied by Mrs. Sommer.

Former N.Y. Postmaster Robert H. Schaffer has formed a new law firm with former N.Y. State Assemblyman Irving Kirschenbaum and Leo Shapiro.

Maggie (Mrs. Louis) Vaudable, owner of Maxim's Paris, in New York on holiday now that the tour.sts have returned to their home-bases.

Film producer Boris Morros' autobiography, "My 10 Years as a Counterspy," as told to Charles Samuels, has been scheduled for January publication by Viking Press.

Lawrence Weiner, head of the theatrical advertising agency bearing his name, has recovered from auto accident in which he suffered six fractured ribs, plus multiple cuts and bruises.

Lane Johnstone, who has appeared in summer stock in little theatres in and around Pittsburgh, will have her first novel "The Hiding Place," published by Sagamore Press in November.

U.S. Information Agency's own Russian-language magazine, America Illustrated, describes Sol Hurok to this former homeland via reprint of Ward Morehouse profile of some time back in Theatre Arts. Hurok hit America in 1905 at age 17.

Capt. George H. Maines, now personal rep for Gene Austin, marked his 71st birthday and 50th anni in show biz this past Saturday (19). Both are en route to visit with Ty Cobb and o.o. the Cobb Memorial Hospital, Royston, Ga.

Nancy Ranson (VARIETY staffer Jo Ranson's wife) won first prize for her serigraph print, "Walls of the Roman Forum," in the 1958 annual graphics exhibition of the National Assn. of Women Artists at the Argent Gallery.

Elisha Goldfarb, Mutual network attorney, and William H. Regan, attorney for RKO-WOR, N.Y., have teamed up with Louis H. Powell and Paul J. Quinn to form new law firm of Regan, Goldfarb, Powell & Quinn.

Waldorf-Astoria board meeting, presided over by prexy Conrad N. Hilton yesterday (Tues.), gave a vote of confidence to Claude C. Philippe, sales and catering exec currently involved in an income tax claim.

The Stouffer's restaurant chain is quietly sneaking the opening of its new Atop The Sixes' eatery, on the 39th floor of 666 Fifth Ave. (Tishman Bldg.). Like the upcoming new Playbill (Hotel Manhattan) it's pitching for the show biz trade.

National Symphony in Washington broke its attendance record in its season opener last Tuesday and Wednesday (14-15). Constitution Hall b.o. registered 7,307—out of possible 7,620—for the two nights featuring American debut of Soviet pianist Vladmir Ashkenazy.

Frank M. Folsom, chairman of the executive committee of the board of directors of RCA, back yesterday (Tues.) from an extended stay as the Vatican ambassador to the Atomic Energy Commission conclave in Vienna and later as Mayor Wagner's personal envoy at the funeral rites for Pope Pius XII.

London producer Jack Hylton, who has his "La Plume de Ma Tante" opening under David Merrick-Joseph Kipness coproduction on Broadway, left on the BOAC Comet "after breakfast and was in New York for cocktails." He details his London departure as 10:30 a.m. and landing in Idlewild before 5 p.m. the same afternoon.

Joe Scialom, for 18 years the major domo of the famed bar at Shepheard's Hotel, Cairo, until it was razed by fire and bombing in 1952, is the new host of the Rendez-Vous Room of the Hotel Plaza where, incidentally, he is reunited with an old confrere, Angelo Mililli, the headwaiter, who worked together in hotels in Rome and Paris when they were younger.

Hotelier-boulevardier Col. Serge Obolensky's memoirs, "One Man in His Time," is due for publication via his son Ivan's firm, McDowell-Obolensky, and the latter, himself an author, is so impressed with the autobiog of his father that he's planning a "literati tour" for him, providing he can get a leave from his chores at the Hotel Astor. Col Obolensky is vice-chairman of Zeckendorf Hotels Corp.

In honor of the fifteenth anni of Boys Towns' of Italy all coins tossed into the replica of Rome's wishing fountain at the Fontana Di Trevi on West 57th St. will go to this American charity for needy Italian children. Mrs. George P. Skouras, national chairman of Boys Towns of Italy, presided at the dedication ceremonies with Mrs. Kermit Bloomgarden (actress Virginia Kaye) of the committee assisting.

Hollywood columnist Sheilah Graham in for some quickie advance interviews attendant to her upcoming memoirs, "The Beloved Infidel: The Education of a Woman" (Holt), which Jerry Wald bought for filmization, and then returns for two weeks prior to the official Nov. 20 publication of the book. Gerald Frank collaborated with her on the autobiog which dwells extensively on the columnist's romance with the late F. Scott Fitzgerald.

Miami Beach

By Lary Solloway
(1755 *Calais Dr.; Union* 5-5389)

Eartha Kitt will play return engagement at Americana in November.

Footlighters Club, local version of the Friars, moved to new clubrooms in Casablanca Hotel.

Tony Bennett, Georgia Gibbs and Jean Carroll on new Diplomat Country Club booking roster for this winter.

Zeke Segal promoted from news editor for WCKT-TV to associate producer of newscasts, with Wayne Farris.

Deauville offering its huge (3,500 seat) convention auditorium to top names on a guarantee against percentage deal for this season.

Cliff Ferre, ex-Dunhills, ex-Las Vegas nitery-tv personality, has his own show on WPST (ABC) here, an afternoon chatter-interview format.

Carillon reopens its Club Siam with town's newest cultural group, Jacques Donnet batoning a symphonette with Eugene List as first guest soloist.

Tokyo

By Dave Jampel
(*Press Club*, 37-0161)

New York accountant-angel Jack Seidman (& Seidman) due.

RCA Victor disk veep George R. Marek here for two weeks of huddles.

Associate editor Mrs. Fae Hutenlocker of Better Homes & Gardens here for four-week o.o.

Daiei topper Massaichi Nagata invited to visit Russia. Expects to go early next year, possibly to negotiate film swap pact.

U.S. golfers Ken Venturi and Jack Budke Jr. arrived for series of matches under banner of Japan Gold Assn. and Yomiuri Shimbun.

Franco-Japanese locationer "My Love in Hiroshima" (formerly called "Pikadon") wrapped up month of shooting before moving to France.

Norman Panama & Melvin Frank here and Hong Kong for two weeks of scouting for Danny Kaye starrer, "Bamboo Kid," slated to roll in Jan. or Feb.

Popular Japanese actress Keiko Kishi returned from Paris and named to star in film for Shochiku. She is married to French director Yves Ciampi.

Compromise reached between exhibs and Daiei foreign department over telecast of 30-minute clips from Disney's "Westward Ho the Wagons," now in theatres.

Towa topper and Toho exec Nagamasa Kawakita left for month's stay in Europe. Mrs. Kawakita, Towa veep, preceded to attend London and Brussels film fests.

Sessue Hayakawa returned from U.S. and said he was forming a U.S.-Japanese film production company for theatre and tv product. Twelve writers already engaged in venture.

Scotland

By Gordon Irving
(*Glasgow, BEArsden* 5566)

Deep River Boys to Empire, Edinburgh.

Anthony Newley and Anne Aubrey to Glasgow for p.a. in connection with "The Man Inside."

Robert Wilson and White Heather Group to Her Majesty's Theatre, Carlisle, for short season.

Larry Marshall and Dave Willis stood in for hospitalized comedian Andy Stewart in vaude show at Metropole, Glasgow.

Bernard Bros., here in vaude date, set for six months' stint at Lido, Paris, following month's engagement in Stockholm.

Mary Millar pacted as femme thrush in "Old Chelsea," refurbished Richard Tauber musical, starring Kenneth McKellar and Vanessa Lee, with Peter Graves.

Eileen Keegan named Principal Boy in "Jack and Jill" at Pavilion, Glasgow. Penny Nicholls and Jimmy Neil to same pantomime, with Jack Milroy as chief yock-raiser.

London

(*COVent Garden* 0135/6/7)

Charles Penley retiring as manager of Empire, Leicester Square, Metro's West End showcase.

Sidney Frey, head of Audio Fidelity, hosted party for American conductor Arthur Winograd, who is due to start a continental concert tour.

Jean Seberg signed to costar with Peter Sellers in "The Mouse that Roared," Walter Shenson's indie Open Road production for Columbia release.

Variety Club organizing Christmas matinee at Drury Lane to benefit the Ockenden Venture, program will include nativity play, ballet and vaude show.

Cec Linder, who came to London six months ago from Canada, signed for his first film role in "Subway in the Sky" starring Van Johnson and Hildegarde Neff.

NBC International tossed Claridges reception Monday night (20) to welcome Gerald Adler as new managing director and to bid farewell to Romney Wheeler.

The Sutherland Trophy, new international film award, went to the Japanese film "Tokyo Story" at end of London Film Festival. Presentation was made by Alec Guinness.

K. W. Shipman, director of Alliance Film Studios, among passengers who sailed for New York on the Elizabeth last Thursday (16). Giancarlo Menotti joined the liner at Cherbourg.

Prizes of fortnight's holiday in Australia have been won by R. Gordon, manager of Odeon, Llanelly, and C. Opperman, manager of Grand, Drumcondra, Eire, in Rank showmanship contest.

Detroit

By Fred Tew

Tieup between Cinerama and The Detroit Free Press is promoting "Cinerama South Seas Adventure Contest." The winner will choose a companion (sic) of his or her choice and will board a Matson Lines steamship for a 42-day, all-expense-paid tour of the South Seas and Australia.

Jack Zide, prexy of Allied Film Exchange in Detroit and Imperial Pictures in Cleveland, heads for Manhattan next week to huddle with American linternational toppers—James Nicholson, Sam Arkoff and Leon Blender—on the line-up of new product. Zide also will be on the prowl for art and exploitation features for his newly organized Specialty Pictures Corp.

Show biz personalities, who have donated their services to spark the Detroit-originated United Foundation plan for community charity in this year's campaign just now getting underway, are: Ed Sullivan, Frank Fay, Jack Carter, Larry Daniels, Joni James, Kathryn Grayson, Andy Williams, Betsy Palmer, Ferlin Husky, Jimmy Nelson, and Somethin' Smith and the Redheads.

Pittsburgh

By Hal V. Cohen
(*ATlantic* 1-6100)

Bill Milie touring Europe with American Festival Ballet.

Jenny Low Law into cast of off-Broadway hit, "The Boy Friend."

Jan Cadenhead replaces Robert Bardwell as associate director of the Playhouse.

Eddie Bracken in "Tunnel of Love" booked into Mosque for one-nighter Nov. 19.

Henry Burgers' lad, Bobby, enrolled as a freshman at Yale, where he'll major in geology.

Fritz and Jeanie Baxter celebrated their 23d wedding anni and the Will Disneys their fifth.

Johnny J. Jones, 78, won't be promoting oldtime dances this season for first time in 35 years.

Owen Simon, KDKA radio publicity director, engaged to Selma Cooper, a kindergarten teacher.

Marimba player Arlene Colyer and her husband, Rolf H. MacQuown, adopted a little girl eight weeks old.

Alaska

By Bob Kederick

Treble Rebels trio at Anchorage's Aleutian Gardens.

Exotic dancers Frosty Winters and Denise Dunbar at the Squadron Club in Fairbanks.

Sammy Stephens orchestra and singer Joan Murray set for big Anchorage Elks ball Oct. 24.

Ray Robinson and a boxing-vaudeville troupe reported negotiating an Alaskan swing. Group includes Joe Louis, Max Schmeling. Anchorage date fixed for Nov. 20. Other dates not firmed yet.

The Sammy Mogg troupe of Eskimo dancers, which recently completed an appearance on the Gary Moore show, still prefer Alaska to the big city. New York, said Chief Olanara, leader of the King Island Eskimo community, "is too big, too fast, too much hurry." The troupe of 11 couldn't wait to leave Anchorage for the remote Arctic country.

In Juneau, Ed Sullivan's television crew made a few changes "on location" at the Red Dog Saloon for filming "Salute to Alaska." The Red Dog goes all-out to keep its Gold Rush flavor. Changes made were good, too. Said owner Gordon Kanouse: "These boys have put in some innovations that are so good I'm thinking of just leaving them that way."

Among the film people signed up for oil and gas leases in Alaska are Jimmy Stewart and his wife Gloria, Walt Disney, Howard Keel and the husband of Greer Garson, E. E. (Buddy) Fogleson. Alaska's oil land play is the biggest in the history of the U.S. Bureau of Land Management; some 33,500,000 acres, more than 52,000 square miles, are under application or lease.

Nevada night club interests reportedly lifted an ear after hearing a prominent Alaskan, who for years opposed statehood, propose that the new state legalize gambling. Legalized gambling probably won't get to first base here, though. Most top candidates for the first state election Nov. 25 are opposed to it. There was lots of pro-gambling talk in the primary election campaign, but it fell flat as election neared.

Paris

By Gene Moskowitz
(28 *rue Huchette, Odeon* 49-44)

Jacques Tati heading stateside before opening of his "Mon Oncle" in N.Y.

Paul Meurisse quitting Comedie-Francaise to devote himself to various film projects.

Good reception for Jacques Audiberti's new play, "La Hobereautue," in spite of mixed reviews.

Wolfe Cohen, Warners international prexy, in for WB continental confab.

Many oaters on firstrun screens here with "The Sheepman" (MG), "Left Handed Gun" (WB), "Cowboy" (Col) and "The Bravados" (20th).

Inez Cavanaugh to sing here after an absence of six years. Sepia songstress originally had a well known Left Bank boite here, and is now at small club Trinidad.

Inside sources have it that tv unions are putting pressure on state subsidized Radiodiffusion Television Francaise to stop buying Yank vidfilm series which cut down on their work.

Sophia Loren in for two months and present at openings of two of her pix, "The Key" (Col) and "Desire Under the Elms" (Par). She heads for Hollywood in January.

Edith Piaf on mend, has put off her Yank singing stint for some time. May start swing thru France in Jan. and hit Paris in the spring.

Chilian tenor Ramon Vinay in to do Verdi's "Otello."

Metro going in for big ad operation on forthcoming product in all trades and fan mags here. According to Metro pub chief, Elias Lapinere, it has paid off with many early datings of M-G wares.

Joseph Brandel, Ziv vidpic rep here, also dabbling in legit and will produce "No Time For Sergeants" at Sarah Bernhardt Theatre next month with the Jacques Fabbri Co. Fabbri takes over Andy Griffith role.

Chicago

(*Delaware* 7-4984)

Donna Bright, ex-Mr. Kelly's, now pressagenting Preview Lounge.

Shaw Society doing "Heartbreak House" tonight (Wed.) in Evanston.

Bandleader Frank York in his ninth year at the Porterhouse, Sherman Hotel.

Mickey Katz and Joel Gray (father-and-son) here in latest edition of "Borscht Capades."

Chirper Meg O'Shaughnessy headlining current bill at Mangam's Chateau.

Mary Martin's two-night Oriental stand winds up tonight (Wed.), an advance sellout as expected.

Aragon Ballroom incepting Jazz vs. Sweet music policy on Friday nights, necessitating two bands.

Carlos Montoya, flamenco guitarist, in one-night concert at Orchestra Hall, Friday (24).

Peggy King opened fortnighter at Drury Lane last night (Tues.) in "Champagne Complex."

Local thesper Art Peterson leased 11th St. Theatre for series of serious dramas with name casts.

Sir John Gielgud makes his first Chi appearance Saturday (25) at Goodman Theatre in special program entitled "Shakespeare's Ages of Man."

Hollywood

Kirk Douglas back from England.

John Payne injured in shower fall.

Jerry Wald to Miami for TOA conclave.

Sam Marx returned from Gotham.

Sidney Van Keuren recuperating from major surgery.

Maureen O'Hara femcees Costumers' Ball Oct. 24.

Herbert Lom arrived from London for "The Big Fisherman."

Louis Hyman recuperating satisfactorily from two heart attacks.

Brig. Gen. John R. Alison new v.p. of Merian C. Cooper Enterprises.

Eugene Dougherty's major surgery will keep him hospitalized for about a month.

Alexis Smith hospitalized by fall from horse during lensing of WB's "The Philadelphian."

Harold Hecht and Burt Lancaster back from London filming of "The Devil's Disciple."

Sammy Davis Jr. named Citizen of the Year by The Guardians, Southern California charitable org.

Alec Guinness stopped over several days en route from London to Mexico City for "The Horse's Mouth" location.

Rome

By Robert F. Hawkins
(*Stampa Estera; tel* 675906)

Mario Soldati started shooting "Policarpo de' Tappeti" for Titanus Films. Pic stars Renato Rascel.

Many wondering why Milan's La Scala Theatre has not announced its fall slate, with season only a few weeks away.

Capt. William Anderson, skipper of "Nautilus," slated to make Italian appearance to receive Christopher Columbus prize.

Rome boxoffice picking up after slow start, with "Kwai" leading the way, followed by Italian "La Sfida," and "Inspector Maigret," French entry.

Domenico Modugno slated to start shooting "Nel Blu, Dipinto di Blu" here Oct. 26, with another pic stint pending if he can fit it in before returning to the U.S.

RAI-TV's four-hour video coverage of details of Pope Pius' funeral helped large segment of Rome Foreign Press Corps get their stories faster than being on the spot.

Rome's Inter-Gloria Film plans to film life of Alexander Pushkin as Jugoslav-Italian coproduction. U.S. links being sought, and William Dieterle overtured for direction.

Nino Taranto set for eight-week video series over Italian net, RAI-TV, starting this fall. Variety show will be called "Noi e Loro" (We and They), and will feature series of guest stints.

Perry Como Show re-signed, in kine form, by RAI-TV. Net transmits it with Italian commentary added, though fall opener here is announced as Como's version of "Blu," sung in Italian.

RAI-TV publishing book about its version of "$64,000 Question," "Lascia o Raddoppia." Tome sells for $5 and contains anecdotes, contestant histories, subject matter covered by quizzer in first years, etc.

Entire troupe of Corona Film's "For the First Time," starring Mario Lanza, Zsa Zsa Gabor, and Kurt Kaznar, left for Capri, where exteriors will be under direction of Rudy Mate. Pic's Italo partnership is named Astoria Films, and Metro handles release outside Italy and Germany.

Israel

By P. Vernon

Stanley S. Slotkin, in from Los Angeles, on song-hunting trip.

Rika Zarai Israeli songstress at Theatre Club of Tel Aviv.

"80 Days" (UA) due here end of November. "River Kwai" (Col) to open in Tel Aviv last week of October.

Charles Trenet arrived for two-week tour of Israel. One man show consists of his own songs with accompaniment by pianist Fredy Lienhart.

Israel Youth Orch, conducted by Shalom Riklis, gave first Tel Aviv concert after winning first prize at Kerkrade (Holland) International Youth Orchestra Week.

Rubin Academy of Music (formerly New Jerusalem Conservatoire and Academy) opened in Jerusalem on large new premises donated by Samuel Rubin and America-Israel Cultural Foundation of which he is president.

Nehama Hendel, who originally launched Israel's greatest song hit, "Song of a Bum" (Singing Minstrel), by Naomi Shemer, has another upcoming hit by same author, "Hi-Tee-Hee-Li." Israel thrush will appear on Ed Sullivan show in November.

OBITUARIES

JOHN STEINBERG

John Steinberg, 72, New York, Palm Beach and Hollywood restaurateur and nitery operator, died in Cedars of Lebanon Hospital, Hollywood, of a heart ailment, Saturday night (18). He is survived by two sons and five grandchildren.

News story on P. 2.

OLIVER M. SAYLER

Oliver M. Sayler, 70, longtime business agent of the Assn. of Theatrical Pressagent & Managers and co-producer of the current off-Broadway presentation of "Ulysses in Nighttown," died Oct. 19 in Larchmont, N. Y.

Sayler, who held the ATPAM post from 1941-1953, had also been partnered with Mrs. Marjorie Barkentin in a show biz publicity firm for more than 20 years. Among their clients was the late impresario, Morris Gest, with whom Sayler sponsored a visit of the Moscow Art Theatre to this country in 1922. Mrs. Barkentin, incidentally, is also a "Ulysses" co-producer.

From 1909-1920, Sayler was on the staff of the Indianapolis News and later served as correspondent for the Boston Evening Transcript. Following a six-month visit to Russia in 1917-18, he wrote "The Russian Theatre Under the Revolution" and "Russia, White or Red."

He also edited "The Moscow Art Theatre Series of Russian Plays," "Eleanora Duse Series of Plays," "Max Reinhardt and His Theatre" and "Plays of the Moscow Art Theatre Musical Studio."

He was one of the founders of the Stage Door Canteen and a board member of the American Theatre Wing since 1942.

JOHN W. BUTLER

John W. Butler, one of the pioneers of the film industry, died on Oct. 9 in New York, after a short illness. He leaves two daughters and four granddaughters.

He joined Paramount in 1920 and served as senior accountant until 1926, when he became assistant to the producer in charge of the N.Y. production office. In 1928, he became executive manager of the Paramount Studios in Astoria, organized the production and technical staff, and guided the installation of the first sound equipment there. Many stars made their debut in sound pictures in Astoria during that period—notably Eddie Cantor, Jeanne Eagels, Walter Huston, Edward G. Robinson, Claudette Colbert and the Marx Brothers.

He left Paramount in 1930, and after various independent activities joined the Army Pictorial Center in 1942, shortly after the Army took over the Paramount Astoria Studios for the production of training films. He served first with the Comptroller Division and later was successively Chief of Service, Studio and Production Division. From 1955 until his death, he was Chief, Operations Advisory Office, on the Staff of the Commanding Officer.

He is survived by two daughters.

LENNOX ROBINSON

Lennox Robinson, 72, Irish dramatist whose association with Dublin's Abbey Theatre spanned half a century, died Oct. 14 in Dublin.

He was manager-producer and director of the Abbey at intervals since 1907. During periods away from the theatre, he worked as secretary to the late George Bernard Shaw, as a government official and as organizing librarian of the Carnegie Trust in Ireland.

He also was for many years general manager of the Irish National Theatre Society. His best-known plays include "The White Headed Boy" and "The Lost Leader." His first play, "The Clancy Name" in 1907, led to his appointment to the Abbey. Until recently he was working as co-editor of "The Oxford Book of Irish Verse."

His three-act comedy "The Far-Off Hills" was seen on Broadway in 1932 and 1937, being done by the Abbey Theatre Irish Players. Other works seen here include "Crabbed Youth and Age," "The Big House," "Is Life Worth Living?" and "Drama at Inish."

PAUL BEISMAN

Paul Beisman, 60, manager of the St. Louis Opera for 28 years and of the American Theatre in same city for 36 years, died Oct. 19 of cancer. He was a former president of the Legitimate Independent Theatres of North America and former veep of the Independent Booking Office, successor to the United Booking office. He received the Antoinette Perry Award in 1948 for his work in fostering the legit road.

Starting at 15 as a pressagent, Beisman held most of the posts up to and including the top in the two enterprises, the outdoor summer activity making him an authority on al fresco show operations.

Widow and three sons survive.

JACK NORTON

Mortimer J. Naughton, 69, known professionally as Jack Norton, the drunk of more than 200 films, who in real life never took a drink, died of a respiratory ailment Oct. 15 at the Will Rogers Memorial Hospital, Saranac Lake, N.Y. He did so well as a bibulous gent that producers were unwilling to cast him in any other role. He carried that part to vaudeville and had appeared in the Palace Theatre, N.Y., and elsewhere.

Naughton starred in such shows as Ziegfeld Follies, Earl Carroll's "Vanities," "Five O'Clock Girl," "Flo-Flo" and "The Florida Girl." Among his film parts were included featured roles for virtually every major studio. One of the most difficult aspects of his professional characterization was the necessity of swallowing the stage version of highballs—ginger ale spiked with bicarbonate of soda.

Naughton was born in Brooklyn, where he began as a nitery entertainer. It was during this period that he acquired expertness in portraying a drunk.

Wife, Lucille, one of the four Healy sisters, survives.

DICK HENDERSON

Dick Henderson, 67, veteran British comedian who had been selected to appear in this year's Royal Variety Show, died Oct. 15 in London. Born in Hull, he made his first stage appearance when 23. He later toured the U.S., Canada, Australia and New Zealand. Because of his ill health he had to give up his part in "Large As Life," currently playing at the London Palladium.

He leaves his wife, son (comedian Dickie Henderson) and two daughters (the Henderson Twins).

AUGUST DE GIOVANNI

August De Giovanni, 70, president of the Keystone Block Co. in Pittsburgh and a former bandleader, died Oct. 12 in that city. He started his career as director of the Boggs & Buhl band shortly after the turn of the century and during World War 1 was an Army band sergeant.

After being mustered out, he worked at the old Nixon Cafe, and organized and played with the Neapolitan Trio over station KDKA a short time after that station first went on the air. DeGiovanni quit music in 1925 to found the Keystone firm.

He leaves his wife, daughter and two sons.

GUSTAV BERGER

Gustav Berger, 48, actor and former president of the Hebrew Actors Union, died Oct. 18 in New York. His last stage appearance was two years ago in "Father and Son," a Jewish folk play presented at the Labor Temple Theatre in N.Y. He also played at the Yiddish Art Theatre with Maurice Schwartz in "Shylock and His Daughter" in 1947; "Hershel, the Jester," "The Voice of Israel" in 1948; and "The Shepherd King" in 1955.

His wife, actress Fania Rubina, survives.

GORDON GRIFFITH

Gordon Griffith, 51, production exec, died of a heart attack Oct. 12 in Hollywood. Starting his career as a child actor, he appeared in this capacity until 1926, later joining Monogram as an assistant director. He was affiliated with both Robert Sherwood Productions and Gregory Ratoff Productions as a director and associate producer.

Becoming production manager of Columbia Pictures in 1941, Griffith later acted as associate producer on both RKO's "Never Wave at a Wac" and UA's "Monsoon."

Sister survives.

JOHN HAMILTON

John Hamilton, 71, vet stage and screen actor, died of a heart condition Oct. 15 in Hollywood. On the New York stage for 25 years before coming to Hollywood in 1937, he was a member of the original "Seventh Heaven" and "Broadway" companies. He also was in vaude prior to turning to legit.

Between 1937 and time of his death Hamilton was seen in more than 300 film and tv roles. He last was appearing in editor role in "Superman" teleseries.

A son survives.

MARGERY MANSON

Margery Manson, 39, pianist wife of harmonica player and composer Eddy Manson, died Oct. 19 in New York after a lengthy illness. Mrs. Manson frequently accompanied her husband.

A graduate of the Juillard School of Music, N.Y., Mrs. Manson worked the major vaude circuits and top cafes with her husband. During the war, she toured extensively with USO Camp Shows.

MAX TORODOR

Max Torodor, 68, a pioneer Minneapolis exhibitor until he moved to California in 1948, died of a heart attack Oct. 14 in Los Angeles. He opened his first Minneapolis motion picture theatre in 1923 and, prior to moving west, owned and operated a circuit of several neighborhood theatres there.

At the time of his death he had a theatre at Van Nuys, Cal.

BERNARD KAHN

Bernard Kahn, 45, a bank exec and publicity director for the Miami Beach, Saxony Hotel, died Oct. 13 in Chicago. He started as a reporter for downstate Illinois gazettes, then switched to political publicity. At his death, besides his Saxony connection, he was a vice prez for Chi's Exchange National Bank.

Survived by wife, brother and two sisters.

JOSEPH M. WEISS

Joseph M. Weiss, 63, director of Santa Cruz, Cal., Beach Symphonic Band, died Oct. 12 in Santa Cruz. A cornetist, he was known as the "boy wonder" in Frisco theatres during his youth. He later played with John Philip Sousa's and Paul Whiteman's bands.

Wife, brother and sister survive.

RULOFF R. STRATTAN

Ruloff R. Strattan, 91, former secretary to John Philip Sousa, died Oct. 17 in Washington. He went to work as Sousa's right-hand man in 1884.

As a musician himself, Strattan aided the famed bandleader-composer on such works as the "March King's" operas and marches.

THOMAS O'ROURKE

Thomas O'Rourke, 86, silent film actor, died Oct. 16 in Queens, New York. Between 1910-20 he appeared with such stars as Theda Bara, Mary Pickford; William Desmond and Clara Kimball Young. He also played in more than 50 westerns and was with 20th-Fox from 1920 to 1940.

Son and two daughters survive.

JOHN ROLAND HOGUE

John Roland Hogue, 76, actor who appeared in several Broadway productions, died Oct. 7 in Morristown, N.J. His legit credits include "My Dear Children" with John Barrymore; "Becky Sharp," "The Venetian," "Prelude to Exile," "The Rivals" and "This Rock."

His wife, son, three brothers and two sisters survive.

CHARLES G. ALBERTI

Charles G. Alberti, 74, onetime cornetist for Al Jolson, died Oct. 18 in Chicago. He was on the board of the Chi Federation of Musicians and had been an AFMer for 56 years. He left the performing field after World War II to teach at various conservatories.

Survived by two sons, sister and a brother.

MORRIS H. JACKS

Morris H. Jacks, 59, veteran circuit operator in the New Jersey area, died Oct. 16 in Red Bank, N.J. He had been the chief exec of Raritan Theatres until his retirement from exhibition a few years ago at which time he entered the motel business.

Surviving are his wife son and daughter.

Frank D. Ewing, 54, board chairman of Fensholt Advertising in Chi, died Oct. 11 in an auto accident en route to his home after attending the convention of American Assn. of Advertising Agencies. He had been with the agency for 25 years. Wife, two daughters and three sons survive.

Bert E. Graetz, 71, retired division sales manager for the Motion Picture Advertising Service Co., died recently in Dallas following a heart attack. His wife, son and niece survive.

Horace C. Layre, 81, vaudeville performer, died Oct. 17 in Philadelphia. A singer, dancer, juggler and actor, he retired four years ago. Wife survives.

Victor Mansfield, 60, son of stage actor Richard Mansfield, died Oct. 17 in Santa Barbara, Cal. He was owner-operator of Barbara Hotel there.

Ed Hinton, 30, film actor, was killed Oct. 12 in an airplane accident on Catalina Island, off the Southern California coast. Surviving are his wife and three children.

Clayton Troxel Jr., 47, projectionist at Metro for the past 21 years, died of a heart attack Oct. 15 in Hollywood. His wife and son survive.

Mother of Murray Shoib, longtime burlesque theatre manager and last at Casino in Pittsburgh, died Oct. 10 in Boston.

Karl Skraup, 60, leading actor of the Volkstheatre ensemble in Vienna, died Oct. 2 in Munich.

Howard Mitchell, 70, silent pix director and in later years an actor, died Oct. 9 in Hollywood.

Mother of songwriter Mitchell Parish died Oct. 14 in New York.

IN LOVING MEMORY

Sam Liebert

Author of "SHYLOCK VERSUS SHAKESPEARE"

Oct. 24, 1945

ANNA LIEBERT and FAMILY

L B Wilson

October 28th, 1954

Berlin's Fest

Continued from page 2

Anger" earlier this year) and Thomas Holtzmann received an ovation. Thomas Wolfe's works have usually been loved by Germans.

"Three Penny Opera," which is really the old "Beggar's Opera" in a varied script of the late Bertold Brecht, was a disappointment as revived within the festival. Blame the inadequate cast with Johanna van Koczian especially unsuitable as Polly. Too sweet a personality to convince as that trollop.

"Lulu," never finished by Alban Berg (died, 1935) garnered much applause although it's not so sure whether all "understood" this immensely complicated work. Ovations went in the main to the ensemble of Hamburg State Opera which, under Guenther Renner, turned in a great performance. "Lulu," incidentally, is a talked-about item these days. Preemed in 1937 in Zurich (Switzerland), opera could not be performed in Hitler Germany. It was staged in Essen after the war (1935) and now in Hamburg, nowhere else in Germany. This explains the interest here in Berlin.

"Medea," under the musical direction of Italian Vittoria Gui, was the second local opera preem these days. Carl Ebert directed it. Cherubini's work (new version) proved a personal triumph for Inge Borkh. Her "Medea" was a "best" for this festival.

The ballet side, which in former years was often a special plus of the Berlin Festival, was neglected this year though Antonio's Spanish Ballet scored with the public of critics if were cool. Berlin's Tatiana Gsovsky flopped with her ensemble. Aside from the Antonio troupe and a Japanese chamber music ensemble plus the gallery of soloists, only one more foreign name troupe came to Berlin: The Parisian Georges Herbert's Productions Theatrales with Anouilh's "L'invitation au chateau."

MARRIAGES

Marilyn Futch to Edgar R. Tis, Jersey City, N.J., Oct. 18. He's the son of Rene Tis, longtime compositor with the Rogowski Press, printers of VARIETY.

Marion Clark to Claus Kroplin, Windsor, England, Oct. 15. Both are trainers in Billy Smart's circus.

Joan Harrison to Eric Ambler, San Francisco, Oct. 11. Bride's a film and tv producer; he's the novelist and screen writer.

Alice Dale to Andrew Warwick, Glasgow, Oct. 11. Bride's a comedienne and sister of Stanley Baxter, stage comedian.

Leonora W. Daniels to Ernest V. Klein, Peterborough, N. H., recently. He's a CBS staffer in New York.

Jean Ellen McKee to Jerry E. Blackwell, New York, Oct. 21. Bride is a composer and legit producer; he's a legit producer-director associated with the Capitol Theatre, N. Y.

Mary Lou Pavlone to Johnny Cassinare, Pittsburgh, Oct. 18. He's with Joe Maize and the Cordsmen.

Lisa Ferraday to Jack Anderson, New York, Oct. 17, She's an actress.

Lisa Daniels to Roger Lewis, Upper Montclair, N. J., Oct. 19. She's an actress; he's national advertising director of United Artists Corp.

Vera Maidy to Billy M. Green, Brussels, Oct. 10. She's with the still photo lab at Paramount studios on coast; he's an actor.

BIRTHS

Mr. and Mrs. Mark Olds, daughter, Cleveland, Sept. 30. Father is KYW program manager.

Mr. and Mrs. Guy McElwaine, daughter, Culver City, Cal., Oct. 13. Father is a Metro publicist.

Mr. and Mrs. Earl Buncher, son, Pittsburgh, Oct. 10. Father's commercial manager for station WEDO.

Mr. and Mrs. George Davis, son, Pittsburgh, Oct. 13. Father's cameraman-reporter for Ch. 4 there.

Mr. and Mrs. Sidney H. Mayer Jr., son, Chicago, Oct. 16. Parents are both actors, mother working under name of Ella Rayburn.

Mr. and Mrs. Jack Nathan, daughter, London, Oct. 11. Father is the bandleader; mother was one of the BBC's TV Topper dancing team.

Dr. and Mrs. Tony Fenwick, son, Chicago, Oct. 1. Mother was Patricia Tucker, who headed Pittsburgh Playhouse boxoffice staff.

Mr. and Mrs. Tony DiMarco, son, Hollywood, Oct. 17. Father is a Hollywood flack.

Mr. and Mrs. Peter Howell, daughter, London, Oct. 15. Father is a tv actor.

Mr. and Mrs. Joe Schadl, daughter, San Antonio, Oct. 10. Father is projector supervisor for WOAI-TV in that city.

Mr. and Mrs. Barry Barnett, son, London, Oct. 17. Father is Bary, a staffer in VARIETY's London bureau.

Mr. and Mrs. Julian Jover, daughter, Sussex, England, Oct. 16. Father is a trapeze artiste; mother is Kitty Bluett, tv and radio comedienne.

Mr. and Mrs. Johnny Collum, daughter, Hollywood, Oct. 14. Father's an actor.

Mr. and Mrs. Rick Sklar, son, New York, Oct. 15. Father is assistant program director of WINS, N. Y.

Mr. and Mrs. Jose Ferrer, daughter, Santa Monica, Cal., Oct. 13. Mother is singer Rosemary Clooney; father's the actor.

Mr. and Mrs. Francis Hill, son, Pittsburgh, Oct. 15. Father's with the Joey Sims orch.

Mr. and Mrs. Richard Blumenthal, daughter, New York, Oct. 16. Father is with Broadstreet Theatre Ticket Service.

Mr. and Mrs. Alfred Kalbfeld, son, New York, Oct. 13. Father is with Metro's special service department.

Mr. and Mrs. Ralph Dale, daughter, New York, Oct. 3. Father is a business manager with CBS-TV's casting department.

Mr. and Mrs. Nicholas Benton, daughter, Oct. 14, N.Y. Father is with Time, Inc., and is co-producer of the incoming off-Broadway musical, "Salad Days."

Mr. and Mrs. Harry Greben, son, Oct. 18, Chicago. Father is an indie talent agent; mother is an ex-agent.

and Mrs. Dave Wright, son, Boro, N.C., Oct. 8. Father announcer at WFMY-TV in that city.

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hillard elkins - herb eiseman - george platt
cable address: "herbelk nyk"

October 22, 1958

Mr. Herbert Eiseman
Executive Vice-President
H. E. Management & Production Associates, Inc.
120 El Camino Drive
Beverly Hills, California

Dear Herb:

Congratulations.

It doesn't seem possible that in only two months you could have been able to accomplish so much in the way of setting up our coast operation on a going basis.

On behalf of our clients on both coasts, I would like to say - thank you - and keep it up.

Best from Mary, George and Blithe.

Warmest personal regards.

Sincerely,

HILLARD ELKINS, INC.

Hillard Elkins
President

HE:ps

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h. e. management and production associates, inc. - 120 el camino dr., beverly hills, calif. - crestview 5-4128

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VOL. 212 No. 9 NEW YORK, WEDNESDAY, OCTOBER 29, 1958 64 PAGES

CONVENTIONS: BIG NEW SHOW BIZ

Metopera's $86,687 Bow at $40 Bite; Culture Vs. Couture and Cameras

By ROBERT J. LANDRY

Opening night each fall at the Metropolitan Opera House is an uneasy standoff between the two competitive shows, the one on the stage and the one at the three entrances to the auditorium. This was again evident Monday (27) with "Tosca" and Tebaldi representing the most dignified form of staged music—grand opera—and the hordes of "once-more-with-charm" photographers representing the least dignified form of staged chi chi. The patience of impatient dowagers, and other gowned-to-kill queens, under the command of total strangers with cameras in their hands, remains one of the sights of Manhattan.

However, the Rudolf Bing regime has curbed the publicity exuberances of yesteryear. No longer do elderly, glandularly extrovert subscribers hang from the chandeliers to divert the cameras. Some of those emancipated grande dames were making diamond tiaras unimportant at the premiere!

This year's opening (gross $86,687 at $40 top) was sentimental because Renata Tebaldi was back after missing a year when her mother died. Actually, she was given this pledge of an opening night two years ago when Maria Callas came in on a jet vapor trail in "Norma."

The audience practically broke

(Continued on page 19)

Jet Lullaby Quota

Muzak has a contract to provide recorded music for the passengers on the new jet flights of Pan American, starting this week. Supplier subsidiary is called Travel Muzak and has worked out a nationality-strains quota for the songs.

French originated music will amount to about 20%, Italian will be around 13% of total. German, British, Portuguese and Danish music is also represented.

'Right to Work' Spots KO'd As 'Objectionable'

Cleveland, Oct. 28.

More than $600,000 has been poured into Greater Cleveland's radio and television stations for political expenditures with the brunt of the money going into the "right to work" amendment on a "spot" buying basis.

Repercussions to the "RTW" material have come from religious leaders protesting tv shorts in favor of the amendment as "objectionable." Two tv Cleveland stations, KYW and WJW, refused to use the "objectionable" spots along with WFMJ, WSPD, WAKR, and WHTN, according to Philip

(Continued on page 15)

JET AGE SPURS FAR-FLUNG BIDS

By JOE COHEN

The battle for conventions and dealer incentive plans, which is becoming increasingly important to niteries, hotels, and resorts, is now worldwide. Grossingers, for example, is in competition with the Emerald Beach Hotel, Nassau; Concord competes against the Myrtlebank, Jamaica, and Las Vegas pits its resources against Cannes, Bermuda, Havana, Rio, Acapulco, Paris, Rome, Miami Beach or where have you.

The competition will be fiercer within a short time with the inauguration of jet travel, which places Europe about six hours from New York, Nassau two hours from the same city, and Los Angeles just long enough away from Mexico City to read a newspaper.

The bidding for the convention business has become terrific on an international scale. Today, the quest for large meetings and confabs can come from virtually all over the world—distance no object. Other factors that go into the selection of a site have become more important.

One of the major items, for example, must be the availability of suitable meeting sites, and ample hotel accommodations. But that isn't the sole factor. Highly important is the availability of nightlife in any given city. It is no longer feasible to hold a meeting in any given town and not provide entertainment to go along with it. It is anticipated that with settlement of the political situations in Havana and Haiti, the increase in hotel facilities there will make these spots ideal confab sites because of the increase in hotel accommoda-

(Continued on page 52)

RCA Consent Decree Loosens 12,000 Radio-TV Patents; May Speed Color

Washington, Oct. 28.

Color television may get off the ground via a peace treaty signed today (Tues.) between Uncle Sam and the Radio Corp. of America.

Justice Department announced a consent decree loosening RCA's hold on 12,000 radio-tv patents. Highlighting the judgment, settling the four-year-old civil anti-trust suit, is a pool arrangement for color video patents. A criminal indictment returned last February against RCA by a Federal Grand Jury was simultaneously settled, after RCA pleaded no contest and was fined $100,000.

Civil suit was filed November, 1954, charging RCA with monopolizing the licensing of patents for various radio and tv electronic devices. RCA was also alleged to have made an agreement with domestic and foreign electronic manufacturers in restraint of trade.

Decree, handed down by Judge John F. X. McGohey of the N.Y. Federal District Court, calls for two basic remedies:

(1) A royalty-free patent pool in which RCA must place 100 key listed color tv patents. Only existing tint patents are required to be placed in the pool, and the pool automatically terminates when the oldest patent expires. Firms with or without patents can apply for pool membership. For firms not electing to join the pool, RCA will make patents available to them at

(Continued on page 40)

Spin Now, Pay Later

London, Oct. 28.

Latest disk vending system in Britain is buying on time. A retailing company is offering LP's, EP's and 45 rpm platters for a down payment of as little as 13c with repayments from 7c weekly.

Average down payments are 35c for an LP; 14c for an EP and 7c for a 45.

No Talent Payoff, Agent Allowed Buildup Costs

Washington, Oct. 28.

An agent can write off as a business expense money spent in a vain effort to break a client into the bigtime, the U. S. Tax Court has ruled.

Agent Lou Levy shelled out $3,600 in one year for talent lessons and living expenses of vocalist Bob Houston. Never repaid, he claimed an income tax reduction for the amount.

Tax Court approved on the basis that Levy had reasonable hopes of parlaying his investment from agent fees if his client had scored.

In the same case, the court allowed Levy to deduct $2,000 paid to writers Alex Gottlieb and Frances Swann for a film story outline. After looking it over, Levy wasn't satisfied and dropped the projects.

'Drum' Beats Boffo $1,000,000 Advance

Boston, Oct. 28.

Although their last two shows have been disappointments, Richard Rodgers and Oscar Hammerstein 2d are still hot boxoffice names. Their new musical, "Flower Drum Song," opened last night (Mon.) at the Shubert Theatre here as an advance sellout for its entire four-and-a-half week tryout. Hundreds of would-be playgoers stood in the rain last Thursday (23) when the b.o. sale opened. Some $30,000 in mail orders and window trade was turned down.

The show, for which playwright Joseph Fields collaborated on the book, has a $6.25 top here. The last two R&H shows to play Boston tryouts were "Me and Juliet" and "Pipe Dream."

There is already a reported advance of over a $1,000,000 in theatre parties, mail orders and window sale for "Flower Drum Song" for its Broadway presentation, opening Dec. 1 at the St. James Theatre.

Despite previous display ads list-

(Continued on page 58)

Sex-Kitten Unravels Film 'Art'

[Bikini-Blindness Attacks Foreign Product]

Has the French sex-kitten, Brigitte Bardot, singly in her own little Bikini, ruined the slowly-built, once-discriminating, habitual clientele for quality foreign films in the United States?

Some Manhattan importers and handlers of such features tend to feel that the whole market has been confused, if not blinded, by her boxoffice success. Bardotism has afflicted the film producers in Europe, their distributors in America and the theatremen on this side who once selected their releases with the utmost care.

Bardot success has been of fantastic proportions but with paradoxes following in the wake. One of the oddities is the tendency of American newspapers to deplore what they had so much to do with building—the Bardot emphasis on *sex, sex, sex, sex.*

The art theatres of America were until recently the most carefully planned and managed of outlets, with their own highly special and intelligent followings. But since Bardot came along the let's-all-climb-into-the-same-bed psychology has developed into an obsession.

The effects of Mlle. Bardot's "God Created Woman," easily the top foreign grosser in the U. S. (over $4,000,000), are being felt like shock waves all the way from the little theatre in Phoenix back to the producers in France, Italy and Germany. The message comes through loud and clear: *The public in the States wants to see sex. So let's give 'em sex!*

With this in mind, European producers pick and choose their subjects to conform with what they conceive to be a trend in the U. S., i.e. sexploitation themes. This is considered smart in the light of the considerable success such films have enjoyed. After years of frustration via their inability to dent the U. S. mart, European producers now feel they've finally discovered the magic formula.

In the States, the indie distribs, also quick to latch on to a trend, have been drawing their own

(Continued on page 19)

'Variety' Incepts New Casting Dept.

Beginning this week, VARIETY is inceptng a casting service for actors, singers and dancers. It appears on Page 57 of this issue.

For the present, it covers only legit, including Broadway, off-Broadway and touring productions, but will be expanded to cover industrial shows, television and New York-originated films and vidpix. All parts and assignments listed were available as of noon yesterday (Tues.).

VARIETY casting department is intended as a service to the trade, including both performers looking for jobs and producers trying to cast shows. All casting information is based on actual telephone calls to the respective production office, and has been double-checked for late changes up to Tuesday deadline, in a further effort to insure accuracy and reliability.

Kindly do not call VARIETY for additional details or tips. All available information is published.

Friars Club Salute to Joe E. Lewis
A Salty SRO Shindig at $12.50 Top

By ABEL GREEN

Two topflight comedians with the same initials—Joe E. Lewis and Jack E. Leonard—made the $10 and $12.50-a-head, turnaway turnout at New York's Copacabana, for a Friars Club luncheon salute to the first-named last Friday (24), a signal success. It was a comedy highlight of high (and low) order, an extreme engendered by the robust language which is indiginous to stag shindigs of this nature. Along with the purple lingo the people were regaled with some of the best extemporaneous comedy this side of George Jessel's "comedians' roundtable" at Hillcrest.

Leonard, a one-line heckler from way back, this time was a standup toastmaster whose buffoonery was top-drawer, quick-on-the-wit, and kept the proceedings in high gear. As is axiomatic with all these Friars Club salutes the barb and the butt is he-man camouflage for the underlying sentiment.

Joe E. Lewis' recent recovery from illness; his 18th or 19th annual return to the Copa, with a highly successful engagement just closed (succeeded this week by Nat King Cole); not to mention his stature within the club as the abbott of the Friars, brought out an SRO audience. It was perhaps a little too much customer traffic (650 or so, with beaucoup turnaways) for the Jules Podell staff despite the fact the Copa has been pitching for the luncheon business.

(Continued on page 52)

Deafened by Medals

French comedian Jacques Tati tells the story of how, at the last film festival at Cannes, the Soviets approached him with the idea of making a picture in Russia. Not wanting to appear impolite, he said he might be interested.

The Russians threw a dinner to discuss the project. Tati said he would want his own cameraman. The Soviets agreed. He said he'd want free choice of script. That might be okay, too, they said. Then he said he was used to working a great deal with sounds. For instance, he told the leader of the Soviet delegation, "I might want to show one of your generals, his chest full of medals, walking down a hall, and I would want these medals to tinkle like little bells."

That did it. Tati isn't making any pictures in Russia.

It's CBS-TV's 'Univac' Vs. NBC's 'Tote-Vote' On Election Coverage

"Univac" at CBS-TV and the "Tote-Vote" machine at NBC-TV will undoubtedly steal the election night shows next Tuesday, Nov. 4.

A-S-R Products Corp and Bayuk Cigars will co-sponsor the "Election Night Special" on NBC-TV with Chet Huntley and David Brinkley as anchormen. They'll make use of the latest electronic "brains" as well as the "Tote-Vote" machine.

Whitehall Pharmacal Co. for Anacin has purchased one-third sponsorship of the election night coverage over CBS-TV, in addition to several other program buys on the web. Texaco had originally planned to buy the CBS-TV election night coverage but deal didn't pan out.

CBS News will set up its main election headquarters in its tv studios in Grand Central Terminal. Tabulations will be performed, once again, by UNIVAC, electronic high-speed computer. Walter Cronkite will be anchor man and Eric Sevareid will do interpretations. Doug Edwards will be working with UNIVAC and Edward R. Murrow will do an appraisal of trends among Eastern voters.

Basketball With Gowned Ushers

Minneapolis, Oct. 28.

With Phil Jasen, erstwhile film company and Cinerama and "Around the World in 80 Days" exploiteer, handling the publicity, the Minneapolis Lakers professional league basketball team is taking a leaf from the showmanship book and going in for promotion.

For the home opening game there was a parade with two bands, the coach riding in a tank and the 11 players in enameled jeeps to the Auditorium where floodlights illuminated the sky. In the parade 50 National Guards' MP's flanked the jeeps.

Between the halves local troupes of dancers performed and there also were other acts. Similar entertainment is planned for other games.

At every home game, too, there are eight hostesses in evening dress to give the 287 $100 season ticket holders the Very Important Personage treatment, ushering them to their seats and distributing programs to them.

U.S. Indie In Rush Filming 'Dr. Zhivago'

Film version of "Dr. Zhivago," controversial novel which won the Nobel Prize for Literature for author Boris Pasternak, will be made immediately by Dragon Productions, according to Charles Byron, president and executive producer of the indie outfit. Joel Carmichael, who completed a treatment from

(Continued on page 54)

TV to Displace Cops?

Akron, Oct. 28.

Proposal to place 100 television cameras in trouble spots throughout Akron has been made by Mayor Leo A. Berg, who said it would be much cheaper than hiring policemen. The sound-equipped cameras would be placed where they would do the most good, and could be installed at a cost of $500,000 while operating costs would be $150,000 a year, the mayor said.

If the city hired 100 policemen, they could cover only 20 spots on a 24-hour basis and would cost more than this, he said. Police Chief Harry Whiddon said he favored anything that could cut down crime.

'Commercial' Red Deals a 'Must' In Future: Johnston

Eric Johnston in New York yesterday (Tues.) said that, though the Russians and other Communist countries completely lacked the American concept of "commercial deals," he was nevertheless fully in favor of regular commercial dealings with the Red bloc once the current Soviet-American film agreement had been implemented.

The Motion Picture Export Assn. president said that, in the light of patriotism displayed by them in the past, he was certain that the U. S. film companies would cooperate to the hilt with the U. S. Government's request that a deal with the Soviets be made to work. This automatically involves exhibitors giving playdates to the Soviet films released by the majors.

The U. S. State Dept. intends to call in exhibition leaders the second week in November for a "briefing" in which the importance of their giving screentime to the Soviet films will be stressed. Johnston said he assumed the division of the seven Russian pictures being bought by the Yank distribs will be done via a drawing. He indicated that companies whose pix haven't been bought by the Russians probably wouldn't be asked to distribute any of the seven Soviet films.

Johnston picked four of these pictures while in Moscow. A fifth, "Circus Artists," is being added to the list. The Russians have to Nov. 10 to indicate their full choice of the 10 American films they're purchasing.

The Soviet satellites are purchasing Hollywood pictures, partly "inspired" by the Soviet example, Johnston reported. Poland and Hungary already have bought pictures. The Czechs and Roumanians are each expected to buy 10 films each, but will purchase them from the individual American

(Continued on page 54)

Show Biz Plaques for Lobby of Old Globe, N.Y., Now a Thom McAn Store

Broadway lobby-that-was of the old Globe Theatre, now the Lunt-Fontanne, N.Y., opens today (Wed.) as one of the Thom McAn chain of 1,800 shoe stores (Meville Shoe, parent) and with appropriate public relations gestures in the form of two plaques.

I. Miller, across the corner at 46th St. was perhaps the first to salute show business, some 30 years ago putting Mary Pickford, Rosa Ponselle, Marilyn Miller and Ethel Barrymore in niches. (They're still there, though the Miller structure now supports a big electric sign for Time Inc. and its front has gone flamboyantly "moderne").

The Thom McAn plaques celebrate the opening of the Globe by Charles Dillingham in 1910. Peggy Wood, who made her debut then with Montgomery & Stone, officiates at today's ceremony.

Names on a second plaque recall as former players within the Globe: Sarah Bernhardt, the Astaires, Alice Brady, Irene Bordoni, Vernon Castle, Ruth Chatterton, Irene Dunne, W. C. Fields, Helen Hayes, Eddie Foy, Elsie Janis, Beatrice Lillie, Montgomery & Stone, John Charles Thomas, Clifton Webb, Ed Wynn and Miss Fontanne (sans Alfred Lunt).

Timmie Rogers, Back to U.S., Airs Pertinent Suggestions on GI Shows

Grand Central 'Spec'

Grand Central Station, in N.Y., is displaying a fresh kind of live "commercial," which sports a potentially decent cost-per-1,000. Svelte models, wearing Arkin dresses, emerge three times a day—at 9 a.m., noon and 5 p.m.—from an aperture (shaped like a tv screen) and parade down a runway above the ticket windows in the main concourse.

Exhibit, costing $1,000 a week, is up for a total of two weeks. The Arkin couturier was informed that 400,000 people pass along the concourse every day and that the advertiser could reasonably expect to make 100,000 impressions a day during the weekday rush hours. On the basis of 10 weekdays, Arkin expects an efficiency of $2 per 1,000.

WPIX Prepping Eva Peron Special

With the recent completion of "Private Life of Adolf Hitler," WPIX, N.Y., has begun another special hour-long decumentary tv project, "The Secret Life of Eva Peron."

Producers are William Cooper, station film manager, and Walter Engels, news director of the Daily News indie. Cooper and Engels have been culling film footage of the late Eva Peron and her deposed dictator husband for the past year. The Eva Peron story will be WPIX's third venture into the documentary field. The first was "The Russian Revolution," telecast last April and scheduled for rebroadcast on the station Nov. 18. "Russian" documentary was syndicated in major markets by the station.

Getty's TV Financing; Puts Coin Into PAT

Jean Paul Getty is now in television financing. Through the company it was learned that the oil-man-industrialist is a "major backer" in the newly organized Producers Associates of Television Inc.

Company was set up to "finance, sell and distribute tv properties of other producers," according to Peter M. Piech, veepee of the outfit. (Piech is former veepee at Screencraft Pictures.)

PAT, since it is financed heavily by Getty and other financiers who were hinted at but not named, is on the lookout to acquire other distribution companies.

In the integrated Army, the reception given Negro entertainers working the military posts in the European Theatre of Operations would depend upon the manager of the service club, says Timmie Rogers, who recently returned from an extended tour of Europe. Rogers was the cause celebre in a story which first broke in VARIETY recently in which was described a particularly brutal and senseless assault upon him by Major Leonard V. Bailey at the U. S. Army post in Baumholder, Germany. Bailey was later court martialed, found guilty on a minor count and fined $1,000.

Rogers stated that he was well treated in most instances. He was accorded status of name entertainer in the majority of cases. However, he declared that he preferred Air Force hospitality over the Army. The AF, he explained, explained, extends hospitality and does more to make the entertainer comfortable.

There was only one reaction to the publicity raised by the beating. Rogers said that after his discharge from the hospital, he played one date at a post in Bad Bruenznach. He sensed resentment in the audience. The faces were grim and the reaction seemed unpleasant to him.

Depends on Club Managers

As for treatment of Negroes, Rogers explained that good treatment was up to the individuals in

(Continued on page 54)

Life Mag Publisher Sees TV Eventually 'Just Entertainment'

Chicago, Oct. 28.

Andrew Heiskell, publisher of Life magazine, believes that broadcast media will be "nothing more than transmitters of entertainment during the next 10 years" and that news, inspiration and "leadership necessary for our survival" during the decade will come entirely from newspapers and magazines.

Audit Bureau of Circulations' annual conclave heard him base his prognostication on the fact that the responsibilities to the broadcasting media are divided four ways, among networks, ad agencies, advertisers and the FCC. Network toppers, he said, are too preoccupied with buying and selling stations, making advertising deals and signing talent contracts to give more than a casual thought to journalism. Print, on the other hand, has always been an instrument of education, he averred, and periodicals have always dedicated themselves to the welfare of the nation.

Newspapers and magazines have always thought of news as the essence of history, not as programming used to "surround a sponsor's jingles," he said.

10/29

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ABEL GREEN, Editor

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DAILY VARIETY
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TO PENNY-PINCH WEST COAST

Wald Counts His B.O. Blessings

With three films completed, and 14 scripts in preparation, Jerry Wald's own scorecard on the performance of his films read something like this:

"An Affair to Remember"— $7,000,000 worldwide. "No Down Payment"—$2,500,000 to $3,000,000. "Kiss Them For Me"—a $400,000 loss. "Peyton Place"—estimated $30,000,000 worldwide. "The Long, Hot Summer"—about 25% ahead of "Affair," or around $8,500,000 worldwide.

Guestimating on his unreleased pictures for 20th-Fox, Wald figured "In Love and War" for between $6,000,000 and $10,000,000, "Mardi Gras" for $15,000,000 and "The Sound and the Fury" based on the Faulkner novel "about like 'Peyton Place.'"

Though he doesn't see eye-to-eye with 20th on the question of preselling his properties ("I'll keep right on doing it," said Wald. "I'll get my money back somehow"), the producer for the moment has no plans re making pix for anyone else. He's free to produce for other studios if he so chooses. "Winesburg, Ohio," which he bought personally, isn't committed to 20th.

Odets' 'Page 1' Original, Harold Lloyd's Saga In Jerry Wald's Future

Having gotten Clifford Odets to write a screen original—"The Story of Page One"—producer Jerry Wald now is toying with the idea of having the property staged on Broadway before turning it into a film.

Wald reported in N.Y. last week that chances were good for having the play on the boards by next February. He owns the picture rights.

Wald is also going ahead with plans to produce the Harold Lloyd biog, with Lloyd to act as associate producer. Adele St. John is scripting the comedian's story as a series for Cosmopolitan. The one-handed Lloyd is very anxious to have his story told accurately, though Wald has got him to agree to the juxtaposition of certain dates for the sake of dramatic values. Incident in which Lloyd had his hand blown off by a prop bomb will be in the picture. Jack Lemmon and Tony Randall are Wald's favored comedians to play the Lloyd role, but, he said, "it could also be someone very serious, like Montgomery Clift."

FEDS VETO ALCATRAZ REHABILITATION FILM

Hollywood, Oct. 28.

One of the few reported instances of Governmental refusal on cooperation for a motion picture is "Birdman of Alcatraz," which Jack Cummings was to have produced for 20th-Fox. Following an NG on project by Dept. of Justice, studio has shelved it permanently.

Understood studio considered briefly making it sans Washington approval, but production vp Buddy Adler finally decided against such action and removed film from the agenda. Thomas E. Gaddis novel deals with rehabilitation of lifer Robert Stroud.

Costing RKO $9,600,000 to Go Out Of the Motion Picture Business

RKO Pictures, once a major film corporation, is in process of demonstrating the high cost of going out of business.

That RKO was doing a fold is not new, of course. This enterprise has been on the skids for some time and obviously on the way out for more than the past year. But the startling footnote is this: it's going to cost $9,600,000 to close up shop.

This is the amount set aside as a "liquidation reserve" by General Tire & Rubber, which is the RKO parent. Major decifit items include the settling of real estate leases, writeoffs on pictures and severance pay acrruing to foreign department personnel. Last item is a legalistic must, in accordance with the laws of foreign countries; it can't be ignored because this would reflect back on the General Tire parent.

Within the framework of General Tire's corporate network was RKO Teleradio. Latter, in turn, included radio and television enterprises along with the film operation. William O'Neil, president of General Tire, reported that the radio-tv divisions showed a profit of $4,300,000 for the nine months ended last Aug. 31. But the "theatrical film division losses more than offset this figure," he added.

O'Neil is the father of Tom O'Neil, who has been calling the turns on acquisitions and operations of the show business endeavors for General Tire.

The Art of Booking

Houston, Oct. 28.

The Majestic Theatre just concluded a run of "The Life of Pope Pius XII," an important film to Roman Catholics.

Accompanying feature was Andy Griffith in "Onionhead," WB) a film rated "objectionable" by the Catholic Legion of Decency.

'French Film Week' In Montreal Avec Beaucoup Stars

Question of whether the French film industry will open its own office in Montreal now again is undecided. Meanwhile, there's a "French Film Week" in that city Nov. 3-10.

Delegation to the event will be headed by Jacques Flaud, director of the Centre National de la Cinematografie in Paris. Robert Cravenne of Unifrance, agency that aims to publicize French films abroad, also will attend.

Directors and actors due to go to Montreal for the week include Rene Clair, Jacques Tati, Louis Malle, Arletty, Dany Robin, Mijanou Bardot (sister of Brigitte), Francois Perier, Daniel Gelin and Charles Gelin.

Among the films to be shown are Montparnasse 19," "Celui Qui Doit Mourir," "Le Bourgeois Gentilhomme," "Maxine," "Mon Oncle," "Les Grandes Familles," etc. The French have long been unhappy with the comparatively scant attention paid their films in French Canada. It's figured that the week will throw a new focus on the French films.

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WALD'S PERSONAL CONTRACTS

Lines Up Patricia Crest and Comic Mort Sahl

Jerry Wald, who produces for release through 20th-Fox, has put Patricia Crest under personal contract to his company. He also has signed comedian Mort Sahl personally.

This is a departure for Wald, who in the past has drawn on the 20th talent pool and has refrained from putting performers under personal contract.

Under the new arrangement, Wald will sign personalities he likes and then offer 20th the right to share in the contract. On several occasions, such as in the case of Barrie Chase, Wald has prevailed on the studio to sign performers whom he considered promising. Miss Crest has had no motion picture experience whatever, but Wald said he was sure she'd be an important star eventually. Still feels the same way about model Suzy Parker, too.

Rank Film Distributors of America soon to disclose acquisition of its first non-Rank British film for U.S. release.

Factoring Gentry Big-Mitts UA

National Commercial Finance Conference Inc., whose membership comprises more than 100 financial companies and factors, yesterday (Tues.) at its convention in New York paid unique tribute to United Artists.

Special award was presented to UA (board chairman Robert S. Benjamin was the recipient) and UA became the first film company so honored.

Herbert R. Silverman, chairman of the Conference, said UA was being singled out because of the gains this company has made in the business world through the use of commercial company financing. UA financing has come from the Walter E. Heller factoring outfit of Chicago as well as several banks.

Award went to UA in the big-business category, as distinguished from small and middle-sized enterprises. Continental Motors, National Airlines and Rexall Drugs were previous recipients.

Electrican Lloyd Seese Guilty in Killing During Massachusetts Location

Worcester, Mass., Oct. 28.

Lloyd Seese, 52 year old film electrician from Hollywood and Tucson, pleaded guilty to manslaughter Thursday (23) in Worcester Superior Court and was sentenced to from four to eight years in Walpole State prison by Judge Eugene A. Hudson.

Seese was charged with the fatal stabbing last July of Lawrence W. Wilder, 25, of Worcester, during an altercation following a drinking bout at a night spot. Seese was a member of the film company on location filming "Man in a Net."

Following the altercation Seese tried to commandeer a diesel locomotive to flee the city. He was represented by Atty. John J. George who had been appointed by the court after the Worcester County Grand Jury returned an indictment last month.

Believe It, Now

Hollywood, Oct. 28.

Samuel Goldwyn spokesman issued a one-sentence statement in response to Theatre Owners of America Miami Convention request that producer deny reports he plans disposing of his pre-1948 inventory to video syndicators:

"Negotiations are still going on for the sale of Mr. Goldwyn's pre-1948 films."

Rank-Yank Pins Hopes on 'Night To Remember'

Though a recent United Artists package include some J. Arthur Rank films for sale to television, Rank Film Distributors of America for the moment has no intention of unloading additional pictures to tv, Kenneth Hargreaves, RFDA prexy, said in N. Y. Monday (20).

The films in the UA package were purchased by UA from Rank and have not been theatrically released in the States.

Hargreaves, fresh back from a two-week stay in London, said one of the reasons for not selling to tv was the type of print policy engaged in by the Rank outfit. Under this policy, a limited number of prints are put out, but the pictures stay in release for as long as three years. Since the Rank outfit has been operating in the U. S. only for 18 months, there won't be any tv sales for quite a while.

Hargreaves, admitting that his organization to date had performed below original expectations, said he was pinning "maximum hopes" on the release of Rank's "A Night to Remember," which opens at the Criterion Theatre on Broadway in mid-December on a two-a-day policy. While it's known that Rank-Yank has been losing money so far, it's also true that its establishment in the States coincided with a very slack period during which London delivered few important films.

Asked why Rank went in for, by present independent standards, a rather elaborate sales setup in the U. S., Hargreaves said this was considered necessary for any outfit that planned to derive income from the commercial rather than the art theatres. In any case, he added, "we still have only about 15% of the sales force of a United Artists or a 20th-Fox. And we release 28 films now."

Though there's a plentiful supply of Rank films, Hargreaves said he was nevertheless looking at a lot of Continental pictures and would take on "those which I consider to have commercial value."

Karl F. De Vogt, foreign sales manager of the Bavaria Filmkunst and rep of the Assn. of German Motion Picture Exporters, arrived in N. Y. Monday (20) to study the U.S. market.

WALL STREETERS HIT 'SWINDLES'

The new corporate trouble at Loew's has served to focus attention on the wide area of difference in the management thinking of Wall Streeters vis-a-vis film company habits.

The downtowners deal in big money, but they're tight with a dollar when it comes to business operations. They're "economy" conscious all the way and shake their heads incredulously at the "loose regard" many picture people at both the studios and the homeoffices have for the Yankee buck.

The conflict shows itself more and more as the investors from outside the industry move into prominent industry positons.

One veteran broker was discussing the matter over the past week. He has important investments in other business enterprises, in addition to pictures, and noted that the executive officers of these other endeavors fly from city to city within the course of their duties—*but at the tourist rate.*

Whereas, he went on, an expense voucher which a film industryite recently handed in to the cashier of his studio carried one item for $300. This smply was for extra plane luggage taken along on a short flight.

The Wall Street minds inquire; If the extra luggage was necessary, why, with a little advance planning, couldn't it have been shipped via Railway Express?

This might seem a small matter but it does demonstrate the kind of reasoning that's expressed in N.Y.'s financial area. Also considered are the usually well-appointed offices occupied by film higher-ups, in contrast with the sparsely-turnished, inelaborate quarters of the rich but conservative downtowners.

This, too, appears picayune, but it is not insignificant.

The thinking about film company economies that prevails in a large part of Wall Street extends from the minor swindle sheets to the multi-million-dollar production budgets and fancy Hollywood salaries.

The Wall Streeters want cuts all the way. They want every item of waste eliminated and more and more they can get what they want. And not being conditioned by tradition, and without old-school loyal-

(Continued on page 18)

23-YR. VET MARY BAKER EXITS JAFFE AGENCY

Hollywood, Oct. 28.

Mary Baker, for 23 years with the Sam Jaffe agency, resigned as veepee of Jaffe company and of Famous Artists Associates. Latter company was formed when Jaffe-Famous merged several years ago.

She will hereafter lend services to Jaffe agency in advisory capacity but leaving in January on a extended European trek, during which she may work out some deals in conjunction with Jaffe agency.

The only remaining one of Jaffe personnel at Famous is Jaffe prexy Phil Gersh, who became prez when Jaffe resigned.

MG Studio Gets Residual Rights

Department of Justice has made it clear whatever turn is taken in the corporate split at Loew's, the studio must be the one to take title to the post-1948 film library. There's not a chance of the theatre division acquiring these properties.

Consequently, ruled out as a possibility is the thought that the backlog might be sold to television without any clearances with the Hollywood guilds. Speculation had prevalled in part of the Wall Street area that the exhibition division of Loew's, if given the "modern" films, could have peddled them freely without fear of the work-stoppage reprisals which the film-making unions can effect against the studio.

Another angle centers on Loew's indebtedness of $24,000,000. If the Green-Newman syndicate has its way, this is to be assumed by the studio because of its acquisition of the backlog.

'Big Parade' Modernized?

[METRO IS EXPERIMENTING]

Metro, on the quiet, reportedly has been experimenting with "modernization" of "The Big Parade," the idea being to gimmick up this 1925 release so as to make it presentable to today's audience. Being tried is the addition of background music, sound effects and narration as a means of communicating the story line.

Following Paramount's lead, M-G is dusting off some 700 pictures from the silent era with the thought of adapting them for licensing to television. "Parade" is the first.

Par has about 1,500 such silents and hopes to have a package of about 50 of them ready for market shortly.

It's a cinch that if Par and M-G can salvage the vintage material in their vaults other companies will do likewise. It could result in several thousand of those quiet oldies being piped into the living rooms of the nation.

Today (Wed.) Is Vogel's Showdown; Loew's at Divorcement Crossroads; Wall Street Wants What It Wants

Today (Wed.) is C-Day at Loew's—C for crucial. Being placed before the full board for a formal vote is the method of divorcement to be pursued, with president Joseph R. Vogel pressing for a spinoff of domestic theatres and Louis Green, Jerome Newman, et al., insisting on spinning off the studio.

Vogel states he doesn't want a proxy fight "and I have no information that anybody honestly and sincerely wants it."

This same sentiment is expressed by the G-N camp.

But all evidence indicates that the controversy will lead to open warfare—specifically, a proxy fight—unless G-N have their way.

They and their associates have invested heavily in the company and uppermost in their minds is the separation of the studio as a separate entity. And they want Vogel out of the film-making operation but would endorse him as head of the exhibition and allied branch.

Vogel is fighting to stay on as chief exec of the studio and along with it all other subsidiaries, with the exception of the domestic theatre company, that survive.

Downtown sources privy to the "inside" insist that Green-Newman can corral enough of the 5,300,000 shares to call the turns. This has been disputed by sources on the Vogel end.

Neither side is venturing any guess on how the voting will go at today's meeting. Hinted in unofficial areas is the possibility of a "deal"—meaning some kind of compromise arrangement that would avert a proxy row. But, again, according to the Wall St. information if there's any compromise it will have to be pretty much one sided. Meaning with Vogel making the concessions.

Vogel defends his position of film company president in multipronged fashion. The Metro pictures have been improving, the corporation is in the black, substantial economies have been effected, etc. Too, a president doesn't actually produce pictures but is merely "consulted" on pic projects. Furthermore, he ought to know product, having seen at the rate of six pictures a week for the past 30 years and spending millions in buying them for the theatre company, he underscores.

Vogel, acknowledging the charge that a theatreman is not qualified to run a picture company, adds that many exhibs past and present have helmed a film outfit with success.

Green-Newman rebuttal goes along these lines. Advances made by the corporation have been largely due to policies they were responsible for. As for exhibs becoming company presidents, it's true that Marcus Loew, Barney Balaban, Adolph Zukor, Spyros Skouras and others started out in exhibition. But they made the switch to the presidential status in another era, under different circumstances, and they were younger men at the time. (Vogel is 67.)

Outcome of today's board session may be kept under wraps for some time. Whatever decision is reached, it will have to be approved by the Department of Justice first and then the U. S. District Court in N. Y. which has retained jurisdiction in the industry's antitrust case.

New Powers At Loew's

In the newest chapter of the struggle for control of Loew's Inc., two directors and staunch supporters of prexy Joseph R. Vogel are emerging as the largest single stockholders of the embattled company. In the past 60 days, Ira Guilden and Philip Roth, partners in Baldwin Securities, have accumulated large blocks of stocks, raising their total to more than 200,000 shares.

Louis A. Green and Jerome A. Newman, the two directors who are challenging the management with their plan to spin off the studio, hold some 150,000 shares. In addition, Joseph Tomlinson, who challenged the management last year and is currently supporting the Green-Newman faction, now holds about 160,000 shares. Lehman Bros. and Lazard Freres, who are thought to be siding wtih Green and Newman although their position has not been officially indicated, hold some 150,000 shares. In addition, the Wall Street banking firms, it's figured, can speak for some 300,000 shares held by their clients.

A curious twist in the Lehman-Lazard position, if they are supporting Green and Newman as has been variously indicated, is the report that I. John Snyder, president of U. S. Industries, who went on the Loew's board recently as a Lehman-Lazard representative, is strongly in Vogel's corner. In the showdown vote today (Wed.) on the question of spinning off the theatres or the studio, Snyder, it's said; will vote with the Vogel faction to keep the studio and to proceed with the original divorcement plan.

Offsets

Guilden and Roth originally went on the Loew's board as "brakes" against Green and Newman, a situation that the latter pair resented inasmuch as they maintained that they had come on the board and taken a position in the company as supporters of Vogel. They resented the suspicion that was cast on their motives in moving into the Loew's situation and have constantly denied any intention of "liquidating" the company.

Newman and Green have threatened to launch a proxy fight if their proposal—the spinoff of the studio — is defeated at today's board session. Since Vogel controls a majority of the 19-man board, it's expected that the Green-Newman plan will be defeated unless, of course, some compromise is hammered out at the meeting.

Green and Newman have indicated at various times that they can corral some 2,000,000 shares if they decide to proceed with a showdown. The Loew's position is that the pair are "bluffing" and that if they had that many shares, they could call a special stockholders' meeting to elect their own directors. Supporters on Wall Street claimed by Green and Newman are also chalked up by Loew's as being in its corner, a situation that makes it difficult to determine who's who in the new battle for control of Loew's. It appears that many Wall Streeters are playing it cagey and are playing footsie with both sides without tipping off their official positions.

Vogel, meanwhile, is said to be saving a "blockbuster"—not the picture type—for shortly before the annual meeting in February. It's said that the board, with the majority supporting Vogel, will vote a 25c dividend in November for payment in December. This divvy payment, if it is passed, will restore the regular 25c quarterly melon which was discontinued when the company faced tough sledding about two years ago. The quarter for which the divvy is expected to be declared is figured to be Loew's best in the last 10 years and is based primarily on the success of "Cat on a Hot Tin Roof."

In an another development in the Loew's fight, Stanley Meyer, who was associated with Tomlinson in the abortive attempt to wrest control of the company from the Vogel management last year, is reported to be trying to get back into the picture. Meyer is said to have been in New York for the past week conferring with Tomlinson and the Green-Newman faction. He is said to have brought numerous records with him and is attempting to point out the mistakes made in the previous failure to unseat the management.

New York to L. A.

Stuart L. Daniels
Henry Denker
Robert Evans
Peter Horner
Paul Jones
Howard E. Stark
Franz Steininger
Card Walker

'Let Him Have Studio'

Louis Green-Jerome Newman faction at Loew's is willing to go along with Joseph R. Vogel in at least one respect, according to some Wall Street advices.

It's reported they'd be agreeable to allowing Vogel to head the Metro studio. "If he wants it, let him have it," allegedly is their resigned feeling.

However, they're still insisting that the studio be spun off from other Loew's-Metro activities, with the theatre company, music, records, foreign theatres, etc., emerging as the major enterprise. G-N sources already have expressed themselves as willing to have Vogel to head the latter.

Hutton Tea-Leaf Reading Re Loew Big Divvy a Fliv

The brokerage house of E. F. Hutton had reason to be red-faced last week. The commission house sent out on its client wires the information that Joseph R. Vogel would announce a distribution of $10 to $15 per share to Loew's stockholders. All tax free.

The Loew's president would make such a disclosure Thursday (23) in addressing a luncheon-meeting of the N. Y. Society of Security Analysts, said Hutton.

Vogel made no such announcement. Indeed, he said he never even heard discussion of any kind of special dividend. Sources close to the Green-Newman faction at Loew's likewise professed no knowledge of the matter. Word from the trading floor of the Stock Exchange had it that the Hutton partners regretted having sent out the wire.

But right or wrong, the Hutton

(Continued on page 13)

Europe to N. Y.

Lonny Chapman
Alexander H. Cohen
Dan Dailey
Karl F. DeVogt
Rita Gam
Giovanni Martinelli
Siobhan McKenna
Bernard Maurice
Barbara McNair
Mary Morgan
Arnold Moss
Leonard Ruskin
Natalie Schaefer
Ann Sheridan
Jacques Tati
Franchot Tone

New York to Europe

Marcel Achard
Leonard Bernstein
Henry Cassidy
Buddy Fogelson
Rene Fraday
Greer Garson
Peter Glenville
Pierre Louis-Guerin
Archie Robbins
Mike Sloan
Philip Wiseman

L. A. to N. Y.

James Arness
Corinne Calvet
Joan Crawford
Norman Granz
Katharine Hepburn
Sandy Howard
James Wong Howe
Jose Iturbi
Arthur P. Jacobs
Gordon Jenkins
Danny Kaye
Betty Lou Keim
Arthur Kennedy
Howard W. Koch
Fred Kohlman
Jack Kramer
Jessie Royce Landis
Julius LaRosa
Abe Lastfogel
Perry Lieber
Irving H. Levin
Harry Mandel
Daniel Mann
George Marion Jr.
Ann Miller
Sal Mineo
George Murphy
Margaret O'Brien
Les Orgel
Arnold Schulman
Mel Torme
Hal B. Wallis
Bill Watters

Vogel Faces Security Analysts; Green, Newman 'Eavesdrop' But Put No Questions; Credo Clearer

By GENE ARNEEL

Joseph R. Vogel, president of Loew's, appeared before the New York Society of Security Analysts last Thursday (23) to offer some fiscally dramatic figures on how the company has been faring since his regime took over.

The first quarter of the corporation's current fiscal year—the quarter ends Nov. 20—will bring earnings of 45c per common share—highest for any 12-week period since 1947. First quarter of last year brought a loss of 24c per share.

Vogel further stated that pictures made for release in the year Aug. 1, 1956, to July 31, 1957, proved a $15,600,000 loss for Loew's. And this loss reflected itself in earnnigs for the two fiscal years ended July 31, 1957, and July 31, 1958.

In contrast, Vogel continued, product made for release in the year beginning Aug. 1, 1957, will show an estimated profit of $1,500,000. For further emphasis, he underlined that pictures in the first quarter of the current year will earn about $2,000,000 before taxes, as compared with a before-taxes loss of $4,700,000 in the first frame of last year.

Vogel said there will be an overall profit for the year ended Aug. 31, but conceded this will be a slight one. Formal report, due shortly, expectedly will show the earnings as amounting to one cent per share on the 5,300,000 shares outstanding.

Brings His Guitar

In any event, it was clear that Vogel was out to romance the Wall Streeters with his message of financial improvement since his regime took over. And in line with his desire to have the studio emerge as the upper of the two after-divorcement companies—that is, corporately combined with all other Loew's enterprises excepting domestic theatres—he undertook to ram home the thought that the "revitalized" film-making can be converted into money-making wholesomeness.

The Vogel stance is in opposition to that taken by Louis Green, Jerome Newman, et al. Green and Newman, as board members and important stockholders, want the corporation to effect its antitrust decree-necessitated split along the lines of the studio and distribution spun off and emerging as one separate entity and all other Loew's endeavors packaged apart.

Both Newman and Green attended the analysts' luncheon get-together, it was observed, but sat on the sidelines as part of the audience. They had nothing to say, their presence wasn't acknowledged, and they made a quick exit following Vogel's stand. And while they had nothing to offer officially in rebuttal to Vogel, some Wall Streeters favoring their side suggested that the prez, in his rosier financial reports, might have been subscribing to a new kind of bookkeeping system under which a certain picture might have been termed a loss in one period and then a money maker in a subsequent semester. Cited specifically along these lines was "Raintree County."

One Acre For Sale

Left hanging was a statement by Vogel to the effect that if pictures lose money "under no circumstances" will the company continue to make them.

This suggested to some reporters the possibility of a Culver City policy switch but the chief exec, within the framework of his statement, indicated that only one acre of the studio property might be up for sale.

Vogel acknowledged that the company has been accused of nepotism and dissipation of assets. In answer to this he pointed to the earnings progress and added that the corporation already has placed into effect $8,000,000 in annual economies. In addition to this whopping cut in expense, he underscored the qualitative advances in production with such pictures as "Cat on a Hot Tin Roof" and "Gigi."

What about Louis Green's ideas on the studio spinoff? Vogel was asked.

Vogel said that he held Green in high respect and "his ideas are receiving the proper attention by management and the directors."

In reply to another query, Vogel stated that while the stockholders already have formally voted to spin off domestic theatres (this was back in 1952), it doesn't necessarily follow that this will be the ultimate turn of events. (The intimation here was that this is still a matter for the board and the court to ultimately decide.)

More from Vogel—

Income next year from the sale of pictures to television ought to be about $8,000,000; he never heard of the report (as wired by E. F. Hutton & Co.) that the company would distribute $10 to $15 per share in special dividends; while there's an appraisal now going on of certain Coast properties looking to a possible sale, a deal has been entered with Continental Oil concerning oil explotations at the studio, with this being conducted on a profit participation basis with no costs to Loew's; profits from pictures in the next fiscal year could be $18,000,000-$19,000,000; strangely enough, Vogel, responding to a subsequent question, dropped the figure to $16,000,000-$17,000,000; television competition has reached its peak, will lessen from now on in; domestic theatres were appraised (three years ago) at $65,000,000 but "we of management believe they're worth less than that"; the company has 250 pictures in the post-1958 inventory but the feeling is that they are worth less than earlier indicated, clearances with the Hollywood guilds being a factor.

WAID STATES-RIGHTING

Former Rep Exec Lines Up 260 Backlog of Films

Dallas, Oct. 28.

W. S. Waid has opened a motion picture distributing office here, Cameo Distributing Co. Inc. He has been in active show biz for over 40 years and was associated with Republic Pictures for the past 15 years. Cameo Pictures will distribute features to Texas and Oklahoma exhibitors. Wade stated that Cameo has some 260 films including product from IFE, RKO, Lippert and some new product plus short subjects and feature attractions.

Cameo Pictures is headed by Waid as prez and a number of employees formerly with Republic Pictures, Frankie Weatherford, Theo Routt, Tillie Kelley, James Ezell, Lena Huey and Robert Dage.

Joe Vogel Pro-Thau

Joseph R. Vogel, president of Loew's, states he's hopeful that Benjamin Thau will stay on as administrative head of the Metro studio. Thau's contract terminates Oct. 31.

Vogel credits Thau with important contributions in the way of re-settling West Coast affairs, such as in the interim before Sol C. Siegel took over as production chief.

Vogel's dual-pronged footnote is that a new contract "can't be negotiated in a day" and he feels certain that Thau in the meantime "won't run out."

Sues Rooney Enterprises

Los Angeles, Oct. 28.

Total of $13,128 is demanded by Republic Pictures and its subsid, Consolidated Film Industries, in Superior Court action filed against Mickey Rooney Enterprises and various officers of company.

Complaint alleges that $10,000 of this amount is a promissory note signed by Maurice Duke, one of officers, in 1954, coin being advanced for production of a tv series, "Daniel Boone." Balance is due for services and goods delivered, according to suit.

THEME RED, DITTO BOXOFFICE

Film Biz in Hallowe'en Idiom

Miami Beach, Oct. 28.

Noting that the TOA conventions usually take place around Hallow'en time, Mitchell Wolfson, employed the following analogy to describe the problems of the indutsry:

"Hallow'en could be our own national holiday because on a year round basis we face the bugaboo of bidding . . . the vampire of excessive percentage . . . the demons of distribution and the gnomes of toll tv. We're besieged by the phantoms of front money and the terrors of taxation. Looking over our shoulder are the banshee of blind-selling and the leprechaun of legislation. The spectre of rising advertising costs and the apparition of print shortages follow us wherever we go . . . we grapple with the gobbins of clearance and availability and the imps of aspect ratio . . . and always in the next room are the rattling bones of the post-1948 pictures."

International Solutions Needed—Flaud

France's Industry Spokesman Sees Local-Level Agreements Increasingly Futile

An international motion picture conference to seek "solid and durable solutions" for the international film industry is proposed by Jacques Flaud, director of France's semi-governmental Centre National de la Cinematographie. Problems raised by the rise of television, and its effects on the film business worldwide, would be part of the agenda of such a conference.

Flaud said it was becoming increasingly clear that it was useless and "stupid" to seek solutions to a variety of pressing problems on a national and local level only. Falling within the scope of possible international action are such topics as the cost of production, financing and release of films, admission prices and film rentals, the promotion of quality, film festivals and competitions, film-tv relations, screen ratios, etc., he felt.

"Fortunately, one may see that people are beginning to acquire knowledge about the international truth of these problems," Flaud stated. "It is possible now to admit that the division of the world into producing nations on the one side and consuming ones on the other is an antiquated idea. Every country must actually consider itself as bound to film production.

"It is possible to admit, too, that the control of admission prices and of rentals takes on international importance which justifies action on an international level. One can admit now that reciprocity in the way of film exchange is a progressive policy which has nothing to do with either narrow-mindedness or else some sort of sectarianism that thoroughly opposes any supremacy, regardless of how temporary it may be.

"It is now possible to get people to admit that self-limitation in the export film is preferable to quotas in the final count. And it is clear today that cooperation in the areas of production and distrbution by countries grouped in economic blocs doesn't necessarily constitute a 'war weapon' against other industries."

Looks Ahead

Flaud envisioned the day when all countries would give assistance to their top films, and when the profits from such a policy could be applied to the worldwide industry. Partial attempts now being made in these various directions are sensible, Flaud felt, but ultimately they make sense only "if they can be applied to the very size of the problems they seek to solve." He added that the present striving for clear-sightedness in the film biz had to be continued on a practical level. But who, he asked, will take the initative?

Flaud has been one of the prime movers in the attempt to work out a European common market for films. His remarks, seen in this context, appear directed primarily to European countries and seem to have less applicability to the U.S., where the resistance to controls is great and conditions differ from those on the Continent. However, Flaud, like his American colleagues, is aware of Hollywood's great and growing dependence on the foreign market and the likelihood of concessions which this dependence may bring about. When he talks about self-limitation of exports the reference would appear aimed at the U.S., which does in fact practice such self-restraint in several countries, including Germany and Italy. When he discusses reciprocity, he hits on a sensitive nerve with the Motion Picture Export Assn. which has always refused it to the West, but has just granted it to the Soviets.

However, many of the problems that plague the European industries aren't applicable in the States, and their proposed solutions via controls and joint action would in effect harm American film interests operating on the Continent. In all such proposals, the traditional American distrust of "controls" is apt to keep the U.S. companies out of any European compact. It was Flaud himself who, in 1957, said the European common mart for films was aimed, in part, at breaking the longstanding American superiorty in Europe and was thus, indirectly, aimed to curtail Hollywood.

'Funny, Not Silly' Format For '59 Academy' Cast

Academy Awards telecast next year will run two hours without a commercial, will have a distinctly-different format and will be *"dignified but not dull, funny but not silly,"* Jerry Wald, who produced the show last year and is producing it again on April 6, 1959, stated in N.Y. last week.

Unless something misfires, such prominent film personalities as Ingrid Bergman, Alec Guiness, Brigitte Bardot and Gina Lollobrigida will appear on the program. They'll all go on "live," with no filmed sections planned at all. There'll be no New York pickups either.

Wald said the Academy's technical awards would again be presented on the show "because you can't ignore these men and their accomplishments." However, a more entertaining formula than in the past will be found. The way it'll work out is that approximately one hour will be entertainment and another hour will be taken up with the presentation of awards.

Master-of-ceremony spot will be split among several stars and here, again, the format will differ from that of the past, Wald reported.

SEEK WARDEN FOR 'AX' FILM

Hollywood, Oct. 28.

Producers John Fearnley and David Gray are dickering for Jack Warden to star in their upcoming film, "The Cut of the Ax." Sheppard Kerman is adapting the novel by Delmar Jackson, and it's Planned to roll the film next year.

Warden has just finished a toplining stint in 20th-Fox's "The Sound and the Fury."

NO 'ANTI' FILM AS YET A WOW

Purchase of the Boris Pasternak novel, "Doctor Zhivago," for filming by Joshua Logan's Mansfield Productions compounds the ironic circumstances that already have surrounded the book about the early days of the Bolshevik revolution.

It also serves as a reminder that there virtually hasn't been a single film treating with the Communists or Soviet outrages that has clicked at the American boxoffice. Not even stories involving Communism in the U. S. seem to hold appeal.

"Doctor Zhivago," which last week was awarded the 1958 Nobel Prize for Literature, almost immediately was denounced as an *"artistically squalid, malicious work replete with hatred of socialism" by Literary Gazette,* Moscow organ of the Soviet Union of Writers. The book has not been published inside Russia, but is a runaway bestseller everywhere else. It is published in the U. S. by Pantheon Press, which obtained the rights via an Italian publisher. The Russians have denounced the Nobel Prize for Pasternak as "an act against the Soviet Union," and Pasternak himself is called a "traitor" and a "Judas."

His Next Commitment

Logan will produce and direct "Doctor Zhivago" after he finishes "Parrish" for Warner Bros. release.

If "Doctor Zhivago" is made into a film, it will be on the assumption that it's in the "public domain." Charles Byron, prez of Dragon Productions, says his lawyers are still studying the situation. If it is found that the novel is not in the public domain, "then it's a question of who first can reach Pasternak and make a deal," he said.

There's no copyright pact with U.S.S.R. The Italian publisher apparently does not control film rights.

Joshua Logan also says he will make the Pasternak book under the banner of his Mansfield Productions. Spokesman for Logan said negotiations were going on and that Logan was certain that he'd have the rights to the novel "by the time he starts production."

There have been many explanations of why an anti-Communist nation such as the United States apparently refuses to accept anti-Red films as part of its entertainment diet. It's pointed out that, in the immediate period preceding the last war, the Nazis got roasted frequently and vehemently on the

(Continued on page 15)

Proving Proverb, Prophet Levin Strictly Unhonored in Frisco; Festival Gets Plenty O' Nuttin'

By WILLIAM STEIF

San Francisco, Oct. 28.

San Francisco Film Festival starting tomorrow (29) will be the last unless the city comes up with some financial support.

Festival Director Irving M. (Bud) Levin made this statement last weekend and added: "Let's face it. Hollywood doesn't want a festival here."

Levin, mad and hurt over lack of local help and over lack of U.S. industry's participation in fete, pleaded openly for fiscal aid. He noted that City of Cannes and French Tourist Bureau puts up $250,000 for Cannes fete, City of Venice puts up $200,000 for its fete and City of Vancouver, B.C., puts up $400,000 for its cultural bash and added:

"We have the backing of the San Francisco Art Commission with the provision that we ask no money. I asked for money from the city last winter and was told there was no place in the city budget for the festival.

"We're going to have a festival this year and it's going to be a humdinger, but after this it's just impossible. There are too many obstacles to overcome to do it alone."

He suggested $75,000 would support a "crackerjack, first-class affair next year."

Levin also blasted gossip that "this is a gigantic promotion for Bud Levin and makes money . . . nothing's further from the truth . . . we're a non-profit corporation and a losing proposition. We hope to get some of our loss back at the boxoffice."

Levin said he could "just guess" at the reason Hollywood has cold-shouldered Frisco fete, which last winter got an official "sanction" from the Intl. Federation of Film Producers Assns.

"For some reason," he declared, "Hollywood doesn't want to be judged in the world market."

Levin admitted two failures have hurt Frisco fete considerably:

(1) He has been unable to wangle any star-power from Hollywood which would provide festival with glamor it now lacks, though he is still trying on fete's eve;

(2) Quickie Mexico City festival has hurt Frisco considerably—he said he'd made two European trips this year to line up product, stars and government officials "and they all wound up in Mexico City because Mexico City paid their way."

Gloomy Toll

All of this was calculated to jolt Frisco city officials, Chamber of Commerce, Tourist Bureau and local press into realization that they were about to lose what Levin called "a tourist attraction and an important cultural activity."

Levin's remarks were made at a press conference to which all four of the local newspapers, as well as radio-tv reporters, had been invited. Representatives of only two newspapers, however, showed up and they provided comparatively little coverage of Levin's statements. Radio and video didn't cover at all.

Levin admitted Paramount had refused his request to showcase "Houseboat" his last chance to get U.S. product. Oddly enough, Paramount "previewed" the film at the 2,600-seat Golden Gate Theatre in downtown Frisco only last Saturday (25) night.

Despite this downbeat approach —or possibly because of it—ticket sales, which had been lagging, picked up briskly last week and Levin got program set. It'll consist of 16 pictures (one, Japan's "The Rickshaw Man," out of competition) from 12 nations.

Whether any of this will make an impression on Frisco's city officials, notoriously tight-fisted when it comes to any new project, is still questionable.

Sniff Commercial Odor

San Francisco, Oct. 28.

San Francisco press coverage of the San Francisco Film Festival has almost vanished.

This is particularly true of two Hearst dailies, morning Examiner which is the biggest daily in Northern California, and afternoon Call-Bulletin.

Two Hearst papers apparently are convinced that Frisco fete is a commercial venture and attitude is that if festival won't buy space, papers won't give it any space.

Ad manager of one of the dailies put it just this bluntly only last week and, since festival has no ad budget, and result has been almost no puffs. This has affected fete's boxoffice, on which it must depend to make up losses incurred in getting festival rolling, though boxoffice has picked up during past week.

Independent morning Chronicle has generally been more sympathetic to festival, as has Scripps-Howard's afternoon News, but neither has extended itself too far in trying to push festival, and there's no doubt that Hearst boycott has hurt.

'Get With It, NBC' Ad-Pub Jolt Re Oscar Buildup

Film companies cooperating in effects to put on a sock Academy Awards telecast next April have met with NBC officials to complain that the network isn't doing enough to "pre-sell" the show.

Jerry Pickman of Paramount and Roger Lewis of United Artists have told NBC the film biz, which bankrolls the Academy show, expects the web to make more noise about the telecast, and well in advance of its actual date.

Expectation is that, if the presell is properly carried out, some 120,000,000 or more people will get to see the show, which falls on a Monday night so as not to interfere too much with theatre business. Audience of last Oscar telecast was estimated at around 90,000,000.

'Ben Hur' Cost Metro Over 13-Mil, But It'll Still Make Money: Vogel

"Ben Hur" appears racing to the distinction of being the costliest production in the history of the picture buisness. The most recent "final" budget was $13,000,000 and Loew's-Metro president Joseph R. Vogel concedes it may go over that figure "by a few hundred thousand."

Other sources close to Loew's think the company may have to spend as much as $15,000,000 before the negative is in the can. And some question has been raised as to whether the Loew's board would have approved the project at the outset if it were known that such a mammoth investment would be involved.

"Hur" went before the cameras in Rome May 21 and, of course, is still going on. Sam Zimbalist is the producer, William Wyler the director and the cast includes Charlston Heston, Jack Hawkins, Martha Scott, Finlay Currie and Cathy O'Donnell.

Vogel states he's confident about the outcome, that he and others in top-echelon management have been maintaining a close check on the production and are highly satisfied with what's on film so far.

He points, too, to M-G's previous "epic," namely "Quo Vadis." This one, also produced by Zimbalist, was brought in at a cost of $7,000,000 and grossed $23,000,000, this despite mixed notices.

There's also the title holder (money-wise) to consider. This is Paramount's "Ten Commandments," which represented an investment of $13,500,000 and so far has grossed nearly $30,000,000 in the domestic market alone. Vogel draws attention to this entry as demonstrating the amount of money a top-flight production can reel in.

Disturbing factor to some of the anti-Vogel forces on the Loew's board is the time element. Even if "Hur" is a smash, it's figured it will take at least a couple of years before the costs can be amortized and profits mount up. Whereas, Loew's earnings could stand some bolstering at this time.

I Want To Live

One of year's top dramas. Grim theme and treatment, but likely to be b.o. and critical bombshell. Brings Susan Hayward new stature.

Hollywood, Oct. 24.

United Artists release of Figaro, Inc., production. Stars Susan Hayward; features Simon Oakland, Virginia Vincent, Theodore Bikel, Wesley Lau, Philip Coolidge, Lou Krugman. Produced by Walter Wanger. Directed by Robert Wise. Screenplay, Nelson Gilling and Don M. Mankiewicz; based on articles by Ed Montgomery and letters of Barbara Graham; camera, Lionel Lindon; music, John Mandel; editor, William Hornbeck. Previewed at Fox Beverly Theatre, Oct. 22, '58. Running time, 120 MINS.

Barbara Graham	Susan Hayward
Ed Montgomery	Simon Oakland
Peg	Virginia Vincent
Carl Palmberg	Theodore Bikel
Henry Grahm	Wesley Lau
Emmett Perkins	Philip Coolidge
Jack Santo	Lou Krugman
Bruce King	James Philbrook
District Attorney	Bartlett Robinson
Richard G. Tibrow	Gage Clark
Al Matthews	Joe De Santis
Father Devers	John Marley
San Quentin Warden	Raymond Bailey
San Quentin Nurse	Alice Backes
San Quentin Matron	Gertrude Flynn
San Quentin Sergeant	Russell Thorson
San Quentin Captain	Dabbs Greer
Sergeant	Stafford Repp
Lieutenant	Gavin MacLeod

"I Want to Live" is a drama dealing with the last years and the execution of Barbara Graham, who was convicted at one time or another of prostitution, perjury, forgery and murder. It is not pleasant but the picture based on it is so overwhelming in its compulsion and power, that it will probably be one of the year's big boxoffice successes as well as garnering considerable critical applause. While it may be prevented by its grim honesty from being a blockbuster, nothing can stop it from being a bombshell.

Walter Wanger's explosive production for Figaro Inc., for United Artists, is superb on almost every count, most notably in the producer's insight that there was a story in this life of sordid and unappetizing crime. It becomes much more than that in the direction of Robert Wise, the screenplay by Nelson Gidding and Don M. Mankiewicz, and most particularly the performance of Susan Hayward in the central role. It is probably the most damning indictment of capital punishment ever documented in any medium.

There is no attempt to gloss the character of Barbara Graham, in the Gidding-Mankiewicz screenplay, only an effort to understand it through some fine irony and pathos. The woman apparently lived an almost completely sordid life. She had no hesitation about indulging in any form of crime or vice that promised excitement on her own, rather mean, terms. To describe her depravity, it is easier to say what she was not. She was not a narcotics addict and, according to a psychiatrist, she was incapable of physical violence.

The screenplay is based on newspaper and magazine articles by San Francisco reporter Ed Montgomery, and on letters written by the woman herself. Its premise is that she was likely innocent of the brutal and vicious murder for which she was executed in the California gas chamber. Actually, however, the picture is not too concerned with her guilt or innocence. It is more concerned with the fact that she was a fallible human being and that the state executed her.

The final 30 to 40 minutes of the film are as harrowing as anything ever done in pictures. It is a purposely understated account of the mechanics involved in the state's legal destruction of life, and its effects is to raise serious thoughts about what constitutes "cruel and unusual punishment."

The execution is on, it is stayed. It is off, it is on. The sequence is almost unbearable, mounting unswervingly in its intensity. What might seem the greatest horror of it, actually seeing Miss Hayward die in the real gas chamber, comes finally as an anticlimax of relief. As the writers, director and producer certainly intended it should. Subtly, inferentially, the creators of the film raise the question of which is the more degraded, the object of this ordeal or the law that ordains it.

There is a splendid feeling of the might of the Law. Not one of those actually involved in preparing Miss Hayward's death is eager for it. They wait almost as breathlessly as she for the word that might come from a court or the governor that will put it off. They go about their jobs, routinely, but with ironic compassion. It is the Law, mysterious and aloof, which rules and the warden, the priest, the executioners, all are as helpless in halting it as the victim. It is horror compounded and superbly done.

It is hard to think of any other star except Miss Hayward who could bring off this complex characterization. She gives a performance that undoubtedly will return her, after her recent hiatus, to the top of pouplar and critical lists.

Simon Oakland, as Montgomery, who first crucified Barbara Graham in print and then attempted to undo what he had done, underplays his role with telling assurance. The character he plays employs a hearing aid, a fact that gives the picture a vivid symbolic ending. He and Virginia Vincent, the latter as Miss Graham's one female friend, are vital in eliciting what understanding can be gained of the woman. Oakland is a symbol of respectability and Miss Vincent, a bad girl turned good, shows by her faithfulness that there is something to be faithful to. She achieves great pathos with simplicity and conviction.

The other actors represent fine casting for character rather than for type. Theodore Bikel as a friendly pyschologist; Wesley Lau as the woman's drug-ridden husband; Philip Coolidge and Lou Krugman as the unholy pair she teamed with; Gage Clark as her vacillating lawyer, and Alice Backes, a sympathetic nurse. All are excellent. Others who stand out include James Philbrook, Bartlett Robinson, Joe De Santis, John Marley, Raymond Bailey, Gertrude Flynn, Russell Thorson, Dabbs Greer, Stafford Repp and Gavin MacLeod.

Lionel Lindon's photography has the realism and seeming spontaneity of a first-class documentary, but calculated in its staging and effect. Music is supplied by a jazz combo made up of Gerry Mulligan, Shelly Manne, Red Mitchell, Art Farmer, Frank Rosolino, Pete Jolly and Bud Shank, with music composed and conducted by John Mandel.

Edward Haworth's art direction is imaginative and accurate down to the last sleazy background, aided by set decorator Victor Gangelin. William Hornbeck's editing helps give the picture its relentless pace, and sound by Fred Lau is another factor in its complete and absorbing conviction. *Powe.*

The Mugger

Routine meller with little chance to excite.

Los Angeles, Oct. 28.

United Artists release of a Barbizon Production presented by Helprin-Crown. Producer-director, William Berke. Stars Kent Smith; features Nan Martin, James Franciscus, Stefan Schnabel, Connie Vaness, Sandra Church, Dick O'Neil, Leonard Stone, John Alexander, Arthur Storch. Screenplay, Henry Kane, based on novel by Ed McBain; camera, J. Burgi Contner; music, Albert Glasser. Previewed at Goldwyn Studio, Oct. 20, '58. Running time, 74 MINS.

Peter Grahrm	Kent Smith
Claire Townsend	Nan Martin
Eddie	James Franciscus
Pats	Stefan Schnabel
Katherine	Connie Vaness
Jeannie	Sandra Church
Cassidy	Dick O'Neil
Kelly	Leonard Stone
Skippy Randolph	Arthur Storch

A contrived film that sets out to tell one story and ends up telling another, "The Mugger" is a routine melodrama that, despite a few capable performances, has nothing to pull it out of the filler class.

A Barbizon Production, presented by Helprin-Crown and released through United Artists, the cops-'n'-crooks yarn centers on the search for a mugger who leaves his female victims with a slight cheek scar, while he makes off with their black shoulder strap bags. Kent Smith, a police psychiatrist, builds a picture of the terrorist through psychological composition, and then the force sets out to find him. In the midst of the search, a girl is killed, but the crime looks like the work of the mugger. Through super sleuthing the culprit is found, and, when he denies killing the girl, the search for the murderer continues, finally landing on the girl's brother-in-law who is a friend of the psychiatrist's. It's all too simple and very pat.

Screenplay is by Henry Kane, based on the novel by Ed McBain. Film was produced and directed by William Berke in New York City, and, although his direction is sound, he would have done well to take better advantage of the scenery.

Smith is fine as the police doctor, but top acting work is turned in by Nan Martin, as a policewoman, and James Franciscus, as the brother-in-law. Good work also comes from Arthur Storch, as a cheap hood, Connie Vaness, as a cheap blonde, Sandra Church, Dick O'Neil, Stefan Schnabel and Leonard Stone.

Technical credits are stock, with J. Burgi Contner's photography better on the outside than it is in. The Albert Glasser musical score, though sometimes melodramatic, is artistically handled for the most part. *Ron.*

Ivan Grozny
(Ivan the Terrible: Part 2) (RUSSIAN)

Brussels, Oct. 28.

Mosfilm release and production. Stars Nikolai Sherkasov; features Seraphima Birman, Piotr Kadochnikov, A. Mgebrov. Written, directed and edited by Sergei Eisenstein. Camera, Edward Tisse. Andrei Mosvin; music, Sergei Prokofiev. At Brussels Greatest Films of All Times Film Fest. Running time, 90 MINS.

Ivan	Nikolai Cherkasov
Staritzkaya	Seraphima Birman
Vladimir	Piotr Kadochnikov
Pimen	A. Mgebrov

Though completed in 1946, this feature has only been allowed to be shown abroad (and in Russia) recently. Part two of a proposed trilogy on the life of the 16th century czar, Ivan the Terrible, director Sergei Eisenstein never lived to complete the third part. But as Part II stands, it's a full and an imposing historical opus.

Russians have never made it clear why this one was banned, but an analogy between Ivan and the defunct, now downgraded demigod, Stalin, is evident. It makes Ivan out to be both good and malevolent in his attempts to unite his country. The story also relates the intrigues within his own family for the throne, as well as his clashes with the scheming landowning peerage, some ready to sell out to foreign enemies.

Film has sheer visual elegance and splendor and amounts to arresting drama. It's "theatrical," almost "operatic" at times. Power struggle and political squabbles generate excitement.

The character of Ivan is brilliantly limned by Nikolai Cherkasov as he goes from dedicated monarch to tyrant to a man accepting the loneliness of position and power and substituting even terror to achieve his goal of a united country. The flashes of incipient madness are also there.

Feature looms as a good entry for special U.S. situations. Some critics may consider it a tour-de-force. Technically, it is superb and Sergei Prokofiev's music is just right. *Mosk.*

In Love and War
(COLOR—C'SCOPE)

Story fares better with love than war. Strong accent on youthful casting. Good b.o.

Hollywood, Oct. 24.

Twentieth-Fox release of a Jerry Wald production. Stars Robert Wagner, Dana Wynter, Jeffrey Hunter, Hope Lange, Bradford Dillman, Sheree North, France Nuyen; features Mort Sahl, Steven Gant, Harvey Stephens, Paul Comi, Joe di Reda, Buck Class. Directed by Philip Dunne. Screenplay by Edward Anhalt, based on Anton Myrer's novel, "The Big War"; camera (DeLuxe Color), Leo Tover; music, Hugo Friedhofer; editor, William Reynolds. Previewed at the Westwood Village Theatre, Oct. 23, '58. Running time, 107 MINS.

Frankie O'Neill	Robert Wagner
Sue Trumbell	Dana Wynter
Nico Kantaylis	Jeffrey Hunter
Andrea Lenaine	Hope Lange
Alan Newcombe	Bradford Dillman
Lorraine	Sheree North
Kalai Ducanne	France Nuyen
Danny Krieger	Mort Sahl
Babe Ricarno	Steven Gant
Amory Newcombe	Harvey Stephens
Father Wallensack	Paul Comi
Capistron	Joe Di Reda
Nick	Buck Class
Mrs. Kantaylis	Lili Valenty
Mrs. Lenaine	Edith Barrett
Sidney Lenaine	James Bell
Terrence	Frank Murphy
Grace Scanlon	Mary Patton
Charlie Scanlon	Murvyn Vye
Lt. D'Allesandro	Edward "Tap" Canutt
Lt. Col. Herron	Nelson Leigh
Allie O'Neill	Veronica Cartwright
Bobby O'Neill	Brian Corcoran

"In Love and War" is a keen appraisal of the utility of love and the futility of war. Its most imposing element is honesty, and it uncompromisingly handles its sex. The film represents a gamble for producer Jerry Wald and 20th-Fox, as they are banking on the excitement values rather than the marquee values of their cast. It's a smart risk and one that should pay off.

Wald has backed up his "need for new talent" words with the casting of Robert Wagner, Dana Wynter, Jeffrey Hunter, Hope Lange, Bradford Dillman, Sheree North and France Nuyen in the starring roles. It's a fresh, enthusiastic concept in big picture making that, in these days of percentages, is one way to keep the ink from running red.

Edward Anhalt's screenplay, based on Anton Myrer's novel, "The Big War," is hard-hitting, both in action and dialog. And, through the perceptive direction of Philip Dunne, each of the relationships and all of the ideas are developed with clarity. The characterizations are built in San Francisco and the Monterey Peninsula, and the sequences are particularly effective. The Pacific war footage, however, tends to ramble with little point from scene to scene and with little or no forward movement. It may be that the filmmakers felt the lack of an objective, the neglect of a goal in the battle, would paint war as more futile—and it does—but, even though the marines may not know what they're doing, the audience should.

Story is one of the changing ideals and the growing maturity of three marines entrenched in the second world war. At the start, Hunter is the patriot, Wagner the coward and Dillman the intellectual who fights because he must. At the end, Hunter dies in battle, Wagner turns hero and Dillman discovers the uselessness of war. More than one of war, the tale is one of love, Wagner for Miss North, Hunter for Miss Lange and Dillman, having discarded Miss Wynter, for Miss Nuyen.

High spots are numerous, and the seven stars—plus comic Mort Sahl in his first film role—are excellent. Wagner retains sympathy even when cockeyed; with her death scene, Miss Wynter hits a high point in her career; Hunter is tops and a solid force behind the film's action; Miss Lange, most effective, is the maximum of affection, warmth and sensitivity; Dillman portrays a change in philosophy with skill; Miss North, who is used too sparingly, proves an attuned actress and well-paced comedienne; and Miss Nuyen is fine as the tender Hawaiian-French nurse.

Sahl's Jewish marine role was written especially for him, and, from the sound of it, by him. The satirist undoubtedly will gain world-wide guffaws when, in the midst of the mortars, bombs and bullets, he answers a buzzing walkie-talkie, "Good morning, World War Two." Good in support are Joe di Reda, Steven Gant, Harvey Stephens, Paul Comi, Mary Patton, Murvyn Vye and moppets Veronica Cartwright and Brian Corcoran.

Technically, the film excels in the work of photographer Leo Tover, art directors Lyle R. Wheeler and George W. Davis, set decorators Walter M. Scott and Fay Babcock, film editor William Reynolds, soundman E. Clayton Ward and Harry M. Leonard and particularly composer Hugo Friedhofer. *Ron.*

Ten Days to Tulara

Lower berth item for routine double-bills. Mexican-locationed version of cops and robbers.

Hollywood, Oct. 24.

United Artists release of George Sherman-Clarence Eurist production. Stars Sterling Hayden; costars Grace Raynor, Rodolfo Hoyos. Directed by George Sherman. Screenplay, Laurance Mascott; camera, Alex Phillips; music, Leo Adomian; editor, Carlos Savage. Previewed at Goldwyn studio, Oct. 22, '58. Running time, 77 MINS.

Scotty	Sterling Hayden
Teresa	Grace Raynor
Cesar	Rodolfo Hoyos
Dario	Carlos Muzquiz
Francisco	Tony Caravajal
Piranha	Juan Garcia
Colonel	Rafael Alcayde
Marco	Felix Gonzales
Capitan	Jose Pulido
Co-Pilot Luis	Major M. Badger
Penience	Milton Bornstein
Medico	Barry Grail
Chris	Paco Arenas

"Ten Days To Tulara" is only suitable for lower place on routine double-bills. Produced in Mexico by Clarence Eurist and George Sherman, and directed by Sherman, the Sterling Hayden starrer hasn't enough plot interest even to sustain its brief length. What there is exhibits small imagination in the treatment. It quickly boils down to a Latin-American version of cops and robbers but even as soldados y bandidos, this combination doesn't have enough variation to make it interesting.

Sterling Hayden plays a barnstorming U. S. pilot operating a one-man airline in Central America. In Laurance Mascott's screenplay, he is forced to join a gang of desperados headed by Rodolfo Hoyos, when Hoyos kidnaps his son and holds him hostage. The gang has stolen $250,000 in gold bullion and wants to use Hayden's plane as a getaway. When the plane is shot down, they continue the trek by car and finally afoot.

There is some novelty about using a plane in this connection and Sherman wisely avoids doing the jungle bit because the background is Central America. There is an interesting attempt to use native festivals as part of the plot development, but it doesn't play with much success. The result is that the chase seems a series of repetitious episodes, and despite considerable gunfire, there isn't much jeopardy generated. There is a romance between Hayden and Grace Raynor, Hoyos' convent-bred daughter who accompanys the trek, but it, too, lacks conviction. In the end, Hoyos is killed and Hayden is united with his son.

In addition to other drawbacks, the film quality is often poor and other technical aspects, such as music and sound, are elementary. Performances are adequate although there is no more than superficial attempt at characterization. *Powe.*

Tank Battalion

Routine war entry, packaged with "Hell Squad;" okay performer in program market.

Hollywood, Oct. 23.

American International release of Richard Bernstein production. Stars Don Kelly, Marjorie Hellen, Edward G. Robinson Jr.; features Frank Gorshin, Regina Gleason, Barbara Luna, Bob Padget, Mark Sheeler. Directed by Sherman A. Rose. Screenplay, Bernstein, George W. Waters; original story, Waters; camera, Frederick Gately; editor, Rose; music, Dick La Salle. Reviewed Oct. 22, '58. Running time, 80 MINS.

Brad	Don Kelly
Alice	Marjorie Hellen
Corbett	Edward G. Robinson Jr.
Skids	Frank Gorshin
Norma	Regina Gleason
Nikko	Barbara Luna
Collins	Bob Padget
Captain Caswell	Mark Sheeler
Buck	Baynes Barrow
Egg Charlie	Tetsu Komai
Lieutenant	John Trigonis
1st Soldier	Don Devlin
2nd Soldier	Warren Crosby
Soldier	Troy Patterson

"Tank Battalion" is a routine Korea war yarn with generally good production values and performances. For the program market, where it's packaged with "Hell Squad," it should run up okay returns.

Richard Bernstein production centers on the four-man crew of a tank in enemy territory, their loves and battle action. Script by Bernstein and George W. Waters is inclined to be fragmentary at times but buildls in climaxing sequences, when tank is disabled and under enemy fire.

Don Kelly heads cast as tank's commander, persuasive both in fighting scenes and in his romance with Marjorie Hellen, briefly effective as an Army nurse. Edward G. Robinson, Jr., competently undertakes role of the crewman who makes his way back to base to return with part needed to repair tank. Frank Gorshin and Bob Padget portray other two crewmen, both lending conviction, and romancing Regina Gleason and Barbara Lund, respectively, former a nurse, latter a Eurasian bar-maid, each strongly cast. Mark Sheeler handles role of a stuffy captain satisfactorily.

Frederick Gately's facile camera sets a fast pace further aided by director Rose' tight editing. Rudi Feld's art direction and music score by Dick La Salle are further assets. *Whit.*

Hell Squad

Low-budgetter for lower-bracketing with "Tank Battalion"; pedestrian appeal.

Hollywood, Oct. 23.

American International release of Burt Topper production. Stars Wally Campo, Brandon Carroll, Frederic Gavlin; features Greg Stuart, Cecil Addis, Leon Schrier, Don Chambers. Directed-screenplay-story, Topper; camera, Erik Daarstad, John Morrill; editor, Marvin Wallowitz. Reviewed Oct. 22, '58. Running time, 64 MINS.

Russo	Wally Campo
German Officer	Brandon Carroll
Clemens	Fred Galvin
Nelson	Greg Stuart
Lippy	Cecil Addis
Roth	Leon Schrier
American Captain	Don Chambers

Larry Shuttleworth, Jerry Bob Weston, Gordon Edwards, Jack Sowards, Jim Hamilton, Ben Bigelow, Jow Hearne, Jack N. Kramer, Dick Walsh, Curtis Lozer, Bob Williams.

Efforts of a small American patrol, lost in the Tunisian desert in early days of World War II, to find its way back to base triggers the events of this Burt Topper production. Interest is delayed in starting, due to repetitious action, but picks up enough later to rate as second half of a double bill. (Film goes out with "Tank Battalion.")

Topper directs as well as wrote the original story and screenplay, and manages a somewhat novel plot finale. Sole survivor of the patrol is wounded and trapped in a mine field set by the Nazis, and in his rifle sights is a German licutenant, nearly delirious with thirst and with a map of the mine placements. Situation is well-enough developed to offer something a little different story-wise, but too much footage is wasted in leading up to it.

Wally Campo socks over his role of the wounded GI, and Brandon Carroll scores as the German. Okay performances also are contributed by Fred Gavlin, leader of the patrol; Greg Stuart, Leon Schrier and Cecil Addis, remaining members.

Technical credits are well handled by Erik Daarstad and John Morrill, photography; Marvin Wallowitz, editor. *Whit.*

Mardor Productions Inc. has been authorized to conduct a motion pictures business in New York, with capital stock of 200 shares, no par value. Bernard N. Ackerman filed the papers in Albany.

SALES CHIEFS 'CHARM' EXHIBS

National Boxoffice Survey

Biz Off; 'Cat' Still First, 'Gigi' 2d,, 'Pacific' 3d, 'Geisha' 4th, 'So. Seas' 5th, 'Defiant' 6th

Fall elections, interest in the budding football season and dearth of product are being blamed this round for offish biz in key cities covered by VARIETY. Heavy rains along the Atlantic seaboard also obviously hurt trade badly in such keys as New York and Boston.

"Cat on Hot Tin Roof" (M-G) again is leading the b.o. procession just as it has in recent weeks. "Gigi" (M-G) is moving up into second place from fourth position of a week ago. "South Pacific" (Magna) is pushing to third spot.

"Barbarian and Geisha" (20th), third last round, is winding up fourth. "South Seas Adventure" (Cinerama) is capturing fifth money as compared with eighth position last stanza.

"Defiant Ones" (UA) is finishing in sixth place, playing in nine key cities. "Onionhead" (WB) is taking seventh money. "Big Country," also from United Artists, is rounding in eighth position.

"Windjammer" (NT) is landing in ninth spot while "White Wilderness" (BV) is ending in 10th slot.

"Search For Paradise" (Cinerama), "Man of West" (UA), comparatively new, and "Me and Colonel" (Col) are the runner-up films.

"Blood of Vampire" (U), part of horror package, shapes as a new winner. It set a new record for UI pix at a Minneapolis house this week but is not so strong in L. A. where the top new picture. "Old Man and Sea" (WB) is rated disappointing this week in Boston but fine in Frisco. "Last Hurrah" (Col), another newie, is big in N. Y. and terrific in Boston.

"Houseboat" (Par), also new, is great in Toronto and socko in Washington. "Torpedo Run" (M-G), mild in N. Y., looms hotsy in Frisco and fine in Chicago and Portland. "The Blob" (Par) is lofty in Portland.

"Wind Across Everglades" (WB) is rated not so good in Toronto. "La Parisiene" (UA), good in Toronto, is hep in Balto and socko in K. C.

"Streetcar Named Desire" (20th) (reissue) shapes smash in Detroit and nice in N. Y. where in third week. "China Doll" (UA) is lively in Chi.

"Around World in 80 Days" (UA) still is boffo in Chi and big in L. A. "Senechal" (DCA) is rated great in N. Y.

"Queen of Outer Space" (AA), fair in Boston, is okay in Buffalo. "Matchmaker" (Par), okay in N. Y., looks neat in Boston. "Night Heaven Fell" (Kings) is sock day-dating two N. Y. houses.

"Tale of Two Cities" (Rank) shapes fine in Toronto. "Scared Stiff" (Par) (reissue) is fine in Frisco.

(Complete Boxoffice Reports on Pages 8-9).

WITTY & FRANK AT TOA CONFAB

Miami, Oct. 28.

While major issues at last week's Theatre Owners of America convention concerned the consent decrees and the withholding of pictures from tv, a considerable amount of time was devoted to an exchange of business building ideas and an analysis of the product situation. In the presentation of the latter, all the major film companies—with the conspicuous exception of Warner Bros. — had sales chiefs or pub-ad toppers on hand to outline each individual company's program schedule and promotion plans.

The much-maligned sales managers turned out to be the hit of the convention. Anyone expecting a dry rundown of the product was in a surprise as a trio of sales chiefs—Metro's Jack Byrne, United Artists Bill Heineman, and Allied Artists Maurey Goldstein — presented their pitches with unexpacted wit and charm. Columbia's Abe Montague and Rube Jackter and 20th-Fox's Alex Harrison also got in telling blows for their company although playing it straighter.

Byrne surprised the convention with his frankness. He noted that Loew's was making a strong comeback and that it was resuming its friendly company status. "We will cooperate fully in the confines of good business. We won't plead. We won't be threatened. But we'll make every effort to work out problems on a fair and mutual basis." In appraising the company's pix, Byrne did not employ the rah-rah approach. He was realistic about certain pictures, declaring: "It won't set a boxoffice record, but it'll make a buck."

Goldstein obtained the most laughs as he pointed out the "absurdity" of exhibitors in including Allied Artists in antitrust suits. "No theatre in the world could possibly be supplied by our product," he declared. "No other company can make that statement. We can win every suit, but we can go broke defending ourselves. It's ridiculous including us in the suits. We'll give you any run you want, even a better one than you have now."

On a more serious note, Goldstein appealed to the exhibitors to give AA a better break on second features, maintaining that the company had a solid supply of "playable second features." He also outlined the company's upcoming program that will include several blockbuster entries.

Heineman, also garning laughs with his asides, made a strong pitch for UA's upcoming slate.

Harrison appealed to the theatremen not to predetermine the value of a picture in a screening room.

Universal pub-ad v.p. David A. Lipton, repping sales chief Henry H. Martin, told the exhibitors that while numerous rumors concerning U were making the rounds, the company was busy making pictures.

Paramount pub-ad chief Jerry Pickman, representing sales topper George Weltner, announced that Par, in support of its upcoming program, is prepared to expand the base of its cooperative advertising "where such expenditures is justified."

When an earlier speaker, calling attention to the percentage deals stars were receiving, mentioned that Par had made a deal for 105% of the profits, Pickman cracked: "We're not giving away 105% to anybody. Barney Balaban, I'm sure, can add."

Montague declared that he was convinced that the end of the "champagne period" had not come to the industry. He said that while Columbia had been tempted to go into semi-liquidation, it has decided to stay in business—and in a big way.

Walter Reade Jr., who moderated the session, estimated that more than $300,000,000 worth of pictures for 1959 release were described by the representatives of the seven companies.

Between Liquidation-Minded Wall St. & Merciless Talent Films in Squeeze—Skouras

By HY HOLLINGER

Miami, Oct. 28.

Hollywood's creative personnel —stars, producers, directors, top cameramen and even other technical people act as if the problems of the film industry were no concern of theirs. They exploit to the maximum the "muscle" of their prestige, know-how or popularity. They demand fortunes for signing and guaranteeing profits while guaranteeing nothing, not even a good job. The present literary market has reached absurd astronomical heights.

The above pretty well sums up what Spyros Skouras, president of 20th Century-Fox, told the Theatre Owners of America at its Miami convention last week. Skouras, the only film company chief to regularly meet exhibitors face-to-face asserted, in effect, that at a time when the economics of the industry were in distress the vanity demands and "take-all" terms of the Hollywood elite were without any sense of their belonging to the industry and without feeling any mercy for its troubles.

Touching on nearly all the current vexations in the sorely-pressed industry, Skouras urged theatre operators to buy into the stocks of the major producer-distributors, get on the boards and thus obtain a voice in the affairs of Hollywood and in the ultimate disposal of the post-1948 films to television syndication.

Hits Liquidators

Blaming many of the actions of the film companies on dividend-seeking stockholders, Wall Street bankers and speculators "*who are interested in the liquidation of your source of supply*," Skouras maintained that a system of influential stockholding exhibitors "would fortify the film companies as well as the theatre circuits against these speculators . . ." He asserted that exhibitors were overlooking "a great opportunity that is yours under the American system of common stock holdings."

Substantially, Skouras repeated the recommendations he made recently in Chicago to a similar exhibitor gathering of Allied States Assn. After pointing out the value of the motion picture industry to the nation as well as to the world, Skouras reiterated that the Government should provide some aid to the country's theatres in the form of 25-year Federal loans for the modernization of present theatres and for the building of new ones.

Although he employed the word "subsidy" and cited the Government's contribution to other businesses "vital to our nation's welfare"—such as agriculture, oil, railroads and shipping—Skouras later told reporters that he merely had loans in mind when it was pointed out to him that Government subsidies usually meant some form of Government control. He emphasized that production did not require any subsidies although in his speech he called attention to the fact that practically every other nation—France, England, Germany, Japan and India—all subsidize their film companies.

While appealing for Government aid in the form of loans to theatres, the 20th prexy at the same time warned against further Government intervention in the film business. "If the small exhibitor—in this ill-advised effort to improve his situation—succeeds in having additional regulations imposed upon the film companies," he asserted, "this may result in such onerous restrictions that our studios will be forced to close and the producing companies will face liquidation." He indicated that this would mean the closing of theatres since the source of supply would be cut off.

Skouras attributed many of the ills of the industry as stemming from the consent decrees. He bemoaned the elimination of block booking, the introduction of competitive bidding, the system of single picture selling, and the quick playoffs that result in pictures going through the market too quickly.

The 20th prexy's harsh comments about Hollywood's creative personnel prompted the aside that as a group, the people he had mentioned represent the highest paid people in any American industry. "Nevertheless," he said, "these highly placed executive and creative talents are frequently guilty of making very little effort to work towards the salvation of our industry."

Without explaining how it would be accomplished, Skouras said that Government subsidation or control, which he would prefer rather than see the liquidation of the industry, "would bring to an abrupt end the fantastically outrageous salaries and the high costs of production that we are subjected to today."

Wald Slams Exploitation Films, Told 'Peyton Place' Pretty Lurid

Miami, Oct. 28.

Producer Jerry Wald bit the hand that fed him and the result was an unscheduled flurry of excitement at an otherwise routine luncheon meeting Friday (24) at the Theatre Owners of America convention here. The luncheon host was American International Pictures, the indie company which specializes in low budget exploitation pictures, which employed the occasion to outline to the exhibitors present its upcoming picture offerings.

After its prexy James H. Nicholson and general counsel and veepee Samuel Z. Arkoff had concluded their pitch, Wald asked if he might be permitted to speak. Permission was granted by the moderator, Sid Markely, v.p. of American Broadcasting-Paramount Theatres.

Whereupon Wald proceeded to castigate AIP for the type of pictures it is placing on the market. He appealed to AIP "to lift its horizon." Wald maintained that AIP's product and advertising were injurious to the industry. "It's not the type of pictures on which we can build the market of the future," he declared. "While they may make a few dollars today, they will destroy us tomorrow." Rapping the AIP product for its lack of taste, Wald declared that the Parent Teacher's Assn. of Los Angeles had warned parents to keep their children away from certain AIP pictures, particularly "Hot Rod Gang" and "High School Hellcats." He cited the AIP ads, one of which included a nude and another which said: "The facts about the taboo sororities which give them what they want."

The AIP executives were quick to reply to Wald's blast. Nicholson pointed out that all AIP films had been approved by the production code and that they had received an "A" rating from the Catholic Legion of Decency. "I'd rather send my children to see these pictures," he declared, "than 'God's Little Acre.'"

Arkoff, replying with sarcasm, said he hoped Wald enjoyed the lunch "which we paid for" and declared that there were fewer "connotations" in AIP pictures than in "Peyton Place" and "No Down Payment," two recent Wald productions. Arkoff further noted that AIP "monsters do not drink, smoke or lust." Earlier Nicholson asserted that theatres needed variety in the type of pictures they offered and he deplored the "standardization and snobbishness" that existed in some situations against the AIP product. "This type of snobbishness," he said, "can result in the downfall of the industry." He pointed out that AIP would produce and release 30 pictures in 1959, including four in CinemaScope and color.

F.I.A. Condemns Use Of 'Actors From Life' To Cut Down Prod. Costs

Geneva, Oct. 21.

The problem of preserving actor's rights in the face of rapidly expanding internationalization of films and tele networks was one of the main topics at the just-concluded 5-day assembly of the F.I.A., (International Federation of Actors), held here.

The F.I.A., which groups 29 unions and 50,000 members from 27 nations, also condemned the practice of taking "actors from life" and using them in productions to save money. Delegates claimed this practice was restricted to certain countries but that it created bad precedents and generally damaged the good name of the acting profession.

One French delegate said the French actor's union had already warned its members not to lend their voices to dub such actors-from-life, except in very exceptional circumstances. The assembly also laid its faith in the future of co-productions, which it claimed would tend to raise production standards everywhere and with them, actor's pay.

F.I.A. delegates named Fernand Gravey their new president, with Mexico's Rodolfo Landa veepee for non-European areas and Britain's Gerald Croasdell veepee of the European zone. F.I.A.'s headquarters remains in Paris.

Selling Off Radio City Gear; Film House Organ Goes to Private Villa

Minneapolis, Oct. 28.

The 4,100-seat Radio City last week grossed an estimated $30,000. But it was from the public sale of its elaborate furnishings and art objects, etc., not at the boxoffice.

WCCO, television and radio corporation, which purchased the $3,000,000 showhouse from United Paramount for a still-undisclosed sum, is continuing the sale this week before starting to have the showhouse, the area's biggest and most beautiful, razed.

The theatre's huge organ previously had been sold for $10,000 to a North Dakotan who is having it installed in his home.

A parking lot will replace most of the showhouse. Eventually, however, part of the lot will be utilized for a building to provide quarters for its radio station, now located elsewhere. WCCO's tv station occupies a considerable part of the theatre building.

SPAIN'S OWN DISTRIBS TOP YANK RENTALS

Madrid, Oct. 28.

Spanish film exhibitors are showing mixed feelings to the galaxy of Hollywood product entering the market for the first season after several "boycott" years.

Although showcase operators are eagerly seeking grade A films for their sales, they have found distributor terms are still based on previous scarcity conditions.

Exhibitors have charged in recent weeks that Spanish distribs now accorded American product are demanding up to 70% of the gross, heavy advance guarantees and "intolerable" block-booking commitments that exceed anything ever laid at the doorstep of Yank companies operating in Spain.

One important Barcelona exhibitor, expressing satisfaction that the Motion Picture Export Assn. temporary accord with Spain opened the market again to marquee favorites from America, also expressed fears that the remedy might be more fatal to exhibs than the illness.

Exhibitor Assn. is cautioning its members against ill-considered haste, advising them top-grade Yank product is now plentiful and will be available at normal market terms if exhibs resist distributor terms.

Kenneth More due in N. Y. to help launch Rank's "A Night to Remember" at the Criterion Theatre.

L.A. Dullish But Longruns Stout; 'Vampire' Top New Film at $14,000, 'Defiant' Loud 15G, 4th, 'Cat' 10G

Los Angeles, Oct. 28.

First-run trade is on dullish side this stanza, only the extended-runs displaying any strength. "Blood of Vampire" paired with "Monster on Campus" is leading the newcomers but rated vapid at $14,000 or near in three theatres. It's followed by "Reluctant Debutante," in first multiple release, with a light $13,000 for three locations. "Tank Battalion" shapes dull $12,000 also three spots.

Two regular holdovers continue to display strong staying power. "Defiant Ones" looks great $15,000 or better in fourth week, two sites. "Cat on Hot Tin Roof" shapes sockeroo $10,000 or near in ninth round at Fox Wilshire. "Barbarian and Geisha" is down to pale $14,500 in second stanza in four houses.

"South Seas Adventure" heads the hard-ticket films, with a crackling $23,000 in fifth frame at Warner Hollywood. Balance of reserved-seat cinemas also are holding strongly.

Estimates for This Week

Downtown, Uptown, Iris (SW-FWC) (1,757; 1,715; 825; 90-$1.50)—"Tank Battalion" (AI) and "Hell Squad" (AI). Dull $12,000. Last week, Downtown, Uptown with New Fox, "Gun Runners" (UA), "Bury the Living" (UA), $7,300. Iris with El Rey, "Me and Colonel" (Col), "Life Begins at 17" (Col) (2d wk, Iris), "Too Much, Too Soon" (WB) (reissue) (1st wk, El Rey), $6,900.

Hillstreet, Hawaii, Wiltern (RKO-G&S-SW) (2,752; 1,106; 2,344; 90-$1.50) — "Blood of Vampire" (U) and "Monster on Campus" (U). Slow $14,000. Last week, Hillstreet, Hawaii, "Hot Car Girl" (AA), "Cry Baby Killer" (AA), $4,400. Wiltern with Downtown Paramount, Vogue, "Onionhead" (WB), "Date With Disaster" (Indie) (D'town Par), "Once Upon Horse" (U) (Wiltern, Vogue), $16,300.

State, New Fox, El Rey (UATC-FWC) (2,404; 765, 861; 90-$1.50)—"Reluctant Debutante" (M-G) (1st multiple run) and "Windom's Way" (Rank). Light $13,000. Last week, State with Hollywood, "Man of West" (UA), "Hong Kong Confidential" (UA) (2d wk), $8,000.

Pantages, Four Star, Los Angeles, Loyola (RKO-UATC-FWC) (2,815; 868; 2,097; 1,298; 90-$1.50)—"Barbarian and Geisha" (20th)

(Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week $472,980
(Based on 24 theatres)
Last Year $555,500
(Based on 21 theatres)

'Parisienne' Boff $8,500 Tops K.C.

Kansas City, Oct. 28.

There's not much excitement on theatre row currently, with biz light to spotty. Best is "La Parisienne," smash at the Roxy, and certain to stay. "Man of West" at the Midland is mild. "Onionhead" in second week at the Paramount is satisfactory. "Case of Dr. Laurent" in second week at the Uptown is above average. American Royal Live Stock and Horse Show (through Saturday) brought many visitors to town, but not many cinema patrons.

Estimates for This Week

Brookside, Granada (Fox Midwest) (900; 217; 75-90)—Currently on subsequent-runs. Last week, "Marcelino" (Indie) and "Rome, Eternal City" (Indie) (2d wk), fair $2,000.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Wolf Larsen" (AA) and "Rawhide Trail" (AA). Mild $7,000. Last week, "Fearmakers" (UA)

(Continued on page 18)

'ONIONHEAD' PERT 7G, PROV.; 'COUNTRY' 12G

Providence, Oct. 28.

The holdover of "Big Country" at the State is leading the city with a smash figure. However, the Majestic's "Onionhead" looks good. Strand with "Decks Ran Red" is rated fair. "Women Without Men" shapes mild at Albee.

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "Women Without Men" (AA) and "Legion of Doomed" (AA). Mild $4,000. Last week, "Me and Colonel" (Col) and "Apache Territory" (Col) (3d wk), $4,500.

Majestic (SW) (2,200; 65-80)—"Onionhead" (WB) and "At War With Army" (Par) (reissue). Good $7,000. Last week, "Harry Black and Tiger" (20th), $4,000.

State (Loew) (3,200; 75-$1.25)—"Big Country" (UA) (2d wk). Smash $12,000 after hitting $15,000 in opener.

Strand (National Realty) (2,200; 65-80)—"Decks Ran Red" (M-G) and "Party Crashers" (Par). Fair $5,000. Last week, "The Blob" (Par) and "Married A Monster" (Par), $3,500.

'Onionhead' Smooth 12G In Buff; 'Queen' $8,500

Buffalo, Oct. 28.

Boxoffice takings are around normal or under in current round. "Onionhead" shapes stout at Paramount while "Queen of Outer Space" is rated okay at Lafayette. "Gigi" looms trim in third week at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25) — "Gigi" (M-G) (3d wk). Trim $10,000. Last week, $12,000.

Center (AB-PT) (3,000; 70-90)—"Villa" (20th) and "When Hell Broke Loose" (Par). Slow $7,000. Last week, "Barbarian and Geisha" (20th) (2d wk), $5,500.

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (Magna) (23d wk). Pert $7,200. Last week, $6,000.

Lafayette (Basil) (3,000; 70-90)—"Queen of Outer Space" (AA) and "Legend of Doomed" (AA). Okay $8,500 in 6 days. Last week, "China Doll" (UA) and "Crime of Passion" (UA), $8,000.

Paramount (AB-PT) (3,000; 70-90)—"Onionhead" (WB) and "Escape from San Quentin" (Col). Stout $12,000. Last week, "Blob" (Par) and "Married Monster from Outer Space" (Par), $9,000.

Teck (Loew) (1,200; 70-$1.25)—"Cat on Hot Tin Roof" (M-G) (9th wk). Sturdy $6,000. Last week, $6,400.

Cinema (Martina) (450; 70-$1.25) — "Case of Dr. Laurent" (Indie) (3d wk). Fine $2,200. Last week, $2,800.

'Houseboat' Rugged 19G In Toronto; 'Parisienne' Boff 16G, 'Cat' 30G, 2d

Toronto, Oct. 28.

Some big newcomers, namely "Houseboat" and "La Parisienne" are helping the local boxoffice setup. "Wind Across Everglades" and "High Hell" looms disappointing in four spots. Second stanza of "Cat on Hot Tin Roof" is leading the city with terrific biz. Such holdovers at the majors as "Indiscreet," now in ninth frame, and "Gigi" in its 14th stanza, show no change this week in excellent b.o. returns. Biz for "Tale of Two Cities," in fourth frame; "White Wilderness," "Seven Wonders of World" and "South Pacific" is holding in excellent fashion.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25)—"La Parisienne" (UA). Very good $16,000. Last week, "Barbarian and Geisha" (20th) (2d wk), $8,000.

Downtown, Glendale, Prince of Wales, State (Taylor) (1,059; 995; 1,200; 694; 50-75)—"Wind Across Everglades" (WB) and "High Hell" (Par). NSH $10,000. Last week, "Gun Runners" (U) and "Bullwhip" (AA), for eight Taylor houses, $20,000.

Eglinton, Palace, Runnymede, York (FP) (1,080; 1,485; 1,585; 877; 50-$1)—"White Wilderness" (BV) (3d wk). Good $13,000. Last week, $18,000.

Hollywood (FP) (1,080; $1-$1.25)—"Indiscreet" (WB) (9th wk). Good $7,000. Last week, same.

Hyland (Rank) (1,057; $1)—"Tale of Two Cities" (Rank) (4th wk). Fine $4,500. Last week, $5,000.

Imperial (FP) (3,343; 75-$1.50)—"Houseboat" (Par). Great $19,000.

(Continued on page 18)

Rain Hits Hub; 'Hurrah' Rousing 35G, 'Sea' NSH 12G, 'Geisha' Wham 18G

Key City Grosses

Estimated Total Gross
This Week $2,219,880
(Based on 22 cities and 231 theatres, chiefly first runs, including N. Y.)
Last Year $2,407,300
(Based on 22 cities and 244 theatres.)

Boston, Oct. 28.

Killing rain Friday through Sunday sloughed biz here at first-runs somewhat, but the arrival of several new, big pictures is giving the over-all total a rosy hue. The big pix held up well, "Last Hurrah" soaring to a great $35,000 opening week at the Orpheum. "Old Man And Sea" on hard ticket at Astor is NSG. "Onionhead" is mildish at the Met. "Barbarian and Geisha" shapes wham at the Memorial. "Queen of Outer Space" looms anly fair at Paramount and Fenway.

"Cat On Hot Tin Roof" paces the holdovers with an amazing take in 10th round at State. "White Wilderness" shapes big in third Beacon Hill week. Of the hard-ticket pix, "Windjammer" is hefty in 10th at the Boston; "Gigi" is steady in ninth at the Gary, and "South Pacific" is solid in 29th week at the Saxon.

Estimates for This Week

Astor (B&Q) (1,371; $1.75-$2.20)—"Old Man And Sea" (WB). Smash reviews but disappointing at $12,000 or near for 12 shows. Last week, "High Society" ,M-G) and "Brigadoon" (M-G) (reissues), $5,000.

Beacon Hill (Sack) (678; 90-$1.50) — "White Wilderness" (BV) (3d wk). Big $7,500. Last week, $7,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Windjammer" (NT) (10th wk). Ninth week was smart $20,000. Last week, ditto.

Capri (Sack) (1,150; 90-$1.50) — "Tides Of Passion" (Indie) (2d wk). Torrid $7,500. Last week, $9,000.

Exeter (Indie) (1,300; 75-$1.25)—"Me And Colonel" (Col) (6th wk). Fifth week slick $7,500. Last week, $10,000.

Fenway (NET) (1,376; 60-$1.10)—"Queen Of Outer Space" (AA) and "Legion Of Doomed" (AA). Fair $4,000. Last week, "Blob" (Par) and "I Married Monster From Outer Space" (Par), $5,000.

Gary (Sack) (1,340; $1.25-$3) — "Gigi" (M-G) (9th wk). Big $14,000. Last week, ditto.

Kenmore (Indie) (700; 75-$1.25)—"Blue Murder at St. Trinian's" (Cont) (3d wk). Good $5,000. Last week, ditto.

Memorial (RKO) (3,000; 60-$1.10)

(Continued on page 18)

Cleve. Biz Skids; 'Onionhead' 10½G

Cleveland, Oct. 28.

Drastically trimmed steel and factory payrolls in this area and political battles over proposed right-to-work bill in Ohio plus grid contests are hurting first-run biz here. New entrants are particularly disappointing, with "Onionhead" only fair at the Allen and "Matchmaker" rated average at Stillman. "Search For Paradise" looks moderate at Palace in 10th week.

Estimates for This Week

Allen (S-W) (3,800; 75-$1.25)—"Onionhead" (WB). Fair $10,500. Last week, "Barbarian and Geisha" (20th) (2d wk), $11,000.

Continental Art (Art Theatre Guild) (850; $1.25) — "Summer Wind Blows" (Indie). Average $1,800. Last week, "Sheep Has Five Legs" (Indie) and "Big Day" (Indie), $1,400.

Heights Art (Art Theatre Guild) (925; $1.25)—"Red and Black" (Indie). Solid $3,000. Last week, "Law and Disorder" (Indie) (2d wk), $1,500.

Hippodrome (Telem't) (3,700; 90-$1.50)—"Defiant Ones" (UA) (4th wk). Fairish $6,000 in 5 days. Last week, $12,000.

Lower Mall (Community) (500; 70-90)—"I Lead Two Lives" (Indie) and "White Slavery" (Indie) (reissues). Good $4,500. Last week, "Circus of Love" (Indie), $1,900.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (28th wk). Pleasing $8,000. Last week, $7,500.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Search For Paradise" (Cinerama) (10th wk). Modest $13,000. Last week, $13,100.

State (Loew) (3,500; 70-90)—"Gigi" (M-G) (2d wk). Just okay at $10,000. Last week, $14,000.

Stillman (Loew) (2,700; 70-90)—"Matchmaker" (Par. Average $6,000. Last week, "Blob" (Par) and "Married Monster From Outer Space" (Par), $8,000.

Port. Perks; 'Onionhead' Fat 8G, 'Blob' Hotsy 10G

Portland, Ore., Oct. 28.

Helped by new product, biz is spurting here this stanza. "Onionhead" is rated nifty at the Fox while "The Blob" is doing nicely at Paramount. "Torpedo Run" looms trim at the Liberty. "South Pacific still is hep in 22d frame at the Broadway.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (22d wk). Sturdy $6,500. Last week, $6,200.

Fox (Evergreen) (1,536; $1-$1.50)—"Onionhead" (WB) and "Dangerour Youth" (WB). Nifty $8,000. Last week, "Barbarian and Geisha" (20th) and "Ghost Diver" (20th) (2d wk), $6,100.

Guild (Indie) (400; $1.25-$3)—"Gigi" (M-G) (10th wk). Big $5,000. Last week, $5,700.

Liberty (Hamrick) (1,865; $1-$1.50)—"Torpedo Run" (M-G) and "Saga of Hemp Brown" (U). Trim $7,000. Last week, "Raw Wind of Eden" (U) and "Ride Crooked Mile" (U), $4,400.

Orpheum (Evergreen) (1,600; $1-$1.50) — "Case of Dr. Laurent" (T-L) and "Dangerous Exile" (Rank). Modest $6,000. Last week, "Mister Roberts" (WB) and "High and Mighty" (WB) (reissues), $6,500.

Paramount (Port-Par) (3,400; $1-$1.50) — "The Blob" (Par) and "Married Monster From Outer Space" (Par). Lofty $10,000 or near. Last week, "Big Country" (UA) and "Ridge of Fury" (UA) (3d wk), $5,600.

'TORPEDO' GOOD 18G, D.C.; 'HOUSEBOAT' 12G

Washington, Oct. 28.

City is loaded with holdovers but biz still is very strong in current session. Lots of hoopla for so-called preem of "Torpedo Run" at the Capitol is bringing a good take opening week. "Dunkirk," the other important newcomer, looks mild at Palace. "Reluctant Debutante" is rated big in second session at the Columbia while "Onionhead" is fine, also in second, day-dating two Stanley-Warner houses. "Houseboat" shapes great in second round at the Ontario. "Windjammer" looms excellent in second week at the Warner.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25) — "Onionhead" (WB) (2d wk). Fine $12,000. Last week, $14,500.

Apex (K-B) (940; 60-90) — "On the Bowery" (Indie). Oke $3,500. Last week, "Always a Price Tag" (Rank), ditto.

Capitol (Loew) (3,434; 90-$1.25) — "Torpedo Run" (M-G) Preem hoopla broght good $18,000. Theatre rented last week for New York City Ballet.

Columbia (Loew) (904; 90-$1.25)—"Reluctant Debutante" (M-G) (2d wk). Big $10,000. Last week, $13,500.

Keith's (RKO) (1,850; 90-$1.25)—"Defiant Ones" (UA) (3d wk). Good $9,000 after-$11,000 and holds.

MacArthur (K-B) (900; $1.10)—"She Played With Fire" (Col). Fair $3,800. Last week, "Capt. Koepenick" (DCA) (2d wk), $2,800.

Ontario (K-B) (1,240; 90-$1.25)—"Houseboat" (Par) (2d wk). Great $12,000 or over. Last week, $14,000.

Palace (Loew) (2,390; 90-$1.25)—"Dunkirk" (M-G). Mild $11,000. Last week, "Barbarian and Geisha" (20th) (2d wk), $8,500 in 8 days.

Plaza (T-L) (276; 90-$1.50) — "Time of Desire" (Janus) (3d wk). Big $3,500 after $4,000 in second.

Trans-Lux (T-L) (600; $1.25-$2.50) — "Here to Eternity" (Col) (reissue) (2d wk). Fair $2,800 following $2,600 opener.

Uptown (SW) (1,100; $1.25-$2.50)—"South Pacific" (20th) (30th wk). Good $7,000. Last week, $7,100.

Warner (SW-Cinerama) (1,300; $1.25-$2.40)—"Windjammer" (NT) (2d wk). Excellent $13,500. Three-day first week was $7,200.

'Eternity' Great 20G, Det.; 'Defiant' Whopping 19G, 3d, 'Seas' High 21G

Detroit, Oct. 28.

A couple of oldies are revisiting downtown deluxers this week and are creating quite a stir. "Here to Eternity" is socko at the Michigan while "A Streetcar Named Desire" shapes fast at the Fox.

Otherwise, biz is healthy, especially with "Defiant Ones" which is wham in third round at the Palms. "It" shapes nice at the Broadway-Capitol. "Me and Colonel" stands up well in second stanza at the Madison. "Cat on Hot Tin Roof" holds strong in 9th outing at the Adams. "Gigi" is great in second week at Trans-Lux Krim and "South Seas Adventure" in fourth sailing at the Music Hall looms great.

Estimates for This Week

Fox (Fox-Detroit) (5,100; $1.25-$1.50)—"Streetcar Named Desire" (20th) and "Viva Zapata" (20th) reissues). Fast $15,000. Last week, "Barbarian and Geisha" (20th) and "Flaming Frontier" (20) (2d wk), $12,500.

Michigan (United-Detroit) (4,000; $1.25-$1.50)—"Here to Eternity" (Col) (reissue) and "Party Crashers" (Par). Terrific $20,000. Last week, "Onionhead" (WB) and "She Played With Fire" (Col), $16,000.

Palms (UD) (2,961; $1.25-$1.50)—"Defiant Ones" (UA) and "Hong Kong Confidential" (UA) (3d wk). Wham $19,000. Last week, $25,000.

Madison (UD) (1,900; $1.25-$1.50)—"Me and Colonel" (Col) and "It's Great to Be Young" (Indie) (2d wk). Good $8,000. Last week, $12,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"It" (Indie) and "Curse of Faceless Man" (Indie). Nice $15,000. Last week, "Liane, Jungle Goddess" (DCA) and "Mam'selle Striptease" (DCA), $12,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (Mag) (29th wk). Fine $10,500. Last week, $10,200.

Adams (Balaban) (1,700; $1.25-$1.50)—"Cat On Hot Tin Roof" (M-G) (9th wk). Strong $7,500. Last week, same.

Music Hall (SW- Cinerama) (1,205; $1.25-$2.65)—"South Seas Adventure" (Cinerama (4th wk). Great $21,000. Last week, $21,500.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Gigi" (M-G) (2d wk). Solid $9,000. Last week, $12,000.

Chi Uneven; 'Torpedo' Lively $25,000, 'Dunkirk' Fairish 8G, 'Doll' Hep 10G, 'Geisha' Nifty 17G, 'Cat' 23G, 9th

Chicago, Oct. 28.

Just okay tone of Loop cinemas continues in the current session. New entries this round include Oriental's "Torpedo Run," sighting a stout $25,000, and Roosevelt's "Never Love a Stranger" a fine $17,500. "Dunkirk" opener at the Loop should do a fairish $8,000. Garrick's new combo of "Fort Massacre" and "China Doll" is rated nice $10,000.

Tenacius holdovers include the Chicago's "Cat on Hot Tin Roof," torrid in ninth round. "Me and Colonel" is copping a tall fifth stanza at Esquire.

Second week of "Barbarian and Geisha" is fancy at United Artists. In same round, "Decks Ran Red" at the Woods, shapes trim. State-Lake's third session of "Man of West" is rated nice. "Time of Desire" looks tall for same week at the Capri.

Of the hard-ticket pix, "South Seas Adventure" is hotsy in fifth Palace term. "Gigi" shapes sturdy for 16th Harris round. "South Pacific" is hot in 31st week at the McVickers, and "Around World" is socko again at Todd's Cinestage for 82d week.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50)—"Time of Desire" (Janus) (3d wk). Busy $4.800. Last week, $4,700.

Chicago (B&K) (3,900; 90-$1.80)—"Cat on Hot Tin Roof" (M-G) (9th wk). Sock $23,000. Last week, $26,000.

Esquire (H&E Balaban) (1,350; $1.50)—"Me and Colonel" (Col) (5th wk). Big $12,000. Last week, $13,500.

Garrick (B&K) (850; 90-$1.25)—"China Doll" (UA) and "Fort Massacre" (UA). Lively $10,000. Last week, "Hot Rod Gang" (AI) and "High School Hellcats" (AI), $10,000.

Harris (Todd) (984; $1.25-$3)—"Gigi" (M-G) (16th wk). Solid $15,000. Last week, $15 200.

Loop (Telem't) (606; 90-$1.50)—"Dunkirk" (M-G). Fairish $8,000. Last week, "Tale of Two Cities" (Rank), $8,000.

McVickers (JL&S) (1,580; $1.25-$3.30) — "South Pacific" (20th) (31st wk). Hep $23,000. Last week, $23.500.

Oriental (Indie) (3,400; 90-$1.80)—"Torpedo Run" (M-G). Fine $25,000. Last week, "Badlanders" (M-G) (2d wk), $12,500 in six days.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (5th wk). Strong $34,500. Last week, 32,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Never Love Stranger" (AA). Fine $17,500. Last week, "The Hunters" (20th) (3d wk), $11,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Man of West" (UA) (3d wk). Good $13.000. Last week, $15,000.

Surf (H&E Balaban) (685; $1.50)—"Senechal the Magnificent" (DCA) (2d wk). Slow $2,700. Last week, $3.300.

Todd's Cinestage (Todd) (1.036; $1.75-$3.50) — "Around World" (UA) (82d wk). Boff $12,500. Last week, $15,000.

United Artists (B&K) (1,700; 90-$1.80)—"Barbarian and Geisha" (20th) (2d wk). Nifty $17,000. Last week. $23,000.

Woods (Essaness) (1,200; 90-$1.50)—"Decks Ran Red" (M-G) (2d wk). Neat $15.000. Last week, $19,000.

'Wilderness' Hot 10G, Indpls.; 'Deb' Mild 6G

Indianapolis, Oct. 28.

Biz is spotty at first-runs here this stanza. Top newcomer is "White Wilderness," benefited by school vacation for state teachers convention, looms big at Circle. Visiting instructors helped "South Pacific," now in 27th week at Lyric, to get a fancy take. "Reluctant Debutante" is mild at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"White Wilderness" (BV) and "Saga of Hemp Brown" (U). Big $10,000. Last week, "Mississippi Gambler" (U) and "Up Front" (U) (reissues, $6,500.

Keith's (C-D) (1,300; 75-90)—"Onionhead" (WB) (2d wk). Okay $6,500 after $12,000 opener.

Loew's (Loew's) (2,427; 75-90)—"Reluctant Debutante" (M-G) and "I Accuse" (M-G). Mild $6,000. Last week, "Gigi" (M-G) (3d wk), $5,000.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (Magna) (27th wk). Fancy $9,000. Last week, $8,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Search' Mighty 19G Paces Cincy

Cincinnati, Oct. 28.

Preem of "South Seas Adventure" Wednesday (29) dominates this session on Cincy's film front. New Cinerama entry follows successful 46-week run of "Search for Paradise" and has Cincinnati Club sponsorship for opening night. "Man of West," shaping okay at the Albee, is the lone new bill at first-runs. "Gigi" continues sturdy in second week on pop-scale return date. Second week of "Blob" at Grand is fairish. "Barbarian and Geisha" looks okay at Keith's in second round. Hard ticket "South Pacific" is hugging a pleasing level in 26th week at suburban Valley Theatre.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Man of West" (UA). Okay $9.500. Last week, "Reluctant Debutante" (M-G), $9,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (46th wk). Whopping $19,000 in 8 days. Engagement ended Monday (27) and equalled the success of "Cinerama Holiday.". "South Seas Adventure" preems Wednesday (29).

Grand (RKO) (1,400; 90-$1.10)—"Blob" (Par) and "I Married a Monster" (Par) (2d wk). Fairish $4,500 after $8,000 bow.

Keith's (Shor) (1,500; 90-$1.25)—"Barbarian and Geisha" (20th) (2d wk). Okay $5,000. Last week, $6.500.

Palace (RKO) (2,600; 90-$1.25)—"Gigi" (M-G) (2d wk). Swell $7,500 on pop-scale return. Last week, $9.000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (26th wk). Sturdy $6,500. Last week, ditto.

'Pacific' Smash $10,000, Omaha; '1970' Good 8G, 'Country' Fast 8G, 2d

Omaha, Oct. 28.

Opening of the new Cooper Theatre with "South Pacific" is causing the big noise among the downtown first-runs this week. Charity preem Thursday (23) was sold out at $10 per copy, and a trim first stanza looms. School is out this week because of teachers convention, so "Frankenstein 1970" at the Orpheum and "White Wilderness" at the State are enjoying bangup sessions. "Decks Ran Red" is slim at the Brandeis. "Big Country" continues solid at the Omaha, and will probably go three weeks.

Estimates for This Week

Brandeis (Cooper) (1,100; 90)—"Decks Ran Red" (M-G) and "Andy Hardy Comes Home" (M-G). Mild $2,200. Last week, "Dunkirk" (M-G), $2,000.

Cooper (Cooper) (708; $1.50-$2.20)—"South Pacific" (20th). Smash $10,000 or near. First week for this new house.

Omaha (Tristates) (2,066; 90-$1.25)—"Big Country" (UA) (2d wk). Hefty $8,000. Last week, $9,500.

Orpheum (Tristates) (2,980; 75-90)—"Frankenstein 1970" (AA) and "Spy in Sky" (AA). Surprisingly good at $8,000 or over. Last week, "Onionhead" (WB), $7,500.

State (Cooper) (850; 90)—"White Wilderness" (BV) and "Paul Bunyan" (BV). Hep $7,000. Last week, "Gigi" (M-G) (3d wk), $3,500.

'Defiant' Smash 10G, Seattle; 'Geisha' 6G

Seattle, Oct. 28.

Boxoffice takings in current session are very spotty, with the big grosses few and far between. "Defiant Ones" still is smash in second round at Coliseum but elsewhere trade is mighty slow for most part. "Barbarian and Geisha" is rated okay in third Fifth Avenue session but "Dunkirk" is sad on opening stanza at the Orpheum. "Wolf Larsen" looms poor at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"South Pacific" (Magna). (22d wk). Swell $6,500. Last week, $6,600.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50) — "Defiant Ones" (UA) and "Terror in Texas Town" (UA) (2d wk). Wow $10,000. Last week, $14,400.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Barbarian and Geisha" (20th) and "Desert Hell" (20th) (3d wk). Oke $6,000. Last week, $6,800.

Music Box (Hamrick) (850; $1.25-$2.80) — "Gigi" (M-G) (3d wk). Great $8,000. Last week, $8,800.

Music Hall (Hamrick) (2,200; 90-$1.50)—"White Wilderness" (BV) and "Once Upon Horse" (U). (4th wk). Good $5,000 in 5 days. Last week, $6,200.

Orpheum (Hamrick) (2,700; 90-$1.50) — "Dunkirk" (M-G) and "Andy Hardy Comes Home" (M-G). Sad $3,000. Last week, "Man of West" (UA) and "Hongkong Confidential" (UA), $3,400 in 3 days.

Paramount (Fox-Evergreen) (3,107; 90-$1.50) — "Wolf Larsen" (AA) and "Legion of Doomed" (AA). Poor $3,200. Last week, "Dr. Laurent" (Indie) (2d wk), $3,000.

'Eternity' Fat 9G, St. L.; 'Defiant' 7G

St. Louis, Oct. 28.

With "The Badlanders" paired with "Tarzan's Fight for Life" at Loew's, the only new bill here this session, most houses are depending on holdovers and reissues for business. "Here To Eternity" at the St. Louis shapes fancy. The Orpheum still is fine in a second week with "Defiant Ones" and "Onionhead" shapes nice in second session at the Fox.

Estimates for This Week

Ambassador (Cinerama) (1,400; $1.20-$2.40)—"Windjammer" (NT) (9th wk). Good $7,000. Last week, $8,000.

Apollo Art (Grace) (700; 90-$1.25)—"Every Second Counts" (Indie). Okay $2.500. Last week, "Arsenic and Old Lace" (WB) and "Inspector General" (WB) (reissues) (2d wk), $2,000.

Fox (Arthur) (5,000; 65-90)—"Onionhead" (WB) and "Wind Across Everglades" (WB) (2d wk). Nice $15,000.- Last week, $18,000.

Loew's (Loew) (3,200; 60-90)—"Badlanders" (M-G) and "Tarzan's Fight for Life" (M-G). Mild $10,000. Last week, "Imitation General" (M-G) and "I Accuse" (M-G), $10,500.

Orpheum (Loew) (1,900; 60-90)—"Defiant Ones" (UA) (2d wk). Fine $7,000. Last week, $8.500.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (28th wk). Oke $5.000. Last week, same.

Richard (Arthur) (1,000; $1.25)—"Constant Husband" (Indie). Fair $1,500. Last week, "Grand Maneuver" (Indie), $1,000.

St. Louis (Arthur) (3,600; 60-75)—"Here to Eternity" (Col) and "Peyton Place" (20th) (reissues). Fancy $9.000. Last week, "Streetcar Named Desire" (20th) and "Three Faces of Eve" (20th) (reissues), $8,000.

Shady Oak (Arthur) (560; $1.25)—"Me and Colonel" (Col) (3d wk). Good $1,800. Last week, $2,500.

Pitt Off But 'Army' Tall 7½G; 'Country' 12G, 3d

Pittsburgh, Oct. 28.

Business is mostly down in the dumps again here this round. Only two new pictures downtown, "Gun Runners," which is picking up the Harris slightly, and "Secret Conclave" at Fulton, doing fairly well on its timeliness. "Big Country" winding up a third nice week at Penn. Reissue of "At War With Army" is better than expected at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Secret Conclave" (Indie). Five-year-old pic about life of Pope Pius X brought in to tie up with public interest right now in selection of new Pope. Fair $4,000 or

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Heavy Rain Sloughs B'way Biz But 'Night' Big $28,000, 'Hurrah' Lusty $72,000; 'Tosca' Near-Capacity 12G

With about three inches of rain over a three-day period plus drizzle yesterday (Tues.), Broadway deluxers in the current round are struggling to make any sort of showing. The handicap of an all-day rain Saturday (25) and downpours on the following day (Sun.) plus the rains of last Wednesday and Thursday are being felt by virtually all pictures. It hurt newcomes especially. As might be expected, the long rainy spell boomed biz at nabe houses.

"Last Hurrah" with stageshow, obviously clipped some $15,000 to $20,000 by the continued rainfall, is coming through with a big $72,000 at the Roxy. Even better in two much smaller houses is "Night Heaven Fell," wow $18,300 at the Odeon and good $10,000 at the Fine Arts.

"Tosca," playing on two-a-day, reserved-seat at the Normandie, looks like smash $12,000 opening week. "Torpedo Run," also new, is heading for a light $20,000 in first stanza at the Capitol. Second week of "Roots of Heaven" held at fine $22,500 in 10 shows at the Palace.

"Cat on Hot Tin Roof" with stageshow is holding well enough with nice $110,000 in current (6th) week at the Music Hall to stay a seventh. It is due to wind its run on Nov. 5. with "Home Before Dark" coming in Nov. 6. "Big Country" shapes smash $21.500 in present (4th) round at the Astor.

"Barbarian and Geisha" is holding near okay $25,000 in present (4th) session at the Paramount, "In Love and War" opening Friday (31). "Defiant Ones" looms good at $15,500 in fifth round at the Victoria, the sixth week starting today (Wed.).

"Streetcar Named Desire" looks like okay $10,000 in third Mayfair frame. "Party Girl" opened yesterday (Tues.) at the State after a dull two-week-plus four days run with "Decks Ran Red."

"South Seas Adventure" was big $30.800 in 14th stanza at the Warner. "Old Man and Sea" also was off, dipping to a good $18,800 in third Criterion session.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Big Country" (UA) (4th wk). Current round ending today (Wed.) looks like socko $21,500 or close. Third week, $24.500. Stays on, of course.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Pot Bouille" (Cont). Opened Monday (27). In ahead, "Matchmaker" (Par) (11th wk-5 days), okay $4,900 after $4,800 for 10th full week.

Baronet (Reade) (430; $1.25-$1.70)—"Of Life and Love" (DCA) (4th wk). Third week ended Sunday (26) was light $3,800. Second week, $5,000. "My Uncle, Mr. Hulot" (Cont) opens Nov. 3, playing day-date with Guild.

Capitol (Loew) (4,820; $1-$2.50)—"Torpedo Run" (M-G). First session ending tomorrow (Thurs.) is heading for light $20,000 or near. Last week, "Onionhead" (WB) (3d wk), $13.000 for 9 days.

Criterion (Moss) (1,671; $1.80-$2.50)—"Old Man and Sea" (WB) (4th wk). Third frame concluded Sunday (26) was good $19,860 on 12 shows. Second, $26,500 for 14 shows.

Fine Arts (Davis) (468; 90-$1.80)—"Night Heaven Fell" (Kings) (2d wk). Initial round ended Monday (27) was $10,000 though obviously hurt by heavy rains. In ahead, "Me and Colonel" (Col) (8th wk), $7,800. "Heaven" is playing day-date with the Odeon.

55th St. Playhouse (Moss) (300; $1.25-$1.80)—"Senechal, the Magnificent" (DCA) (3d wk). Second round concluded Sunday (26) was great $5,120. First, $6,700.

Guild (Guild) (450; $1-$1.75—"Hot Spell" (Par) (6th wk). This week ending today (Wed.) looks like mild $2,400. "My Uncle, Mr. Hulot" (Cont) opens Nov. 3.

Mayfair (Indie) (1,736; 79-$1.80)—"Streetcar Named Desire" (20th) (reissue) (3d wk). This stanza ending today (Wed.) looks like okay $11,000 or close. Second, $15,500. Stays on.

Normandie (Trans-Lux) (592; $1.80-$2.80)—"Tosca" (Indie). First week ending today (Wed.) looks to hit smash $12,000 or near house capacity. Last week, reissues. Playing "Tosca" on two-a-day, reserved seat basis. Pic now has better than $15,000 advance scale.

Palace (RKO) (1,642; $1.25-$3)—"Roots of Heaven" (20th) (3d wk). Second stanza finished yesterday (Tues.), was fancy $22,500, on 10 shows. First week, $23.000 for six days (eight shows).

Odeon (Rank) (813; 90-$1.80)—"Night Heaven Fell" (Kings) (2d wk). First session concluded Monday (27) was wow $18,300, being topped at house only by "Key" (Col) and "Me and Colonel" (Col). Rain naturally hurt the preem week.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (24th wk). The 23d week concluded Saturday (25) was capacity $19,300. The 22d round was capacity $22,402 for 12 shows. Winds up highly successful run here this week, opening at the Sutton on Nov. 2.

Paramount (AB-PT) (3,665; $1-$2) — "Barbarian and Geisha" (20th) (4th-final wk). This stanza ending tomorrow (Thurs.) is heading for fairly good $25,000. Third, $30.000. "In Love and War" (20th) opens Friday (31).

Paris (Pathe Cinema) (568; 90-$1.80)—"Seventh Seal" (Janus) (3d wk). Second session ended Sunday (26) was smooth $7,500. Initial week, $7,800.

Radio City Music Hall (Rockefellers) (6.200; 90-$2.75)—"Cat on Hot Tin Roof" (M-G) and stageshow (6th wk). Current stanza finishing today (Wed.) looks like good $110.000. Fifth was $126,000. Stays a seventh. "Home Before Dark" (WB) opens Nov. 6. with "Auntie Mame" pencilled in next as the Hall's Christmas pic, and set to follow "Dark."

Rivoli (UAT) (1.545; $2-$3.50)—"South Pacific" (20th) (4th wk). Third week ended Monday (27) was fire $21,000. Second. $29.000.

Plaza (Lopert) (525; $1.50-$2)—"Inspector Maigret" (Lopert) (3d wk). This round ending today (Wed.) looks like great $10,000. Second, $12.000.

Roxy (Indie) (5.705; 90-$2.50)—"Last Hurrah" (Col) plus new stageshow. First week ending today (Wed.) is heading for big $72,000, and really sock under conditions.

(Continued on page 18)

'Onionhead' Wham 16G, Mpls.; 'Vampire' Record $8,000, 'Search' 14G, 35

Minneapolis, Oct. 28.

Helped by big teachers convention and school holiday, biz is taking a sudden jump here. "Onionhead" is a big newcomer while shocker package of "Blood of Vampire"-"Monster on Campus" is biggest UI pic to play the Gopher.

Holdovers still basking in the realm of prosperity include the hard-ticket pix, "Search for Paradise" and "South Pacific" in their 35th and 18th weeks, respectively. Third week of "Barbarian and Geisha" is big. "Gigi," which previously played a four-week hard-ticket date, still is sock in second m.o. week.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"South Pacific" (20th) (18th wk). Still going great guns at $10,000. Last week, $8.700.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (35th wk). Only four more weeks to go. Great $14,000. Last week, $12.500.

Gopher (Berger) (1,000; 85-90)—"Blood of Vampire" (U) and "Monster on Campus" (U). Great $8,000 or over for new record for UI pix here. Last week, "Andy Hardy Comes Home" (M-G) and "Dunkirk" (M-G), $2,500.

Lyric (Par) (1,000; 90-$1.25)—"Barbarian and Geisha" (20th) (3d wk). Big $7,500. Stays. Last week, $6,000.

RKO Orpheum (RKO) (2,800; 90-$1.25)—"Gigi" (M-G) (2d wk). Considering that this one previously had a four-week loop date, it's boxoffice showing rates big at $9,000. Last week, $9.500.

RKO Pan (RKO) (1,800; 75-85)—"Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues). Sock $6,000. Last week, "Attack of Puppet People" (AIP) and "War Colossal Beast" (AIP), $5,000.

State (Par) (2,200; 85-90) — "Onionhead" (WB). Giant $16,000. Last week, "Big Country" (UA) (3d wk), $8,000 at 90-$1.50.

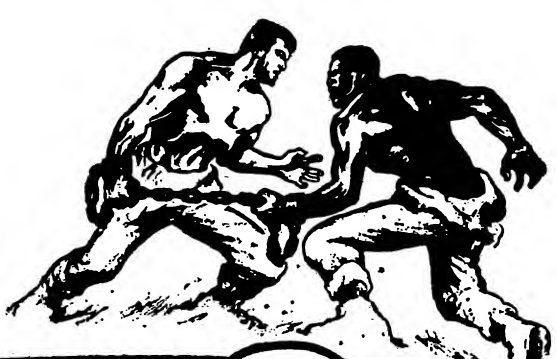
Suburban World (Mann) (800; 85)—"Law and Disorder" (Indie) (3d wk). Satisfactory $1,500. Last week, $2,000.

World (Mann) (400; 85-$1.25)—"Truth About Women" (Indie) split with "Bolshoi Ballet" (Indie). Light $2.500. Last week. "Defiant Ones" (UA) (4th wk), $2,500.

"STANLEY KRAMER'S SUPERB NEW MOVIE"

—LIFE

IS BREAKING RECORDS ALL OVER THE COUNTRY— IN SMALL AND LARGE CITIES—IN SMALL AND LARGE THEATRES!



STANLEY KRAMER presents

TONY CURTIS
SIDNEY POITIER
as

THE DEFIANT ONES

THRU UA

with Theodore Bikel, Charles McGraw, Lon Chaney, King Donovan, Kevin Coughlin and Cara Williams • Written by NATHAN E. DOUGLAS and HAROLD JACOB SMITH • Produced and Directed by STANLEY KRAMER

UFA EXECS SCOUT U.S. MARKET

Cable-Garble & Stunt-Slump

[MORE RE BRUSSELS 'WON'T-PICK' JURY]

Cablese, always dangerous, produced a nice to-do last issue of VARIETY *when the Brussels World's Fair story, page 1, on the failure of the "young" jury to select the all-time greatest motion picture listed "Mother Passion" and "Jeanne d'Arc." As Dolores Ondrejcek of Broadcast Music Inc., and other readers, quickly pointed out, these should have read simply "The Mother" and, separately, "La Passion de Jeanne d'Arc." It made things too neurotic the other way. (Ed.)*

Brussels Out-Smarted Itself

Followup comment on the Brussels jury refusal to vote, as impanelled, for a single choice among the 12 nominated films amounts to this: the preliminary sifting done by some 117 film historians in various countries was a case of too many cooks in the kitchen. Brussels would have done better to have had a smaller jury work longer with wider range so that the original would have been the definitive choice.

The whole thing smacked a little at the Manhattan end of a "pipedream" idea strictly for expo's own publicity. The impracticality came exposed when the jury, on the youngish side and taking criticism seriously, declined to string along with the "stunt" on its own terms.

Italo Film Biz On Slow Upbeat

Rome, Oct. 21.

The Italian boxoffice is on a slow but steady upgrade, latest returns indicate. Trend is expected to hold here at least through Christmas and the holidays, traditionally the strongest b.o. period of the year in this country as elsewhere.

Key city first-run leader is still "Bridge on the River Kwai" (Col), with a $150,000 gross registered for the initial Rome exposure alone. Other top-runners, both on extended first-runs, are "Sayonara" (WB) and "A Farewell to Arms" (20th), topping $90,000 and $67,000 respectively so far on their early runs here.

Also in the early money are such Italian entries as "La Sfida" (Lux), "I Solito Ignoti" (Lux); the French-made "Inspector Maigret" (Titanus); "Sad Sack" (Par); and "The Key" (Col).

Taunus Takes Over Last Part of Old UFA Setup By Wiesbaden Plant Buy

Wiesbaden, Oct. 28.

Taunus Film of Germany at last has finalized the deal to buy Unter den Eichen, the Wiesbaden film production studio which is the last part of the old UFA monopoly of film production, distribution and cinema ownership. Under the terms of the Allied agreement, the monopoly was to be broken up through the UFA Liquidation Board. And for a figure given as "something over a million German marks" (more than $250,000), Taunus will take over the film studios Nov. 10. Company expects to resume production at the newly acquired plant early next year.

This means that the entire UFA complex has now been passed on to private hands. Karl Schulz, chief of Taunus Films, says that he will continue his company with the business of renting the studios to other firms and film-producing companies. Afifa, which continues to be the trademark of the Unter den Eichen studios, will keep on as a film production firm.

Included in the deal for Schulz were 20 to 25 old films. And it is possible that Schulz will form a new releasing outfit for distribution of these and the Afifa product.

With the new commercial tele expected in Germany by 1959, it is possible that the studios will make some tie-in for commercial tv film-making as well, according to Schulz. He expects to work out a film-financing arrangement with the county of Hesse similar to those granted film producers in other parts of Germany, with the government guaranteeing or partially underwriting productions.

Arnold Picker and Alfred Katz off for a month's swing of the United Artists offices in the Far East, Australasia and Europe.

ARNOLD PICKER'S ECHELON

Pleskow, Kniel, Meir, Jones in Shift of UA Posts

Eric Pleskow, formerly United Artists' manager in Germany, has been named exec assistant to Mo Rothman, UA's Continental manager, with headquarters in Paris. This was one of a series of changes disclosed in New York last week by Arnold M. Picker, UA's v.p. in charge of foreign distribution.

Eugene C. Kniel, former manager in Switzerland, has succeeded Pleskow in the German post. Promoted to manager in Switzerland is Hans J. Meier, who had been a salesman in Geneva.

Sam Jones, who has been in the Far East on special assignments, has been temporarily named manager in Puerto Rico, succeeding George Kallman, retired.

Lanza's 'First Time' To Rome, Berlin Locations After Delays on Capri

Capri, Oct. 21.

Mario Lanza's current pic, "For The First Time," probably will move on to other locations in Rome and Berlin on schedule despite several difficulties which have arisen since the production moved to this Mediterranean pleasure spot. Besides such natural hazards as the rugged terrain, which make shooting difficult on the isle, plus the swiftly-changing weather and large shadow areas current on the north side of Capri (where pic is shooting), other difficulties have dogged the production.

First off, shooting had to be scheduled around German actress Johanna von Koczian, who could only work three days per week. Remainder of her time was spent in the Berlin repertory theatre. This necessitated a long-distance commuting effort, bi-weekly by plane, auto and boat. Also, Lanza caught cold and lost his voice. This was partly remedied by having him shoot to playbacks and/or for post-synch. The actor defied doc's orders not to appear on set so as not to hold up production.

In addition, director Rudy Mate was shooting "blind" at the start, with Technicolor film processed in London arriving a week late because of transportation difficulties. "For The First Time" is a Corona-Astor co-production for Metro distribution everywhere except in Germany, where Constantin handles it for producer Corona. Also appearing in pic are Zsa Zsa Gabor, Kurt Kasznar, Sandro Giglio and others.

Lanza plans to make five films in the next few years, at least two more to follow close on the heels of the current effort.

Next on the slate would be "Tales of the Vienna Woods," which would probably be entirely lensed in Austria. If current talks jell, actor would receive a flat salary, plus percentage of world gross, plus release rights in certain countries. Another Lanza project is "Granada," to be made entirely in Spain.

PLEASED BY BIDS ON CO-PRODUCING

By FRED HIFT

Two representatives of the German UFA company, which is active in production, distribution and exhibition, said in Manhattan last week they were in the States to evaluate the possibility of future operations in this country. UFA emissaries, on their first trip here, are Heinz H. Lommerzheim, one of the two managing directors of the UFA distribution outfit, and Volker von Collande, head of the UFA television-film production section.

Lommerzheim and Collande said they had been most encouraged by the friendly reaction accorded them by the U.S. film trade "and there is no question that these contacts should be used." However, they maintained, no decision had as yet been made on whether UFA would open its own office here, or whether it would be necessary for the entire German industry to act. Only German representation in the States now is via Munio Podhorzer, the U.S. rep of the Export-Union.

"All the indications we have had point to a greater potential return for our German films in the U.S.," Lommerzheim said. "We have come to study the methods that might be used to realize this potential. Certainly, up till now, the German industry has not done much here, despite the fact that the public definitely seems more interested in European films."

Late to Market

Collande said he was "surprised" by the interest in coproduction that was being shown at the American side, and he was studying U. S. video with a view to learning might be able to fit into the picture via the production of special films. Both German reps observed that the German films had been late in getting into the U.S. market and that this had been due in part to the mentality underlying German production in the postwar years and partly to the postwar resentment of things German in the U.S.

Both Collande and Lommerzheim, on the strength of their first impressions, said they had felt none of that resentment during their current visit. However, those in the business who handle the German product feel that a reaction against German films does exist, particularly in the key cities and among the "art" audiences who tend to be gifted with a better memory than the broad public.

(This impression was first voiced public by Fred Schwartz, prez of Distributors Corp. of America, when he hailed the success of "Captain von Kopenick" some weeks back.)

Lommerzheim said the new UFA in 1958 had produced six pictures of its own and the UFA distribution arm had released a total of 24, including coproductions and pix made for UFA. In 1959, production of the UFA probably will rise to eight or 10 films. UFA studios in Berlin are being expanded and a new music stage already has been built and can also be used as a regular sound stage.

Lommerzheim categorically denied that UFA had, at any time, shown an interest in the Mosaik dubbing studios in Berlin which, under the management of Ernest Wolf, had found themselves in trouble for several years. Mosaik has dubbed most of the American output in Germany. The U.S. companies were tied quite closely to the shifting fortunes of Mosaik and did not appear eager to have the lab change hands. It had been generally assumed that the report of the UFA bid for Mosaik was correct. However, Lommerzheim pointed out that UFA has its own lip-sync studio in Berlin, which is now handling Metro and part of the Columbia United Artists and Walt Disney release.

The two Germans go to the Coast this week to study studio equipment.

West End Biz Bangup; 'Cat' Giant $22,000 in 2d, 'Double' Strong 11G, 'Geisha' Big 8G, 'Hunters' 7½G, 2d

Sultan Opens Theatre

Singapore, Oct. 21.

Shaw Bros.' new Rex Cinema, the only postwar house in Kuala Kangsar, opened recently with a charity screening of Shaws' "Sergeant Hassan." The Sultan of Perak officiated at the inaugural ceremonies.

With 902 seats, the Rex reportedly is one of the most modern theatres in Malaya. House has stereophonic sound and a screen 46 ft. by 20 ft. designed to handle any wide-screen projection.

India & Japan Talk Reciprocity

New Delhi, Oct. 21.

Exploitation of Indian films in Japan "on a commercially reciprocal basis" is being explored by A. V. Meiyappan, topper of AVM, major Indian pix production company. Producer is on a four-week Far Eastern tour, centering on Japan, this month (October).

Indio-Nipponese co-production possibilities also are near top of agenda for Meiyappan's talks with Japanese moviemen. Meiyappan was invited to tour country by Shiro Kido, president of Motion Picture Producers Association of Japan.

'Kwai,' '10C's' End Runs Of 32 Wks. Down Under; Low-Scale Films Resume

Sydney, Oct. 21.

With the exit of "Bridge on River Kwai" (Col) and "10 Commandments" (Par) after record runs of 32 weeks each here, run-of-mill pix are bidding for biz somewhat optimistically again in Sydney.

Top exceptions to regular admish pix in this zone are "Around World in 80 Days" (UA), which is hitting a terrific stride in 53d week, and "Gigi" (M-G), still solid in sixth week.

"This Is Cinerama" (Cinerama) has been a disappointment at the 1,100-seat Plaza for Hoyts circuit on a once-nightly policy with three matinees weekly. Biz dropoff, following initial impact, is said to be because of the high admissions (for here) scaled from $3 top.

Hoyts will now introduce a three sessions daily policy at $1.50 or near on a bid to woo the patrons. Cinerama is strong with the males but is not drawing the femmes to any great extent. New policy switch is expected to help.

Current lineup of films here includes "Carve Her Name With Pride" (Rank), "Bravados" (20th), "10 North Frederick" (20th), "Kathy O" (U), "Cry Terror" (M-G), "Teacher's Pet" (Par), "Girls on Loose" (U), "Waterloo Bridge" (M-G) and "Green Dolphin Street" (M-G). Last two are oldies.

Sez 'Kwai' OK in Tokyo

Auckland, N. Z., Oct. 21.

Michael Bergher, Columbia Pictures chief for Far East and Australasia, visited here last week on a tour of his company's Down Under exchanges. Since "Bridge on River Kwai" is showing currently here, the distributor was asked what effect the Jap prisoner-of-war camp scenes in the production had on Japanese audiences in Tokyo.

"'Bridge' has been shown in Japan and it broke boxoffice records there," he said. "The Japanese accepted it as an anti-war film."

London, Oct. 28.

"Cat on a Hot Tin Roof," which established a new house record last week for the Empire with an initial session's gross of $27,000 set the pace among West End first runs last week. General b.o. picture is buoyant. "I Was Monty's Double," a top newcomer is heading for a stout $11,000 in opening round at the Warner. "The Hunters" looks fast $7,500 in its second Carlton frame.

"Barbarian and Geisha" shapes big $8,000 in its initial stanza at the Leicester Square Theatre. "Windjammer" is rated fair in 23rd week.

The blockbusters continue in the big time. "Seven Wonders of World" is still leading with a great $23,800 in its 34th Casino week. "South Pacific" was a smash $19,600 in 26th Dominion round while "Around the World in 80 Days" is great $9,000 in 68th Astoria session.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15) — "Around World" (UA) (68th wk). Great $9,000.

Carlton (20th) (1,128; 70-$2.15)—"The Hunters" (20th) (2d wk). Fair $7,500. Last week, $8,900.

Casino (Indie) (1,337; 70-$2.15)—"Seven Wonders" (Robin) (34th wk). Stout $23,800.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (26th wk). Great $19,600.

Empire (M-G) (3,099; 55-$1.70)—"Cat on Hot Tin Roof" (M-G) (2d wk). Heading for smash $22,000 or more, after establishing a new opening week house record of $27,000.

Gaumont (CMA) (1,500; 50-$1.70) "Naked and the Dead" (Rank-RKO) (4th wk). Average $6,100. Third week, $7,000. "Sea of Sand" (Rank) follows on Oct. 23.

Leicester Square (CMA) (1,376; 50-$1.70)—"Barbarian and Geisha" (20th). $8,000 or near.

London Pavilion (UA) (1,217; 50-$1.70)—"It! Terror From Beyond Space" (UA) and "Curse of Faceless Man" (UA) (3d wk). Okay $6,500. Second was $7,100.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Wind Cannot Read" (Rank reissue). Modest $5,500. "Me and Colonel" (Col) opens with Royal preem Oct. 30.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Vikings" (UA) (2d wk). Moderate $3,900, same as first week here.

Odeon, Tottenham Court Road (CMA) (1,800; 95-$2.80—"Windjammer" (Cinemiracle) (23d wk). Fair $5,600.

Plaza (Par) (1,902; 70-$1.70)—"Rock-a-Bye Baby" (Par) (3d wk). Average $7,000 after $8,100 in second frame. "The Matchmaker" (Par) bows Oct. 23.

Rialto (20th) (592; 50-$1.30)—"Carousel" (20th) (reissue). Steady $5,000 or near.

Ritz (M-G) (432; 50-$1.30)—"Trollenberg Terror" (Eros) and "Fiend Without a Face". (Eros). Solid $4,200.

Warner (WB) (1,785; 50-$1.70)—"I Was Monty's Double" (ABP). Heading for sturdy $11,000 after grossing $7,000 in first 4 days.

English Pic Being Made Sans British Actors

London, Oct. 28.

An English film is now being made at Shepperton Studios without a single British star or a supporting artist of English origin. The pic in question is "Subway in the Sky," being made by Orbit Productions. It stars Van Johnson and Hildegarde Neff and features Albert Lieven, Katherine Kath and Cec Linder.

British Lion will distribute the film in the UK, while the newly formed Britannia Films will handle release in the overseas markets.

for
Veterans' Day
THE WHOLE BATTLED-SCARRED, LOVE-SCORCHED SAGA OF THE U.S. MARINES!
JERRY WALD'S
production of
IN LOVE AND WAR
ROBERT WAGNER · DANA WYNTER · JEFFREY HUNTER
HOPE LANGE · BRADFORD DILLMAN · SHEREE NORTH
FRANCE NUYEN
COLOR by DE LUXE
CINEMASCOPE
DIRECTED BY PHILIP DUNNE · SCREENPLAY BY EDWARD ANHALT
for
Thanksgiving
C'MON TO NEW ORLEANS FOR ALL AMERICA'S FAVORITE FESTIVAL OF FUN!
JERRY WALD'S PRODUCTION OF
MARDI GRAS
STARRING PAT BOONE · CHRISTINE CARERE
TOMMY SANDS · SHEREE NORTH · GARY CROSBY · FRED CLARK
DIRECTED BY EDMUND GOULDING · SCREENPLAY BY WINSTON MILLER AND HAL KANTER
CINEMASCOPE · COLOR by DE LUXE

Contracts Called 'Worthless'

[*If Exhib Refuses to Respect Terms*]

If there's any revision of the consent decree it should be to allow the distributors to set—and get—a fair price for their merchandise. This involves not making adjustments on terms after a picture has played its date.

Proposition came this week from a high sales executive who preferred (naturally enough) to remain anonymous. He acknowledged that the topic was a sensitive one with exhibitors. (Add explosive.)

"There isn't a company in the business that doesn't have to adjust terms," he said. "It's even done in the bidding situations, though less so. I don't think there's any other business in the world that is run on this basis. You ask a price, it's agreed that it's a fair one, and then you have to back down and make compromises because the exhibitor refuses to pay. I don't think there's a contract today that's worth the paper it's written on."

The executive said he was certain that the Justice Dept. would, sooner or later, have to take cognizance of the situation in the industry and agree to modifications of the decree. "The exhibitors talk about changes to allow circuits to go into production and to permit producers to regain showcases again. That's fine, but it's meant to serve only the purposes of the theatres who say they need more film. The fact is that distribution has a very legitimate beef, and starts with the court-enforced system of runs and clearances."

Beachside Palaver on Consent: Can Films Break Straitjacket?

Miami Beach, Oct. 28.

Informal behind-the-scenes talks between Victor R. Hansen, head of the antitrust division of the Dept. of Justice, and toppers of all five major circuits as well as Theatre Owners of America leaders are reported to have resulted in a hopeful feeling that chances of revising the consent decrees are better than ever.

Hansen's initial announcement to the convention that the Government was maintaining its position against changing the decrees took TOA leaders by surprise. After the first shock had subsided and following informal conversations with the antitrust chief, officials of the exhibitor organization were more optimistic.

Ernest G. Stellings, outgoing prexy of TOA, hosted a private dinner for Hansen at which all the circuit toppers were present. According to one informed source, the aim was to get the company toppers and TOA leaders together with Hansen in an informal atmosphere away from Washington or New York and without the presence of a battery of company and government attorneys.

In a Cabana

An informal three-hour session took place outside an ocean-side cabana at the Americana Hotel. This meeting, although it did not consider specifics, explored the whole question of the consent decrees and had the effect of getting across the position of the Government as well as the exhibitors. Maurice Silverman, who handles the motion picture antitrust cases for the Dept. of Justice, was also an observer throughout the convention and participated in many of the informal conversations.

The result of these talks with Hansen and Silverman created a friendly atmosphere between the Government and TOA, and exhibitor leaders returned to their home bases with the feeling that the chance of obtaining some revisions in the consent decree were not as remote as they seemed earlier in the convention. The hair-down discussion is said to have brought out many points of agreement whereby changes could possibly be made in the decrees without affecting the government's position in enforcing the antitrust acts. Hansen, a guest at the closing banquet, is reported, in effect, to have told the theatremen to submit a program that had the endorsement of the entire industry. On the basis of what it submitted, he would then decide what action could be taken.

Actually, the power to change the decrees is up to the Federal Court which originally promulgated them. However, it's felt, that if the industry could obtain the support of the Dept. of Justice, rather than have the D. of J. oppose it in court, its chances of obtaining revisions are brighter. The Miami Beach tete-a-tete, it's agreed, created a rapport between the antitrust division and TOA. In addition, many points of conflict were ironed out and, on this basis—provided certain preventive restrictions are maintained—it's believed that its possible to obtain permission for the formerly affiliated theatres to enter production with pre-emptive rights for their own theatres.

Company toppers who participated in the informal talks included S. H. (Si) Fabian, Stanley Warner; John Bertero, National Theatres; Leonard Goldenson, American Broadcasting-Paramount Theatres; Leopold Friedman, Loew's Theatres, and Sol Schwartz, RKO Theatres.

Hutton Tea-Leafs

Continued from page 3

information was a factor behind unusually heavy trading in Loew's stock. Total of 262,400 shares exchanged hands last week, with the price winding up unchanged at $22 per share.

Significantly, the volume continued heavy even after the denials of the special divvy.

Financial theorists in the downtown area have it figured that there was some basis for the Hutton report—enough basis to warrant the stock activity. One source said he suspects that some time in the not-too-distant future there's to be a major unloading of Loew's properties and the proceeds could amount to $10 to $15 per share, or a total gross of $50,000,000 to $75,000,000.

This source said he accepts the pledge of both the Vogel and Green-Newman sides that there will be no liquidation. The picture making, distributing and exhibition branches of the corporation all will be continued.

But, regardless of which division is spun off in line with the antitrust decree, said the Wall Streeter, it looks likely that Culver City real estate will go on the block, along with certain theatre properties and the post-1948 backlog of 250 features.

It was said that a deal similar to the one being negotiated by Universal (with Music Corp. of America) might be worked out. Under this type of arrangement, the M-G lot would be sold and then, in part at least, leased back to the company for the continuation of its film-making activities.

Vogel said there's no chance of a merger with another film company; the Government wouldn't permit it. But he also said that another company (unidentified but probably 20th-Fox) had been invited to make its pictures at Culver City on a share-the-overhead basis.

Nothing happened with the proposal but it did come as additional evidence (if any were needed) that Metro does not need such extensive and expensive studio property and facilities.

Loew's earnings currently and in immediate prospect would hardly be a Stock Market stimulant. Consequently, it appears that actually behind the hefty trading is the circulation of reports about the divestiture of assets as outlined. And among the buyers, it's further said, are several well-heeled Wall Streeters on the Green-Newman side.

Dept. of Justice's Open-Ears To Ideas But No Return To 'Favored Theatres'

Miami Beach, Oct. 28.

The Dept. of Justice, for the time being at least, is sticking to its guns and is maintaining its position that it is opposed to the entry into production and distribution by the divorced circuits on the basis of preemptive rights. This was made clear last week by Victor R. Hansen, assistant U.S. Attorney General in charge of the antitrust division, who outlined his department's position to the Theatre Owners of America convention here.

Hansen, former California State Supreme Court judge, took this stand in the face of increasing pressure by exhibitor groups, particularly TOA, for revision of the consent decrees stemming from the U.S. vs. Paramount case so that the formerly-affiliated circuits could launch a production program to alleviate the serious product shortage that has confronted the industry for the past several years.

However, Hansen—displaying an acute understanding of the problems facing the film business—did not completely shut the door to the request by exhibitors for permission for the divorced circuits to produce and distribute pictures on a premptive basis. "It do not say we will go for it," he declared. "But I do say that the opportunity to convince us that we should is still there."

TOA lost no opportunity to press its convincing campaign. It had members ready to reply to Hansen's stand and to present its pitch as strongly as possible. The answers came from S. H. (Si) Fabian, president of Stanley Warner, whose circuit undoubtedly would launch a production program if D. of J. approval were received, and from Sumner M. Redstone, a young Boston independent exhibitor. The objective apparently was to present the points of view of both large and small exhibitors.

Product Shortage

Fabian said TOA was encouraged by Hansen's statement that his department's door is open and alerted the antitrust division topper to the fact that "*we are going to accept your invitation.*" He stressed that the ground rules under which the film industry is forced to operate presently serves "to perpetuate and even aggravate the existing product shortage. Thus we are prevented from effectively meeting the competition of tv, our biggest competitor. In brief, all that we ask is an equal opportunity to compete effectively in the entertainment world. We simply must with the Department's help find a way to accomplish this objective."

The brunt of TOA's presentation was made by Redstone, who looks like a young man with a future in the TOA echelon. He set forth the views of the small theatre exhibitors on the subject of the consent decrees. He contended that on the basis of a forum held at the convention, the small theatremen agreed that the real disease afflicting the industry had it source in the decrees of the Federal Court in the U.S. vs. Paramount case.

"Do you think for one moment," he asked, "that we would have the poverty of motion pictures available for exhibition which confronts us today if producers of motion pictures had a vast stake in motion picture theatres throughout the United States?" He said the film business was also in the unique position in American industrial life "where, exhibitors, as suppliers of a product to the public, are restricted from correcting inadequacies of that supply by producing it themselves."

Redstone added that "the once monumental problems of monopoly and discrimination have now become mole hills among the dynamic problems which face motion picture exhibition today." He said he might agree that the relief obtained by the Government "was appropriate at that time," but, he noted, "must we live under the full impact of those decrees forever" notwithstanding the changes that have taken place in the industry. Exhibitors are not asking the Government to condone antitrust violations, but they were asking the Dept. of Justice to take into consideration the changes that have taken place and to interpret the antitrust laws.

Hansen's nix was based on the "no" reply the antitrust division had given National Theatres on March 14, 1958 which was, he said, "because the direction in which the proposal pointed was back to a system of favored theatres which had led to the Paramount case in the first place." Hansen maintained that a proposal to produce and distribute pictures without preemptive rights would by no means be free of difficulty. He said his department would have to consider whether free competitive access to the exhibition markets on the part of the present producer-distributors is likely to be seriously impeded. Then, he added, there's the problem of how to prevent preemption even though it is not theoretically permitted. He noted, for example, that a circuit bidding for its own product could afford to make the best business proposal, "for what it would lose as an exhibitor it would make up as a producer-distributor."

Dept. Not 'Lax'

In an apparent answer to Allied States Assn.'s charges about the laxity of the antitrust division in enforcing the decrees, Hansen stated that the judgments entered in the Paramount case "have received more continuous attention on the part of the division than the judgments entered in connection with any other case or any other industry." He emphasized that his department's efforts in the film industry "have always been considerable and probably more than proportionate."

Hansen called attention to public complaints that too many theatres, particularly in metropolitan areas, play the same pictures at the same time. Yet, he stated, his department is frequently "urged by exhibitors to follow a course which would perpetuate this very thing."

He said the objective of the antitrust division was to safeguard the right of all to compete and also to consider the interest of the public as consumers. No industry, he said, can lose about half of its market without some people getting hurt. "We should all do what we can to keep down the number getting hurt; but primarily the industry must do this for itself. Where we see a way of helping and it is proper to, we will."

He said the antitrust divivision has been willing to listen to all proposals from the industry, and where it has been possible "to encourage a constructive proposal, we have done so." He cited his department aid giving an opportunity for the development of Cinerama, Cine-Miracle and Todd-AO.

The antitrust chief said the mere entry of a circuit into production will not solve the problems of the industry. Only if the circuit can make pix that mean something at the boxoffice, he noted, is it going to help. And he called attention to the fact that the circuit will start with the handicap of facing the established producer-distributor "which has an accumulation of years of know-how."

In concluding, Hansen stated that his department is willing to listen to any industry problem "with sympathetic understanding."

TOOTS FROM TOA

And Screen Glamor, Too

Convention had glamor present, Deborah Kerr being there to accept the "Star of the Year" award, Robert Wagner and Natalie Wood to plug 20th's "In Love and War," John Gavin to beat the drums for Universal's upcoming "Imitation of Life," and Jacques Tati to bally the French import, "Mon Oncle."

Winners of Awards

TOA awards for service to the organization went to Albert M. Pickus, Sam Rosen and Mitchell Wolfson. General counsel Herman M. Levy made the presentations.

Not Always the Case

Al Floersheimer Jr. rates a bow for his great job in handling the press relations aspect of the convention. From the standpoint of the press, no previous exhibitor meeting has been so well organized.

Honeymooning Hiatus

UA pub-ad chief Roger Lewis, just married to actress Lisa Daniels, interrupted his honeymoon to give exhibs some pointers on the selling pix. However, Mrs. Lewis, who hails from Birmingham, England, got her first look at Miami Beach.

Mrs. Twyman Ties 'Em

Distaff hit of the convention was Mrs. Margaret Twyman, director of community relations of the Motion Picture Assn. of America. Mrs. Twyman, a svelte, attractive blonde, presented the women's angle on the selling of pix. She's the first femme to serve as a panelist at an exhib convention.

Some Politician!

TOA is still trying to figure out Gov. A. B. (Happy) Chandler of Kentucky. Via TOA's Kentucky unit, Chandler asked to be invited as a speaker. He was scheduled to address a luncheon meeting and he was listed on the official program. After the program was printed, Chandler wrote TOA to beg off, noting that he couldn't accept the organization's invitation because of a prior commitment.

Next Year: Chicago.

See Randforce, UA, Skouras Merger

Committee studying merger aspects of United Artists Theatres with Randforce and Skouras Theatres is currently bringing its report up-to-date. Way for a merger was cleared with the settlement of the RKO Theatres suit vs. UA Theatres and acquisition of the RKO Theatres interest in Metropolitan Playhouses by the UA circuit. Metropolitan, now owned by UA Theatres, combines Randforce and Skouras.

In some respects, the merger already is in effect via combination of booking arrangements, accounting, legal, etc. Merger study group consists of three men.

Rank's Odeon Stage-End Blown Out In Ottawa

Ottawa, Oct. 28.

The mysterious explosion that wrecked three city blocks here last week and sent 40 people to hospitals tore the entire stage end out of J. Arthur Rank Organization's Odeon. Since the blast struck at 8:20 a.m., the house was empty and no staffers were injured.

The 1,500-seater Odeon had a cuffo moppet show, for city school patrols, set for 10 a.m. which was expected to bring capacity. Where the Odeon's big stage and screen assembly stood is today a gigantic hole to outdoors.

Another moppet free show was scheduled for 11 a.m. at the Capitol, two blocks away. Police removed more than 2,000 Cubs and Scouts before the show began, as a precaution.

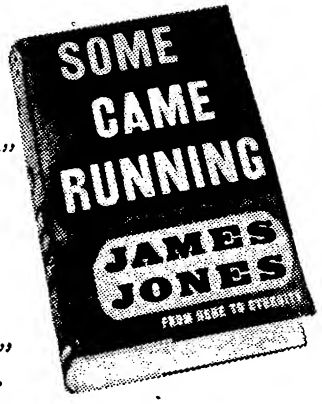
Miami Beach Roosevelt Acquired by B. S. Moss

Roosevelt Theatre at Miami Beach, has been acquired by the B.S. Moss Theatre Corp. House will be operated under the personal direction of Larry Morris, v.p. of the Moss Corp., which also operates theatres in Ocala, Gainsville and Orlando, Florida, as well as New York, Long Island and New Jersey.

The 1,200-seat house is presently closed for alterations and the installation of new projection and sound equipment. It will be opened in December with a first-run policy of both Hollywood and foreign films.

THE BIGGEST PICTURE FOR THE BIGGEST HOLIDAY!

A great, great attraction for New Years! The company that brought you "Cat On A Hot Tin Roof" does it again—yes, another blockbuster—and at the holiday when it counts most! We've seen it! A power house of drama, heart-sock, humor, humanity!



From "Eternity's" author another powerful novel—with 'Eternity's" great star heading a brilliant cast—

M·G·M presents A SOL C. SIEGEL PRODUCTION starring

FRANK SINATRA

DEAN MARTIN

SHIRLEY MacLAINE

"SOME CAME RUNNING"

co-starring

MARTHA HYER **ARTHUR KENNEDY** · NANCY GATES with LEORA DANA

YOU CAN BANK ON M·G·M

Screen Play by JOHN PATRICK and ARTHUR SHEEKMAN · Based On the Novel by JAMES JONES · In CinemaScope And METROCOLOR · Directed by VINCENTE MINNELLI · Produced by SOL C. SIEGEL

New York Sound Track

. Only one **Brigitte Bardot** picture opened this week.

20th-Fox changing the ads for "Mardi Gras" to put **Barrie Chase** into 'em. Miss Chase scored a hit on the **Fred Astaire** tv show and is under contract to 20th.

When the French Theatre National Populaire was in Russia two years ago, the Soviets asked TNP director **Jean Vilar** to film all the plays in the TNP repertory in one week. Proposition was nixed, in part due to time problems. The Soviets paid the entire expenses of the TNP engagement . . . N.Y. Times discontinuing **Tom Pryor's** Saturday column from Hollywood.

Film publicist **Joe Steele**, long **Ingrid Bergman's** personal rep in the U. S., currently in Paris polishing his authorized biog on the actress which McKay will publish next spring under title of "The Ingrid Bergman Story."

French film director, **Rene Clair** will direct **Alfred De Musset's** "One Doesn't Fool Around With Love" at the Theatre National Populaire in Paris next February. TNP is currently winding up a repertory engagement in N.Y.

UFA reps **Heinz H. Lommerzheim** and **Volker von Collande**, currently studying the U. S. mart, maintain none of the old (Nazi) executives are active in the "new" UFA. "It's the new generation that runs the UFA," Collande said . . . 20th-Fox ran into trouble trying to show a half hour of "In Love and War" at the TOA convention in Miami. Some TOA execs were afraid this implied "favoritism," though the footage unreeled as part of a merchandising panel.

After several months in Paris, **Frank Kassler** has returned to N.Y. with his family. He's distributing the **Jules Dassin** picture, "He Who Must Die," in the States . . . **Richard Davis** and **Edward L. Kingsley** ain't talkin' . . . **Sol Hurok's** in Moscow again.

Edward Small and **Anthony Mann's** Antonia Pictures will co-produce "Ripe Fruit," scripted by **Philip Yordan** from **John McPartland** novel, to be lensed next summer as high-budgeter . . . Bandleader **Ray Anthony** and trumpeter **Bobby Troup** take over **Jimmy Dorsey** and **Arthur Schutt** characters, respectively, in Paramount's "The Five Pennies," with actor **Ray Daly** playing **Glenn Miller** in **Red Nichols** biopic . . . **William Hawks** seeking **Glenn Ford** and **Red Skelton** for his next Metro production, "Bonjour Pardner," which **Robert Bailey** will script . . . **Lillian Gish** will be in **Burt Lancaster's** "The Unforgiven." . . . **Bob Dorfman**, BV exploitation manager, also back in New York after a Dallas expedition anent the bally for the opening campaign for "White Wilderness" and "Tonka." . . . In N.Y. from London (en route to the Coast): **Leonard Shannon**, unit publicist on Disney's "Third Man on the Mountain."

Two emissaries of the German UFA—**Volker von Collande** and **Heinz H. Lommerzheim**—currently in Manhattan to survey the scene and huddle on tv production deals . . . **Juan Bueno** is the new president and general manager of Clasa-Mohme following the bow-out of **Gustav Mohme** . . . **Karl F. De Vogt**, export manager of Germany's Bavaria studios, and **Munio Podhorzer**, U.S. rep of the German Export-Union, will attend the San Francisco film fest which runs Oct. 29 to Nov. 11. The German entries: "Taiga" and "El Hakim."

S. J. Perelman, in an interview with **Dave Garroway** on "Today" over NBC-TV (14) highlighting his latest book, "The Best of Perelman," spoke of his intention to write something called "Malice in Hollywood." The humorist emphasized "Malice"—seemingly as a play on the word. Would it be "an attack or a satire"? Perelman hoped "it will embody the 'affection' for that place in the 11 years I worked there." When Garroway commented that Perelman "writes like **Groucho Marx** talks," the author replied he had been associated with the comedian for sometime, and liked him "despite this."

Art Buchwald told **Walter O'Keefe** on "Night Line" that his latest book, "The Gift From the Boys," is "being whipped into shape for a film, by **Stanley Donen.**"

Name repeats: when **Adolph Zukor** and **Jesse L. Lasky** started, their firm was known as Famous Players, later FP-Lasky; today **Albert Zugsmith** is president of a unit called Famous Players Corp., indie producer on the Metro lot.

Ernest G. Stellings, Theatre Owners of America prexy, categorically denied today that his group had intended to name **Elizabeth Taylor** its star of the year and passed the kudos to **Deborah Kerr** because of **Eddie Fisher** publicity involving Miss Taylor. Without mentioning latter by name, Stellings said in a telegram to Miss Kerr that "there is absolutely no truth" to news stories" concerning your selection as our star of the year. "I want to personally and officially advise you that you were always our only choice for the award."

American Ticket Corp., Chicago, celebrated its 25th anniversary last week by selling 100,000 ducats to the Paramount Theatre, Cedar Rapids, for the price the house paid a quarter of a century ago when it was American's first customer.

Ads for "Pot Bouille" at the Little Carnegie has this as a subhead: *"a menage in high infidelity!"* . . . Financial press reporters used to complain about film companies' "bad press relations." They were sluffed in such matters as distribution of premiere tickets, film execs were inaccessible to them, etc. Now, though, the scribes with the Wall Street readership no longer have any beefs—film outfits are catering to them . . . **Jack Levin** came in from Atlanta to preside at an upcoming meeting of the Past Presidents' Club of B'nai B'rith.

"Pleasure of Your Company," current legit hit on Broadway starring **Cyril Ritchard**, was bought by **William Perlberg** for the screen 10 months ago . . . **Ellen Silverstone**, daughter of **Emanuel Silverstone**, 20th-Fox foreign exec, touring Europe. She'll go to Britain and Ireland before returning home . . . **Guy Biondi**, advertising mgr. for Michael Todd Inc., had a son, Patrick. Mother is radio and tv actress **Andree Wallace** . . . **Jacques Flaud**, director of France's Centre National de la Cinematografie, due in Gotham this week from the Mexican film fest . . . Magna Theatre Corp. still looking for a "big" subject (definitely *not* a musical) as its next Todd-AO production . . . American companies trying to straighten out rental ceiling troubles in Belgium, created via the imposition of a governmental decree on an already complex situation . . . MPEA's Mediterranean chief, **Frank Gervasi**, was in Paris reporting to the Continental managers on the Spanish situation. Then he returned to Rome and bedded down with the flu.

Eric Johnston, participating on the **Ed Murrow** "Small World" tv show on CBS Sunday (26) opposite **Lauren Bacall** and **Malcolm Muggeridge** said the Hollywood press corps should cover the stars' private lives as accurately as it covers their public ones. He also said there was less violence in most Hollywood pix today than there is in the Greek tragedies.

Paul Rotha is the first British filmmaker to have a showing of his pix by the Museum of Modern Art. Museum's film curator, **Richard Griffith**, on Monday afternoon (27) threw a party for Rotha at the Museum's town house. Rotha recently returned from Australia . . . Attention Rank Organization: the CBS "Late Show" yesterday (Tues.) televised a 1942 feature with **Loretta Young** titled "Night to Remember." That's the same title as the Rank film due to open on Broadway in December on a two-a-day basis . . . "Small World," the **Edward R. Murrow** show, Sunday (26) plugged the MPEA president as **Eric Johnston**, and Murrow introed him as "the man whose job it is to keep the Legion of Decency from the doorsteps of the Hollywood moguls."

Mark Twain as Character

Los Angeles, Oct. 28.

Characters of Mark Twain will be used by Sol Lesser Productions as a feature to hit the children's market. Several "Tom Sawyer" and "Huckleberry Finn" story lines are being considered by prexy Sy Weintraub.

Project, if titles can be cleared, is planned for next summer.

READE CORP. FURTHER DIVERSIFIES—A CAFE

Paramus, N.J., Oct. 28.

Walter Reade Inc., originally a theatre chain which later acquired extensive interests in other fields, continues its diversification Sunday (2) when it formally opens its Continental restaurant here in Garden State Plaza, one of the largest shopping centres in the country.

Divided in three rooms, spot will have a total seating capacity of 400. Decor for the eatery was done by Morris Lapidus who designed the Eden Roc and Americana hotels in Miami Beach. Viktor Hatschier, formerly associated with the Savoy in London, is general manager.

Reade firm, which operates more than 40 conventional and drive-in theatres in New York and New Jersey, set up a catering division several years ago. It now runs restaurants in race tracks, legit theatres, kiddie parks and along Jersey's Garden State Parkway.

Luncheon to Laurel Coyne For Tax-Cut Lobbying

Testimonial luncheon for Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, has been set for Dec. 11 in the main ballroom of the Hotl Astor. It's being fostered by reps of the distributors, Theatre Owners of America and Allied States on the COMPO board.

Salute to Coyne is in acknowledgement of his successful helming of the recent admissions tax campaign.

Arrangements committee for the luncheon comprises Martin Levine (chairman), Philip Harling (treasurer), Abe Montague, Solomon Strausberg and Irving Dollinger.

Denver Post's Giveaway-In-Theatres On Tail of Screenbill, Showbill

Miami Beach, Oct. 28.

A new national motion picture magazine, to be distributed free in theatres throughout the country, loomed strongly on the horizon as a result of the unanimous endorsement of the project by Theatre Owners of America at its convention here. The magazine, titled Movie Parade, would be published by the Denver Post. The offer of the Denver newspaper to edit and print the publication was presented to the convention by Robert W. Selig, head of Fox Intermountain Theatres.

According to Selig, the magazine, the size of a tabloid Sunday supplement, would be published monthly. It will run 16 to 20 pages initially and will be a four-color job. The Denver Post, it was noted, would solicit the national advertising for the publication. It's anticipated that 20,000,000 to 25,000,000 copies will be distributed monthly in theatres throughout the U.S. Exhibtors would receive the magazine free, paying only for the freight and handling charges. The publication is the third to be announced by different groups in recent months, the others being Screenbill and Showbill.

George Kerasotes, TOA prexy, appointed Selig, chairman, and M B. Smith, of Kansas City, as a committee to assist the Denver Post in establishing the publication. An invitation will be extended to Charles Simonelli, chairman of the pub-ad committee of the Motion Picture Assn. of America, to serve with the committee. It was stressed that the publication will not be limited to TOA members, but would be made available to all exhibitors in the U.S.

Producer Jerry Wald, who was present at the TOA convention, said he would recommend to the Motion Picture Industry Council, of which he is prexy, to lend full support to the publication.

A 12-page sample copy of the magazine was distributed at the convention. Profusely illustrated with photographs of stars and scenes from pictures, its theme appeared to be the selling of upcoming pictures from the point of view of the film patron.

Right to Work

Continued from page 1

Bradley, chairman of the Citizens to Defeat State Issue 2.

Called "objectionable" by the Rev. T. C. Whitehouse, the Rev. John P. Adams, and the Rev. Elford Hoff, according to Bradley, were a series of 20-second and one-minute shorts clipped from "Showdown" a Cecil B. DeMille 15-minute tv movie aired as paid advertisement by "right-to-work" sponsors.

Substitute spots were used replacing "Showdown" scenes where paid actors, according to Bradley, staged incidents where a house was bombed, a car turned over by rioters. Station officials termed the scenes "inflammatory and in dreadful taste."

In another incident, Jack McGinty, executive assistant to the secretary of the AFL-CIO here, refused to cross an AFTRA picket line at WSRS to present labor's views in a "phone question-answer period."

Frisco's Nix, Too

San Francisco, Oct. 28.

Four Frisco network stations, KLX, Oakland, and KCRA and KXOA, Sacramento, last week refused to broadcast political spots because they contained the false claim that the State P-TA had endorsed a State proposition which, if it passes, will tax California private and parochial schools.

Hassle started after a Protestant group opposing the proposition heard spots claiming the P-TA was urging a "yes" vote. Protestant group got the State P-TA president to wire all radio stations saying P-TA was neutral and station managers bumped spots.

KCBS and ABC's o-and-o KGO said Roche-Eckoff & Lee, agency representing the proposition's proponents, had agreed to edit out P-TA reference. KNBC and MBS' KFRC edited out offensive reference themselves until revised spots arrived, and the Oakland and Sacramento stations pulled off the spots until new spots arrived.

Amusement Stock Quotations

Week Ended Tuesday (28)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
20½	14	**ABC Vending**	51	19¼	18¼	19⅛	+ 5/8
21	13	**Am Br-Par Th**	130	20	19¼	19¾	— ¼
39⅜	24½	**CBS "A"**	103	39	38	38½	— ½
39¼	24⅛	**CBS "B"**	53	38⅜	37½	38	— ½
20¼	12½	**Col Pix**	44	19½	18⅞	19⅛	— ¼
18⅛	13⅞	**Decca**	148	17⅛	16⅛	17	— ⅛
36⅞	14	**Disney**	165	34¾	31⅜	33⅛	—1
131	97⅛	**Eastman Kdk**	112	129¾	126¼	126¾	—2⅜
7⅛	3¼	**EMI**	1040	7⅝	6½	7⅝	+1⅛
9¼	6¾	**List Ind.**	105	8⅝	8⅜	8⅝	+ ¼
23½	12⅞	**Loew's**	1329	23¼	21½	22	—1½
9⅞	7⅜	**Nat. Thea.**	172	10¼	9⅞	9⅛	— ¼
45¼	30⅝	**Paramount**	150	45¼	44⅝	44¾	— ¼
23¼	12⅜	**Philco**	194	22¼	21⅛	21¾	— ¼
88¼	43½	**Polaroid**	705	88¼	80¼	87½	+6
41¾	30¼	**RCA**	394	39⅝	37⅛	38⅜	—1⅜
7½	5	**Republic**	42	6⅞	6¾	6¾	—
13¼	9½	**Rep., pfd.**	11	12¾	12⅝	12⅝	—
18	14½	**Stanley War**	54	17⅜	16⅞	17	— ⅜
26	20	**Storer**	105	24⅜	21¼	23	—1½
35	21¾	**20th-Fox**	138	32⅞	31⅛	32¼	— ¾
24⅝	15¼	**United Artists**	448	26¼	23½	25⅞	+2⅛
27	18½	**Univ. Pix**	4	24	23½	23½	— ¾
71	57	**Univ., pfd.**	*240	68½	67¾	67¾	— ¾
23¼	16⅞	**Warner Bros.**	33	22⅛	21⅛	21⅝	— ½
134⅞	67½	**Zenith**	95	130	121½	130	+8½

American Stock Exchange

4⅝	2⅞	**Allied Artists**	62	3⅞	3⅝	3¾	— ⅛
10¾	7⅜	**All'd Art., pfd.**	8	8¾	8¼	8¾	— ¼
11⅛	8⅜	**Assoc. Artists**	1	10¼	10¼	10¼	— ½
5⅝	3	**DuMont Lab**	756	5⅛	4½	4¾	+ ⅛
4½	2½	**Guild Films**	278	3⅜	2⅞	3⅛	+ ⅛
9¾	5⅝	**Nat'l Telefilm**	166	8⅞	8⅜	8¾	—
7¾	3⅝	**Skiatron**	107	6⅜	6	6	— ⅛
8½	3½	**Technicolor**	108	8½	6⅝	8	+1⅛
8⅞	6¼	**Tele Indus**	38	6¼	5¾	6	—
7¼	3½	**Trans-Lux**	3	7¾	7⅝	7⅝	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	40	42¾	—
Chesapeake Industries	2¾	3¼	—
Cinerama Prod.	2⅛	2½	— ⅛
Magna Theatre	1¾	2⅛	— ⅛
Metropolitan Broadcasting	9½	10¾	+ ¾
Teleprompter	95	100¾	+1
U. A. Theatres	6⅞	7	— ⅛

*Actual Volume

(Quotations furnished by Dreyfus & Co.)

Red As In Flop

Continued from page 5

screen, and some of these films did very well and got wide publicity.

Sensing the public's attitude Hollywood hasn't gone in much for pix about the Communists. When it has—as in the case of "Man on a Tightrope," generally considered a good film—the b.o. response has been disappointing.

One of the worst flops dealing with the topic of the Reds in the U. S. was Helen Hayes-starrer, "My Son, John," which got roasted by the critics and was a total failure with the public. However, there have been other films, with a more valid theme—like the one about Cardinal Mindszenty, "Guilty of Treason," which also faired.

An "intellectual" pic dealing with brainwashing—Alec Guinness' "The Prisoner"—which did very well in Europe and won critical acclaim in N. Y., failed to make any mark at the American b.o. despite Guinness' popularity.

There are those who say that, because it cannot afford to make an objective picture about Communism, Hollywood must automatically turn to propaganda, which in turn doesn't sit well with the general public. Others maintain that audiences are so saturated with the subject of the Russians in the newspapers, on tv, etc. that they don't enjoy sitting through a dramatized version of it all in the theatres.

There is a small group of individuals who feel that the way to treat with Communism on the screen was indicated in the hugely successful "Ninotchka," starring Greta Garbo, i.e. that laughter is the most effective method of neutralizing Communism's grimmer aspects. But to do comedy-satire of that sort is difficult, and Americans are daily growing more conscious that the Reds are nothing to laugh at.

COMING
YOUR
WAY!

THE BUCCANEER

THE PICTURE FOR '59*

THE

With THE boxoffice cast!

CECIL B. DeMILLE presents

YUL BRYNNER · CLAIRE BLOOM · CHARLES BOYER in THE BUCCANEER co-starring INGER STEVENS · HENRY HULL · E. G. MARSHALL also co-starring CHARLTON HESTON as Andrew Jackson

Produced by HENRY WILCOXON · Directed by ANTHONY QUINN · Screenplay by JESSE L. LASKY Jr. and BERENICE MOSK · A Paramount Picture

TECHNICOLOR® VISTAVISION®

* *Special Advance Engagements For Christmas!*

Bureau of Missing Business

Scowling Concertmasters

By ROBERT J. LANDRY

The second-generation operator of a chain of film theatres has had coin-operated telephones installed in all his managers' offices. When it was suggested that this kicked managerial dignity and prestige in the shins, put the house operator on untrusted clerical status, the answer was a shrug for the "morale" and a brag for the money saved. Stated that way, the claimed $30,000 annual economy for the circuit was money in the bank, business cunning, astute supervision and pretty smart. Maybe it was. Who's arguing? But perhaps it was in keeping with the circuit's attitude that this same heir-apparent said, when invited to attend a preview, *"Oh, movies bore me!"*

It's not exactly news that there are so-called film showmen who feel personally about features films like the proverbial concertmaster of the symphony who always made such horrible faces while rehearsing because, as he explained, he hated music so much.

There are, of course, wonderfully alert and resourceful theatre managers (and circuit owners) but unfortunately the locked-telephone brand of efficiency too often nowadays goes with locked broom closets, messy premises, disgruntled managers who feel about as important as they are made, or allowed, to feel.

This thing is a dog-chasing-it's-own-tail circle. Shabby makes shabby, bored owners make bored underlings, and he who's contemptuous of what he's trying to sell, seldom shines at selling it.

There are too many theatres operated by guys who are minding the store but not sold on the merchandise.

Force-Draught Behind 'B's'

New accent on the independents has publicists complaining that a lot of effort is being wasted on secondary films. Said one last week: "Some of our 'B' films get more attention than certain 'A' simply because an important producer is involved and the studio's wooing him."

Situation has become commonplace at most of the companies. Having to put up with the independents, whom they may finance, but who still have a good deal of say-so and who may own properties which a studio wants, effort is made to please them and to keep 'em happy. This becomes most obvious at the publicity level.

"It's impossible to make the same, concentrated effort on every picture," an ad-pub man at one of the companies complained this week. "Logically, with reduced staffs, we should work on the big films, where you can sink your teeth in and produce results. But the producer who makes a small picture for my company, and who plans a real big one next year, insists that his little exploitation release get top attention. And because the studio is eager to keep the producer happy, he gets his way. It doesn't help his picture much, and it detracts from efforts on other, more important releases."

What this implies, too, say the exploitation experts, is that there's neither the time nor the inclination to make with some new music in the field. The same old stunts are used over and over again, with no one quite certain of their exact relationship to the eventual performance of the film at the boxoffice. Main idea is to get "space," which in turn keeps the boss happy.

Unlike other industries, the film business doesn't have the vaguest notion of whether or to which extent its promotional efforts pay off. No study is ever conducted to find out, and the pre-testing of ad campaigns is comparatively rare. Some of the stunts, which imaginative in content, are pretty remote from the actual film. For instance, Columbia Pictures arranged a big torchlight parade for "The Last Hurrah" in N. Y. and it plastered Boston with "Vote for Skeffington" posters. The newspapers responded properly, but the question still remained: How many people went to see the film as a result?

This Could Help Business

Sydney, Oct. 21.

The police of this Australian metropolis have taken a stout line against the local variety of hoodlums who, like their American counterparts in the art of dilinquency, often ruin the fun for the adults in the audience. Three youthful apprentices in mayhem who assaulted a theatre manager attempting to calm them down have been tagged for the next 18 months in the lock-up.

(Ushers thrown downstairs some years ago at the Paramount in N.Y. may perhaps derive a small vicarious satisfaction from the above execution of justice.—Ed.)

The opinion is expressed among Anzac film showmen that many neighborhood cinemas create restlessness in the young by over-loading the program. Not uncommon are two features, newsreel, cartoon, four trailers. Remember, too, that here advertising reels are commonplace, so they're on top of all. (And for about 30c, U. S. equivalent.)

Theatre's Hallow'een Stunts

Dallas, Oct. 28.

Village Theatre is planning a special Halloween party starting at 5 p.m. on Friday (31). The theatre will have tricks and treats for all and "monsters" will appear in person. The feature of the early spook show, which will be over in time for the youngsters to do their customery trick or treat visiting, will be "Abbott and Costello Meet The Mummy."

In addition to the Vilage's early show, the Lakewood and Inwood Theatres will present a special Halloween show at 11:30 p.m. A double bill of horror, "The Blood of Dracula" and "I Was a Teenage Frankenstein," will be presented.

Apple-Bobbing on Parking Lot

San Antonio, Oct. 28.

Josephine Theatre and KAKI will stage an old-fashioned apple-bobbing contest in the parking area of the theatre on Halloween night.

The disk jockeys of KAKI will stage the contest.

Reorganize Discount Plan

Detroit, Oct. 28.

Dillon Krepps, manager of the United Artists Theatre, has hit upon a ticket discount plan for business and industrial firm employees which is hypoing boxoffice action for "South Pacific" now in its 29th week at the 1,667-seater.

Krepps reported that he found the "usual" procedure of posting notice of discount tickets on company bulletin boards was proving unproductive. The ticket orders usually were taken by someone at the company who was either uninterested, too busy, or inept, and the whole procedure got bogged down as a result.

So, he devised an 11-inch-long-by-four-inch-wide ticket order blank. The blanks are left in quantity in the bulletin board area for interested individuals to fill out and mail back to Krepps. The ticket orders headline in bold type a special 25% discount for Such & Such Company, giving the offer an individualized quality. Other information on the ticket orders include special show dates and times for that particular firm, expiration date of the offer, a scale of prices showing regular and discount prices, blanks for filing in number of tickets wanted, name and address of buyer and whether tickets are to be held at boxoffice or mailed. If latter, self-addressed stamped envelope must be enclosed.

"The plan is working much better than the old method," Krepps said. "Since we began using the ticket order blanks, business has taken an upturn, giving "South Pacific" a new lease on life at the United Artists."

Anyone For Homicide?

Among the tieups Columbia has going for "Anatomy of a Murder" is one with station KDKA, Pittsburgh.

Listeners are being invited to write letters on "How I Would Commit a Murder."

The Spread of Culture

Singapore, Oct. 21.

Shaw Bros. assert the following actually happened at its Capitol Theatre here: A woman in the audience at the premiere showing of "Horror of Dracula" let out a piercing shriek and stumbled in the aisle in a "dead faint."

St. John's and Red Cross ambulance men, routine lobby gimmicks when horror films are screened, ran forward and carried the casualty out of the auditorium. Shaws emphasize the incident got a good play the next day in the local press.

'Gigi' Needs Plenty of Sell

Arthur Freed's production of "Gigi" is running into problems despite the hefty applause given the musical by the public (at the boxoffice) and the critics. It's clearly a big money-maker, that's for sure, but nonetheless some difficulties have been encountered.

"Gigi" domestically has been smash so far on both Coasts and in various other key areas. In contrast, business has been just okay in the middle west and the south. In both these territories the three stars of "Gigi"—Leslie Caron, Maurice Chevalier and Louis Jordan—are regarded as "foreigners" and the native Americans aren't buying so enthusiastically.

Foreign-wise, the Freed entry has opened with marked strength in English-speaking countries. But for other nations special work was required.

Chevalier's voice is so familiar throughout Europe that no one else's larynx would be accepted on the sound track. As a result, special lyrics to the music had to be written in Italian, French and Spanish and Chevalier then did his own dubbing in these tongues.

Students' Special Price

Kansas City, Oct. 28.

Trend toward a separate admission rate for students has gained some momentum here. Maurice Druker, manager, Loew's Midland Theatre, states his house will go along on the basis recently initated by Fox Midwest Theatres. Druker, however, is selling no identification card or requiring any qualifications other than visible proof that the would-be ticket buyer is a high school or college student.

Fox Midwest a few weeks ago began selling a student's card at $1, including one free admission to the theatre, and has a few thousand already in circulation. It generally admits the holder to a theatre admission at about 15c under the adult admission, but is not effective on all attractions.

Theatres of the Fulton circuit in Kansas City, Kansas, also have decided to go along at the Fox rates. But other downtown houses in Missouri are not yet observing the policy, notably the Paramount.

TOA and the Soft (Drink) Sell

Miami, Oct. 28.

The Theatre Owners of America convention here last week was as much a Battle of the Bottlers as a powwow in which the big and little cinema tycoons belabored television in general, pix-to-tv in particular, the consent decree, clearances, sub-runs, bidding, upped percentages, ad infinitum.

While the theatreowners were grappling with their problems and grimly hoping their boxoffice would accelerate, the soft drink crowd, et al., were stealing the scene by making with the showmanship.

It looked as if the hats had been switched. While the theatre operators were busy with their speeches and board sessions, sans benefit of marquees, the caterers to the industry were busy providing glamour. It was a polite push full of sparkle and effervescence.

The chief rivals were Coca-Cola and Pepsi-Cola. It was a fluid situation which seemed to end in a dead heat although some observers saw Pepsi winning by a bottle cap.

Pepsi's barbecue soiree spread out on the huge patios of the Americana Hotel all around the lagoon (by day, a swimpool). The band played, the diving clowns scored with their capers, Miss America was introduced for a quickie hello and victuals were served in gigantic quantities.

If this setting had been seen in a picture, the customers wouldn't believe it. But here was Pepsi, a mere drink-giver, doing a fancy location on the American Riviera. One astute observer said that there should have been a camera on this party to shoot stock footage. The outsized shindig was preceded by a cocktail party on the terrace overlooking the patios. At the tables, the star spot was given to bottles of Pepsi.

The Coke people had their night by sponsoring the finale President's Party with Deborah Kerr as "Star of the Year." A master stroke was much in unseen evidence here. Not a single Coke graced any of the 100 or so tables—an example of good taste in hidden persuasion that was not lost on the diners.

There were a load of other "sponsored" parties, luncheons, etc., with caterers, a film company (American International Pictures) and suppliers footing the bill.

From the looks of things, especially and including the trade show under the aegis of the National Assn. of Concessionaires, the suppliers' midway was equally as important as the convention proper. Case of the tail wagging the dog?

Some Pumpkins

Asbury Park, N.J., Oct. 28.

There's nothing like diversification, Walter Reade Inc. contends. Long operator of a chain of theatres, it moved into the restaurant and motel business several years ago.

Now it's vending fruit and vegetables from service areas adjacent to its restaurants on the Garden State Parkway in Manasquan and Forked River.

Cider, honey or pumpkins anyone?

Bill Perlberg on Boxoffice Values Of Broadway Legit Vs. Pictures

By ABEL GREEN

William Perlberg who, with George Seaton, was in Gotham last week on business, including an o.o. of "The Pleasure of His Company" which opened (to solid notices) on Broadway at the Longacre Theatre —they own the film rights on a pre-production deal—has some thought on the exhibitors' constant griping and the spiraling film costs.

Utilizing the Samuel Taylor-Cornelia Otis Skinner script, Perlberg cites the difference between the legit public and the filmgoing public. The Broadway audiences, admittedly more selective than the average film fan, will pay $6.90 top for a competent-cast play, or even a play with unknowns, but the film fans want top marquee names. He cites Cyril Ritchard vis-a-vis Cary Grant, to prove his point.

Ritchard created the role in the Taylor-Skinner play, he staged it (and virtually every critic kudosed him for the legit production direction), he costars with Miss Skinner, and the support includes Walter Abel and Charles Ruggles, and yet, complains Perlberg, "the exhibitors will tell me never mind Ritchard, a fine competent trouper, and 'insure' it with somebody like Cary Grant or William Holden.

"I say no. No. 1, if the play is that good, and as you now know by the reviews it's really the first real click of the new legit season, why gild the lily? No. 2, what happens if we do engage a name of that potent marquee power who gets $350,000 to $500,000 a picture against 10% of the gross; you know that must put a bigger burden on all concerned. Somebody's got to pay. Eventually it's the public. The exhibitor is the middle-man between us and the public, so he's got to pay higher terms. Yet the exhibitor will fight us on this logic, he'll want to know 'what have you got in the cast?', and it's the same old ratrace all over again."

"Maybe, for a change, let the exhibitor find a solution to some of our problems. The theatre men haven't a copyright on 'em; Hollywood has its woes—plenty.

"We're trying to cope with them somehow. For one thing George and I (Perlberg-Seaton Productions, via Paramount release) will start to sign up players again. We all have to. It's silly to sit back and shop for a name, and then have to give away the works. We have had four scripts that we have had to sit on because we couldn't cast 'em. When we do, the agents have invented a new thing—after seven years the negative reverts to the star, so *they* can sell it to television.

"Let's emulate the Broadway pattern and build up good players for our own benefit. I have to wait until Sept. 15, 1959 before I can get Tony Curtis for Garson Kanin's 'The Rat Race,' for example. That's because of the one-picture deals. Now we've got Gable for one and Paramount has a commitment for two. I have to wait till 1960 before Cary Grant is free for us.

"Let the star have story approval. They're all smart and have smart people surrounding them, like their agents or business managers, and their judgment on a script is valuable too. That was oldhat about ignoring the star or fluffing him off if he or she did'nt like a part; it's good business to insure both the player and the picture with a strong script.

"Now take the exhibitors' inadequacies and wanting the package delivered on a built-in boxoffice basis. I'll give you a for instance. I know an exhibitor on the Coast, who could only agree with me that some inept drive-in manager just wasn't using elementary values when he had a readymade package with 'Kings Go Forth.' You know how big a drive-in marquee is—you can virtually spell out the plot on some of them, which are a block wide, but all this character had was Frank Sinatra in 'The Kings Go Fourth' billed. Nothing about Tony Curtis, who also gets 10% of any picture deal, so you know he's hot. Nary a word that Natalie Wood, currently a teenagers' favorite, is in the cast; nothing but Sinatra! The owner was sore, too, and thanked me, but he's as much to blame as the no-brains guy on the local scene."

Money—And Energy

Memphis, Oct. 28.

The 49th annual Motion Picture Theatre Owners of Arkansas, Tennessee and Mississippi convention completed three days of sessions at the Chisa Hotel here. Highlighting the closing days activities was a Sindlinger Workshop conducted by Mike Simons.

Emphasis of the three day powwow would be on optimism and keynoted, "You can make as much money as ever, you just have to work a little harder." Officers for the coming year will be elected on the final session.

Rubin to Build 2d Ozoner

Pittsburgh, Oct. 28.

Gabe Rubin, operator of legit Nixon here as well as downtown sure-seater, Art Cinema, and Silver Lake Drive-In, is going to build another outdoor theatre with a 1,200-car capacity to make it one of the biggest in the area. Construction begins shortly on a site in South Park adjoining the fair grounds and ozoner is aiming for an Easter opening.

It'll be called the Fair Ground Drive-In. A group of associates are in with Rubin on the project.

Syracuse Strand Theatre Company, Inc. has been dissolved, according to papers filed with the Secretary of State in Albany by Coulter, Fraser, Carr, Ames & Bolton of Syracuse.

Picture Grosses

'GAMBLER' OK $8,500, L'VILLE; 'DEFIANT' 9G

Louisville, Oct. 28.

Downtown houses are running along at an average pace this week. There's nothing outstanding in the way of patron interest, although "Defiant Ones" at United Artists was well liked by crix. "Big Country" at the Kentucky in second week shapes good. "Mississippi Gambler" at Rialto looms okay.

Estimates for This Week

Brown (Fourth Ave.) (1,200; $1.25-$2) — "South Pacific" (Mag) (25th wk). Likely good $5,500 after 24th week's $5,000.

Kentucky (Switow) (900; 60-90)—"Big Country" (UA) (2d wk). Good $5,000 after first week's $8,000.

Mary Anderson (People's) (1,000; 60-90)—"Naked and Dead" (WB). Big $7,000. Last week, "Never Love A Stranger" (AA) and "Quantrille's Raiders" (AA), $4,500.

Rialto (Fourth Ave.) (3,000; 60-85)—"Mississippi Gambler" (U) and "Up Front" (U) (reissues). Probably oke $8,500.

United Artists (UA) (3,000; 60-90)—"Defiant Ones" (UA). Praised by critics, with okay $9,000 likely. Last week, "Me and Colonel" (Col), $5,000.

BROADWAY

(Continued from page 9)

Holding, natch! In ahead, "Damn Yankees" (WB) and stageshow (4th wk), $49,000, but for a very successful run to reopen the house with new stagefilm policy.

State (Loew) (3,450; 50-$1.75)—"Party Girl" (M-G). Opened yesterday (Tues.). In ahead, "Decks Ran Red" (M-G) (3d wk-4 days), dull $4,000 after $9,500 in second full week.

Sutton (R&B) (561; 95-$1.75)—"Dangerous Exile" (Rank) (3d wk). This week ending tomorrow (Thurs.) looks to hit lean $2,500. Stays a few extra days to open "Gigi" (M-G) on Nov. 2. Second was $3,000.

Trans-Lux 52d St. (T-L) 540; $1-$1.50) — "Case of Dr. Laurent" (T-L) (19th wk). The 18th stanza ended yesterday (Tues.) was fair $4,000. The 17th week, $6,000. "What Price Murder" (UMPO) is due to open Nov. 10.

Victoria (City Inv.) (1,003; 50-$2) —"Defiant Ones" (UA) (6th wk). Fifth session completed yesterday (Tues.) was good $15,500. Fourth was $19,500.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (15th wk). The 14th round ended Saturday (25) was fancy $30,800. The 13th week, $34,900.

LOS ANGELES

(Continued from page 8)

and "Gang War" (20th) (2d wk). Pale $14,500. Last week, $24,400.

Fine Arts (FWC) (631; 90-$1.50) —"Tale of Two Cities" (Rank) (2d wk). Okay $2,000. Last week, $2,500.

Hollywood (FWC) (756; 90-$1.50) —"Man of West" (UA) (3d wk) and "Raw Wind in Eden" (U). Slim $2,900.

Fox Beverly, Orpheum (FWC-Metropolitan) (1,170; 2,213; 90-$2) —"Defiant Ones" (UA) (4th wk). Great $15,000 or over. Last week, $16,600.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started 5th week Sunday (26) after big $23,000 last week.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Cat On Hot Tin Roof" (M-G) (9th wk). Solid $10,000 or close. Last week, $10,800.

Warner Beverly (SW) (1,612; $1.25-$2) — "Big Country" (UA) (10th wk). Mild $3,800. Last week, $4,200.

Hollywood Paramount (F&M) (1,468; $1.65-$3) — "Gigi" (M-G) (16th wk). Socko $16,500. Last week, $16,400.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (Mag) (21st wk). Snappy $16,000. Last week, $15,400.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (29th wk). Breezy $17,200. Last week, ditto.

Carthay (FWC) (1,135; $1.75-$3.50) — "Around World in 80 Days" (UA) (97th wk). Big $14,500. Last week, $13,500.

KANSAS CITY

(Continued from page 8)

and "Island Women" (UA), $6,000.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (38th wk). Okay $1,500. Last week, same.

Midland (Loew) (3,500; 75-90)—"Men of West" (UA) and "Hong Kong Confidential" (UA). Just okay $7,500. Last week, "Gigi" (M-G) (2d wk), $1.25 top, $6,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Windjammer" (NT) (8th wk). Mild $8,000. Last week, $10,500.

Paramount (UP) (1,900; 75-90)—"Onionhead" (WB) (2d wk). Okay $6,000. Last week, $10,000.

Roxy (Durwood) (879; 90-$1.25)—"La Parisienne" (UA). Socko $8,500; holds. Last week, "Cat on Hot Tin Roof" (M-G (8th wk), $6,000.

Uptown (Fox Midwest) (2,043; 75-90)—"Case of Dr. Laurent" (T-L) (2d wk). Handsome $6,000. Last week, $8,500.

BOSTON

(Continued from page 8)

—"Barbarian And Geisha" (20th) and "Gun Fever" (UA). Wham $18,000. Last week, "Defiant Ones" (UA) and "Fort Massacre" (UA) (4th wk), $8,000 in 5 days.

Metropolitan (NET) (4,357; 70-$1.10) — "Onionhead" (WB) and "Littlest Hobo" (AA). Mild $12,000. Last week, "Damn Yankees" and "Party Crashers" (Par) (3d wk), $9,500.

Mayflower (ATC) (683; 75-$1.25) —"Matchmaker" (Par) and "Stage Struck" (BV) (2d runs). Neat $4,000. Last week, "Don't Go Near Water" (M-G) and "Les Girls" (M-G) (2d runs), $5,000.

Paramount (NET) (2,357; 70-$1.10)—"Queen Of Outer Space" (AA) and "Legion Of Doomed" (AA). Fair $9,500. Last week, "Blob" (Par) and "I Married Monster From Outer Space" (Par), $11,000.

Pilgrim (ATC) (1,000; 60-$1.10)—"Return Of Dracula" (UA) and "Flame Barrier" (UA). Fat $7,000. Last week, "Gun Runners" (UA) and "Terror in Texas Town" (UA), $6,000 in 9 days.

Saxon (Sack) (1,000; $1.50-$3.50) —"South Pacific" (20th) (29th wk). Trim $12,000. Last week, same.

Trans-Lux (T-L) (730; 75-$1.25)—"Foxiest Girl in Paris" (Indie) and "Port of Shame" (Indie). Oke $4,500. Last week, "Three Coins in Fountain" (20th) and "Love is Many Splendored Thing" (20th) (reissues), $3,500.

Orpheum (Loew) (2,900; 90-$1.50)—"Last Hurrah" (Col). World preemed with torchlight parade hoopla Wednesday (22) and racked up wham $35,000 opening round. Last week, "Man of West" (UA) and "Hong Kong Confidential" (AA) (2d wk), $8,500.

State (Loew) (3,600; 75-$1.25) — "Cat On Hot Tin Roof" (M-G) (10th wk). Continues to amaze at $9,000. Last week, $8,500.

TORONTO

(Continued from page 8)

Last week, "Damn Yankees" (WB) (3d wk), $12,000.

International (Taylor) (557; $1)—"Orders to Kill" (IFD) (3d wk). Lusty $4,500. Last week, $5,000.

Loew's, Uptown (Loew) (2,096; 2,074; 75-$1.25)—"Cat on Hot Tin Roof" (M-G) (2d wk). Smash $30,000. Last week, $45,500.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (20th) (17th wk). Hefty $12,500. Last week, $14,000.

Towne (Taylor) (695; $1-$2.50)—"Gigi" (M-G) (14th wk). Lusty $8,500. Last week, ditto.

University (FP) (1,255; $1.50-$2.40)—"Seven Wonders of World" (Cinerama) (14th wk). Okay $9,000. Last week, $10,500.

'Torpedo' Fast $16,000, Frisco; 'Stiff' Hot 10G

San Francisco, Oct. 28.

First-runs here this stanza are mild for the most part. However, there are some encouraging spots. "Torpedo Run" shapes hep at Warfield while "Scared Stiff," out on reissue looms nice at Golden Gate. "Old Man and Sea" is rated solid opening session at Coronet. "Onionhead" is okay in second Paramount stanza. "Defiant Ones" shapes solid in third week at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25) —"Scared Stiff" (Par) and "Blaze Of Noon" (Par) (reissues). Fine $10,000. Last week, "Wolf Larsen" (AA) and "Legion Of Doomed" (AA), $7,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Barbarian and Geisha" (20th) and "Villa" (20th) (3d wk). Fine $8,000. Last week, $10,500.

Warfield (Loew) (2,656; 90-$1.25) —"Torpedo Run" (M-G). Hep $16,000. Last week, "Cat On Hot Tin Roof" (M-G) (8th wk), $8,000 for 8 days.

Paramount (Par) (2,646; 90-$1.25) — "Onionhead" (WB) and "Hong Kong Affair" (AA) (2d wk). Okay $10,000. Last week, $15,000.

St. Francis (Par) (1,400; $1.25-$1.50) — "Night Of Blood Beast" (AI) and "She Gods Shark Reef" (AI). Weak $8,000. Last week, "Liane" (DCA) and "Flesh Is Weak" (DCA), $10,000.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65) — "Search For Paradise" (Cinerama) (33d wk). Fair $13,000. Last week, $13,500.

United Artists (No. Coast) (1,207; 90-$1.25) — "Defiant Ones" (UA) (3d wk). Fast $8,000. Last week, $10,500.

Stagedoor (A-R) (440; $1.25-$3.00) — "Gigi" (M-G) (16th wk). Big $11,000. Last week, $11,500, with one extra show.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Sorceress" (Indie). Oke $2,600. Last week, "Pantaloons" (Indie) (2d wk), $2,500.

Vogue (S.F. Theatres) (364; $1.25) — "Pather Panchali" (Indie) (reissue) (2d wk). Fast $3,000. Last week, $4,000.

Coronet (United California) (1,250; ($1.25-$3.00) — "Old Man And Sea" (WB). Fine $15,500. Last week, closed between change of bills.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (20th) (17th wk). Okay $14,500. Last week, $15,000.

PITTSBURGH

(Continued from page 9)

near. Last week, "Barbarian and Geisha" (20th) (2d wk), same.

Guild (Green) (500; 99-$1.25)—"Poor But Beautiful" (Indie). Unlikely to do more than $1,900. Last week, "Constant Husband" (Indie) (3d wk), $1,600.

Harris (Harris) (2,165; 80-$1.25) —"Gun Runners" (UA). Audie Murphy starrer kicking up a slight flurry, around $4,500. Last week, "Missouri Traveler" (BV), in 6 days, new low at $1,600.

Penn (UA) (3,300; 99-$1.50)—"Big Country" (UA) (3d-final wk). Helped by sneak preview (25) of "Fearmakers" (UA), first time theatre has ever given the customers an extra divvy on a Saturday night. Fine $12,000. Last week, $15,000.

Squirrel Hill (SW) (900; 99-$1.25) —"Truth About Women" (Cont). Okay $13,500. Last week, "Streetcar Named Desire" (20th) (reissue), $2,000 for third week.

Stanley (SW) (3,800; 80-$1.25)—"At War With the Army" (Par) (reissue). Early Martin and Lewis comedy brought in at last minute when "Onionhead" (WB) failed to hold up as expected. Pleasant surprise at $7,500. Last week, $7,000 in 8 days.

Warner (SW) (1,500; $1.20-$2.40) —"Windjammer" (NT) (7th wk). Little change despite closing notice with $7,000 rated okay, same as last week. It comes out Nov. 9 and "Old Man and Sea" (WB) opens Veterans Day (11) on a grind policy.

Up for Directors' Prize

Hollywood, Oct. 28.

Screen Directors Guild has nominated four films for third quarter directorial achievement, which with eight others already nominated during past quarters will be voted on for Guild's top award next year.

Lineup, with directors, includes: "The Big Country," William Wyler; "Cat On a Hot Tin Roof," Richard Brooks; "Damn Yankees," George Abbott and Stanley Donen; and "Gigi," Vincente Minelli.

Redbook selected Paramount's "Houseboat" as "Picture of the Month."

Penny-Pinching

Continued from page 3

ties to worry about, their way could upset the entire economic pattern of film-making.

At Metro, streamlining measures taken over the past couple of years have reduced the annual overhead by $8,000,000. This is tall money in anybody's language. And the saving came about, in large part, via the pressures put on management by the big stockholders.

It is asked, why wasn't this trimming done years ago? The answer to this is that the stockholders lacked either the power, or the will to exercise the power, to force such economy, said one downtowner.

As for possible changes in the production trends, voices heard in the Stock Market district are hostile to the participation deals, as well as other fiscal aspects of picture-making.

One film company recently disclosed some grosses on product in release and the figures on the surface were highly impressive. A Wall Streeter noted this, but added scornfully that 50-to-75% of the profits go to individuals, such as producers, stars and directors.

"This is the film industry's way of doing things, I know," said the non-industry source. "And it doesn't make sense."

He went on: *"These people want the profits but take none of the risks. They make pictures with the company's money, share in the net but don't share in the loss."*

It's to be noted, of course, that execs in the film business themselves have a distaste for percentage deals but accept them as sometimes the only means of securing top talent, which is limited. And right here Wall Streeters may have a "blind spot."

The Wall Streeters at the present time can't do much beyond verbally rebelling at the participation tactics, plus the film execs' acceptance of same. But the more authority they acquire, the more of a chance they have to force their will on the industry. It seems reasonable to assume that departures from that old status quo can be looked for in the future.

SAM SPIEGEL SETS TWO

Tennessee Williams May Do Own Screenplay—Foote's 'Chase' On

Independent producer Sam Spiegel, whose "Bridge on the River Kwai" is one of the year's kingsized money makers, left New York for London over the past weekend after wrapping up the rights to "Suddenly Last Summer," short play by Tennessee Williams, which was presented off Broadway last season.

Film-maker also conferred with execs at Col, which will finance and distribute. It's understood Williams will work on the screenplay, as part of the deal.

Spiegel also has rights to "The Chase," novel and play by Horton Foot. No decision as to which comes first on his film production schedule.

SW 25c Divvy

Board of directors of Stanley Warner declared a regular quarterly dividend of 25c per share yesterday (Tues.) on the company's common stock.

Melon is payable Nov. 26 to stockholders of record Nov. 10.

ANNOUNCEMENT

The SCREEN DIRECTORS INTERNATIONAL GUILD, representing the working Directors of motion pictures and video tape in this area, has just concluded an Agreement with the FILM PRODUCERS ASSOCIATION OF NEW YORK covering basic standards for the employment of Directors, including minimum wage scales and working conditions.

All other Producers who employ Directors after December first, 1958, must be signatories to an agreement covering these terms and conditions, if they wish to avail themselves of the services of the members of the Guild. SDIG membership covers over 90% of all working Directors in this area.

Copies of the Agreement are available at the Guild office. Please contact the Executive Secretary for further information.

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Met Opera's Rah For Renata

Continued from page 1

up the performance on Tebaldi's first entrance, slimmed down and in regal purple, but she began singing over the tumult. Later in the second act she gave the customers what they clearly needed emotionally—a chance to shout and applaud at the finish of a superb aria. Then truly the proceedings were halted. There were three separate waves of reaction—clearly the high point of an otherwise rather dull "Tosca." (Dimitri Metropoulos conducted.)

Tosca

Metropolitan Opera opening performance, Oct. 27, '58. Giamcomo Puccini's music; libretto by Victorien Sardou, Luigi Illica. Giuseppe Giasosa. Conducted by Dimitri Mitropoulos. Staged by Dino Yannopoulos. Sets by Frederick Fox. Top $40.

Floria Tosca ..... Renata Tebaldi
Mario Cavaradossi ..... Mario Del Monaco
Baron Scarpia ..... George London
Cesare Angelotti ..... Clifford Harvout
Sacristan ..... Fernando Corena
Spoletta ..... Alessio De Paolis
Sciarrone ..... George Cehanovsky
Jailer ..... Louis Sgarro
Shephard ..... Peter Burke

Mario del Monaco, the stubborn calliope of the Met tenors, again absolutely refused to stay in character. Del Monaco, one of the great voices of the generation, simply has no understanding of, or perhaps respect for, any limitation, in the interest of story and situation, upon his lion's roar. The directions may call for a romantic hush but this tenor is, like Babe Ruth, out for a home run every time.

Nor was George London, the third big name of the evening's cast, as dramatically sinister a Baron Scarpia or as full-colored in voice as on previous occasions. 'Twas he who sang the title role of "Eugene Onegin" at the 1957 opening night.

"Tosca" is a bread-and-butter opera, standard at the Met since 1901, but not much of an opener with the old scenery. How smart it was for Tebaldi to chose to sing it, in the recent remembrance of Callas in the same role, will undoubtedly be a theme of conversation. This may be close to the essential values of the inevitable, if invidious, contrast:

(1) *Tebaldi won on voice.*
(2) *Callas was a no-contest victor on acting.*
(3) *Their respective dressmakers were a tie.*

The Met this fall has been playing down the Tebaldi-Callas rivalry (two divas will overlap for some weeks later in season) and playing up its Diamond Jubilee, this being the start of the 74th season. One way and another, whether it calls for maestro Bing to impersonate a Schraffts coffee wagon at the queue or digging in the archives, the Met rolls up a staggering volume of free space.

Nostalgia, too, is playing into its hand, now that the idea of the eventual move to the Lincoln Square Performing arts center is seeded. They'll be weeping for those yellow bricks in the next few years.

Hail Codys' 35th Anni

Montpelier, Vt., Oct. 28.

More than 400 relatives and friends from five states and Canada attended a party held by the Brown Derby here in honor of Mr. and Mrs. Richard M. Cody, who were observing their 35th wedding anniversary.

Cody and his four sons, Robert, Rayden, Conrad and Donald, operate a chain of film theatres, including the Strong in Burlington and two drive-in theatres, Twin City and Moonlight, on the Barre-Montpelier road.

Hazards of Opera

Apropos a souvenir hound stealing Maria Callas' pet footstool from the concert hall stage in Atlanta recently, and the to-do in getting it back, the Met's Francis Robinson recalls the senseless theft by a music student of the conductor's score for "Aida," which caused the Met endless trouble and was absolutely without value to anybody.

Robinson also speculates that perhaps in some cloistered hall at Harvard some of the mysteriously missing armor from a long-ago visit to Boston of "Tannhauser" may still be part of the scholastic setting.

REVIVAL BRINGS NAB

Bank Night Jams N.O., Exhib on 'Lottery'

New Orleans, Oct. 28.

The manager of the Palace, film house here, revived bank night and landed in the clink Friday (24). First district police booked him with operating a lottery and being a lottery agent. He is James Beard.

Police entered the theatre at 10 p.m. and arrested Beard after they said he called out numbers that would have entitled persons present to win cash prizes of $100 and $50.

This is the first such arrest in many years, say police. Bank night was banned by city authorities after it was ruled that it was gambling.

'Buccaneer' Snags Sponsor

Paramount regards as a coup its first time-up with American Cancer Society for a sponsored premiere. Picture is "The Buccaneer" and the gala event will be Dec. 22 at the Capital on Broadway.

Celebrities Ball at Hotel Astor will follow.

Sex-Kitten Unravels Film 'Art'

Continued from page 1

balances. If pictures like "Ordet," "A Condemned Man Escapes," "We Are All Murderers" and even "Gervaise" have a tough time, and imported bosoms and thigh frivolities do the business, the fast-buck, short-term credo becomes: European charm needs translation into European sex, which is more readily understood and furthermore isn't as prevalent in Hollywood films.

The exhibitors aren't far behind in catching on to this "thinking." They, too, know how to compare receipts and draw what they consider logical conclusions. Art houses, which till recently built their reputation on quality (and have done nicely in slowly developing a steady clientele), are on the prowl for sexsational stuff. Added to them are the number of fringe situations which, in desperation, have swung to the "foreign sex" pitch and are exploiting it to the hilt not only on the screen, but also with provocative advertising which, apart from the screen fare, has roused a good many protests.

Art house operators who are deliberately shunning "art" and are substituting sex imports are killing the goose that laid the golden egg, Cy Harvey of Janus Films, foreign film distributors, for one, complained in N.Y. last week. He attributed the current lag in the foreign film biz to the exhibs' failure to carefully program, i.e. establish the former balance between just plain good pictures and those which, like the Bardot starrers, would attract a crowd on the sex angle alone.

Now releasing "The Seventh Seal," a Swedish import highly touted by most N.Y. critics, Harvey said many reviewers in the country appeared to have lost their initial enthusiasm for foreign pictures. "Actually, the foreign output is as good and as interesting as ever," he commented. "But exhibitors look to the quick and convenient buck and prefer the 'sure thing,' which means sex-laden exploitation films.

"The newspapers claim they are getting disgusted, but actually it's they who created a Brigitte Bardot through all the publicity. Now, suddenly, everyone is thrown into the same pot. The foreign film 'fad' is over, and we've helped to shorten its life."

Harvey and other independents say that, if the trend continues, not only will the Europeans make fewer films of artistic quality, but there'll be little incentive to import such fine pictures since the arties pass them up for the potentially more interesting sexy items. "There are many ways of cheapening and killing a business," Harvey said. "We seem to be using them all."

Lehners AFL Council Chief

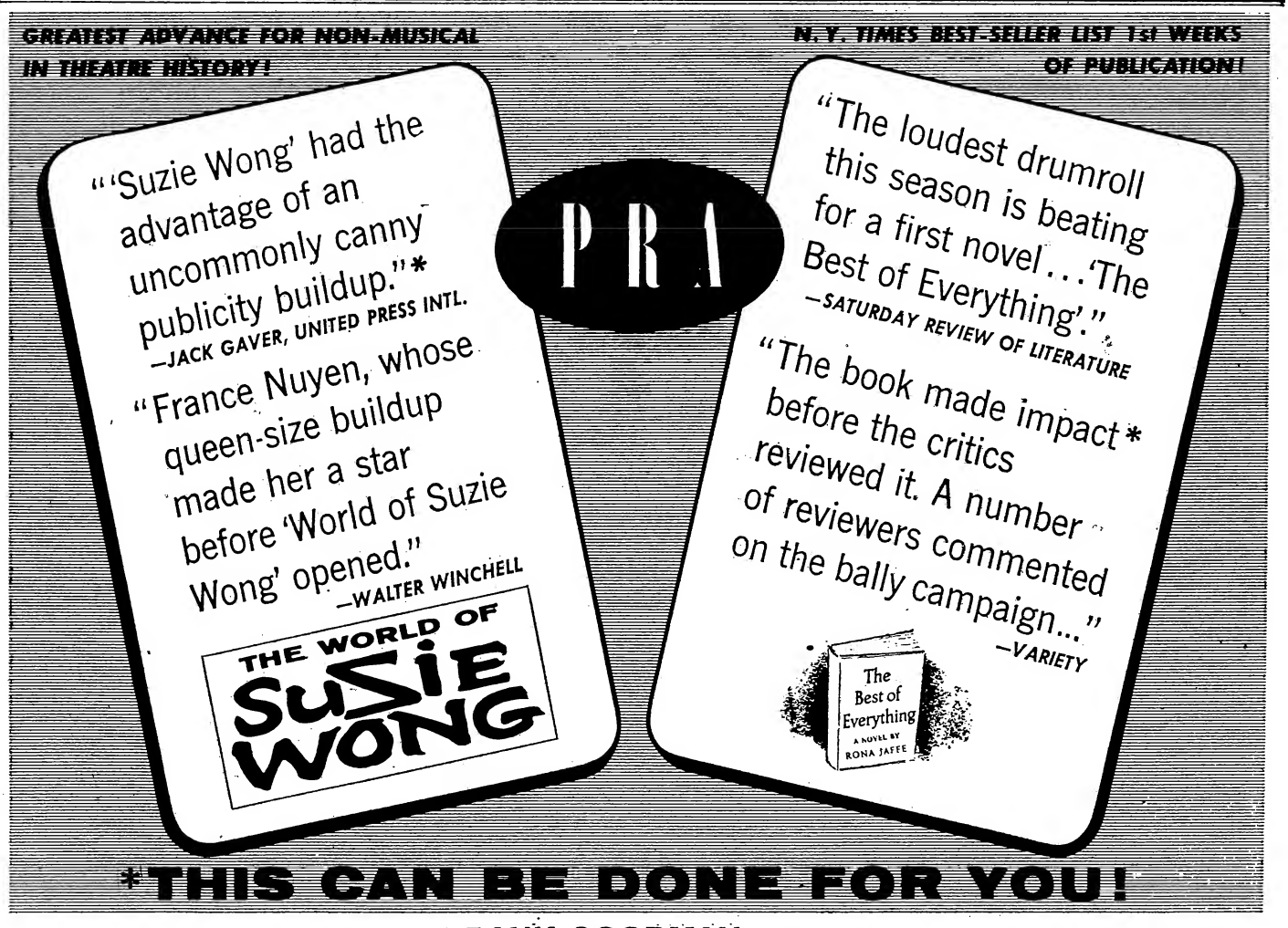
Hollywood, Oct. 28.

John W. Lehners takes over as prexy of the Hollywood AFL Film Council today (Tues.), succeeding Pat Somerset.

Lehners' nomination by the Council is tantamount to election, since there is no opposition.

Same goes for other nominees—Charles Thomas, business rep of Local 40, IBEW, named for vice president; H. O'Neil Shanks, exec secretary of Screen Extras Guild, nominated for reelection as recording secretary; Edwin T. Hill, secretary-treasurer of IATSE Affiliated Property Craftsmen, Local 44, nominated for reelection as treasurer; and Ralph Clare, Albert K. Erickson and George Flaherty, nominated for the three trustee posts.

Council reps 24,000 motion pic employees.



FRANK GOODMAN, *President*

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Sponsors Tussle for a Chance To Tango on 'Arthur Murray Party'

A three-way hassle over the question as to who sponsors "Arthur Murray Party" Monday nights on NBC-TV has developed with Walter Scott, director of tv sales, as the referee. From the latest tally of the scorecard, it appears as if P. Lorillard is the victor in preventing Pharmaceuticals from picking up half the tab on the program, with Revlon an odds on favorite to move into the slot nearly nailed down by Pharmaceuticals.

NBC last week received an order from the drug company for co-sponsorship of the Murray show. No sooner had the order been placed with the network when Lorillard got wind of the deal and protested to the network that a cigaret company does not like to share sponsorship of a program with a drug products concern.

Protest by Lorillard set off a series of meetings at the network with both contenders getting their day in Scott's court. Revlon in the meantime put in its bid to co-sponsor the program and with Lorillard refusing to budge on its stand, it appears as if Revlon will win by default.

Ted Bergmann, president of the Parkson Agency ,which reps Pharmaceuticals, stated he felt the two products were compatible and it was up to NBC to make up its mind. "Some cigaret firms are fussy as to who shares the time period with them but we don't think the audience associates the commercials of one sponsor with the sales message of another advertiser. Each commercial stands on its own." Bergmann points out that Pharmaceuticals for a period shared sponsorship of "To Tell The Truth," with Marlboro Cigarets.

At the other end of the line is Nick Keesely, agency radio-tv topper for Lennen & Newell, which handles the Lorillard account. Keesely feels there is room for all products in television but there are certain associations which you try to avoid. "When you're selling smoking pleasure you don't want your message followed by one that deals with 'tired blood,'" he cracked.

ABC Calls in Affils

ABC-TV called a meeting of affiliates in the 20 Trendex cities to discuss on Monday (27) in N. Y. ways and means to hypo the entire network program sked. It was a six-hour session with all the ABC top brass sitting in at one point or another.

It's understood web is going to expend a greater amount of coin in coming weeks for promotion, publicity and advertising. Meeting, one web official said, "kind of set the scene for tne all-affiliate meeting," which is scheduled for Nov. 19 in N. Y.

Italy Court Bans 2d TV Outlet As Infringing on RAI

Rome, Oct. 28.

Italian court last week seized and sealed a second video channel in Milan on the eve of its opening. Court claimed that the video installation infringed on the government's RAI-TV grant. Court acted on direct orders from the Italo government, through Procurator della Repubblica, its judiciary office, in banning the "free" station.

Banned channel is called TVL and is supported by Italian industrial interests, who wanted to launch Milan's second video channel in order to test RAI's tv monopoly in court. The industrialists, who planned to kick off their commercial operation on Oct. 24, figured that if the court let it get on the air it possibly could build up sufficient public acclamation for a second channel to force a change in current Italian video rulings. As it is, according to reliable sources, the sponsors of the Milan station have, in the court's banning and sealing of their equipment, achieved the first step on the road to a fullscale legal test of the constitutionality of RAI's dominance.

American coin is believed involved in the second Milan outlet.

There is another court fight going on in Italy against RAI. Some time ago. Rome newspaper interests began legal action in an effort to break up RAI's tv control. (U.S. sources report that the newspaper case is still being fought in the high Italian courts.)

ABC P.A.'s Get Okay to Strike

Fourteen members of the newly-formed agents' local of National Assn. of Broadcast Employees & Technicians have petitioned the union's International office for the authority to strike against ABC. They received strike authorization yesterday (Tues.) and can go ahead at any time. Union awaits another ABC wage bid. If none is forthcoming it might go out sometime today (Wed.).

Strike by the 14 planters and writers in ABC's Gotham offices could cripple the entire network. While the hundreds of technicians at ABC, who also belong to NABET, cannot pose a sympathy strike under their ABC contract, they can refuse to cross the picket lines of a brother local, which is all the p.a.'s would need. Request for strike power was made over the weekend. The local is awaiting a reply, which can only come after all the NABET board members have been fully polled on the walkout.

The pressagents and the network, after the last meeting eight days ago, ran into a deadlock on wages. Union wants $180 a week as top minimum, but the network held out for a top of $160.

'Playhouse 90' Entry As a Musical Legiter

Hollywood, Oct. 28.

"Showshoes," first presented as a CBS-TV "Playhouse 90" stanza last season, is being packaged by William Morris Agency into a musical comedy for Broadway production.

Tunester Arthur Hamilton has been assigned to write original music and lyrics. Scripter is Bob Barbash.

HARRY GOLDEN GETS 'MONITOR' SPONSOR

B. Manischewitz & Co. has bought Harry Golden, editor of the Carolina Israelite and author of "Only in America," the best seller, for a regular Sunday five-minute vignette at 5:40 p.m. on "Monitor" over NBC Radio starting Sunday (2).

Golden's commentaries, as in his Southern publication, will be varied, ranging from observations on how to buy cigars to why other planets haven't contacted this country.

CBS Radio Affils Powwow In N.Y.

Big turnout is expected at Fifth annual convention of CBS Radio Affiliates Assn. at Waldorf Astoria today (Wed.) and tomorrow (Thurs.).

Henry Cabot Lodge Jr., U.S. Representative to the UN, originally scheduled to speak at luncheon today bowed out because of a major diplomatic conflict involving his appearance elsewhere as a representative of the White House. His place will be taken by Gen. Curtis E. LeMay, chief of staff for the U.S. Air Force. LeMay's talk will be off-the-record. He'll be introduced by Arthur Godfrey, old friend and flying companion of the air force chieftain.

A highlight of the conclave will be the banquet at the Waldorf-Astoria tonight with Morey Amsterdam as emcee; comedian Roger Price; vocalists Stuart Foster and Louise O'Brien; Johnny Puleo and his Harmonica Rascals, and Elliott Lawrence Orch.

Frank Stanton, prexy of CBS, will point up the importance of radio in the scheme of broadcasting at the affiliates luncheon tomorrow and it is anticipated that Charles C. Caley, WMBD, Peoria, Ill., chairman of the association's board of directors, and his colleagues will tackle the problem of station clearances, station payments and the current state of CBS Radio's programming fare.

Wm. Sargent as Veepee For TelePrompter

William V. Sargent has been named veepee for administration of TelePrompTer Corp., effective immediately. Sargent was formerly director of administration of NBC-TV Network.

Irving B. Kahn, prexy of TelePrompTer, said that the Sargent appointment would leave Hubert J. Schlafly Jr., veep in charge of engineering, free to work full-time on engineering research and development project.

Unions Tripped Up by Tape?

A major consideration of the television unions these days is what tape video is liable to do to their ability and power to strike. Fear today is that the networks and stations will be able to stockpile such large amounts of taped programming in coming years that the threat of a strike will carry little or no weight at the bargaining table.

With a supply of, say, even 1,000 half-hour, 60 and 90-minute tapes, networks can continue operating, even during a strike, for long periods on just these replays. Heretofore strike threats, by any major union, generally brought the networks up sharply. Except for the last IBEW strike against CBS, during which the network operated rather smoothly on substitute technical personnel, strikes have caused considerable havoc to web transmissions.

Puka-Puka? Call Neptune 4-8334

Lowell Thomas' Production Head Talks To Adventurer in So. Pacific for 10 Cents

How Things Start

The ad-libbing sleeper of the season may well be Jackie Gleason's guest appearance on Arthur Godfrey's CBS-TV daytimer throughout all of next week starting Monday (3). Gleason and Godfrey respect each others talents but have never had more than a nodding acquaintance through the years.

However, when Godfrey recently dropped a remark he'd like Gleason to appear on his show, if only for a few minutes, Gleason immediately said that a few minutes wouldn't do, but how about going on for the whole week, if it was agreeable with Godfrey. Godfrey said yes.

It'll be an unrehearsed appearance. Libel lawyers may be standing by.

This will come as depressing news to the operating heads of the A.T.&T. and to the widows and orphans owning stock in the vast public utility. Certainly, no penny-pinching outfit is Odyssey Productions, packagers of the Lowell Thomas adventure series on CBS-TV bankrolled by General Motors, but like all package producers, the outfit likes to cut production costs when possible.

When Milton Fruchtman, production head at Odyssey, telephoned from Gotham last Thursday (23) for a thin dime (that's right, 10 cents!) to the South Pacific Cook Islands he undoubtedly scored something of a record. It is conceivable that he may have chalked up the cheapest long-distance call in tv annals.

Thomas and his film crew were on the forsaken atoll of Puka-Puka (Danger Island), some 300 miles east of Samoa, or nearly 7,000 miles from Madison Avenue. Their ham radio operator called a pal ham in Minneapolis, who, in turn, luckily picked up another ham (Bob Biersack) in Rockaway Beach, L.I. Biersack, whose call letters are K2VLA, dialed Fruchtman's Madison Avenue office. Fruchtman, on his way out of the office, went to a drugstore pay booth, dialed the Rockaway number. The ham's telephone hookup was adjacent to his radio transmitter and Fruchtman was soon powwowing with Lowell Thomas.

Fruchtman, upon emerging from the telephone booth, reported that he had spoken with Thomas for 25 minutes. "A cable would have cost at least $1,000," the producer said.

So, as Fruchtman puts it: "If you hanker to ring up Puka-Puka, just dial NEptune 4-8334. It's certainly cheaper."

If a man answers, don't hang up!

'Man of the Hour' As Sullivan Sub In Onetime Entry

The CBS-TV Nat Hiken-produced "Man of the Hour," 60-minute pilot which Texaco rejected a couple weeks ago just when it looked as though they were going to buy eight one-a-month installments, will get a showcasing after all.

On Sunday, Nov. 9, the "Man of the Hour" pilot, which has Ed Sullivan as the subject in a simulation of Friars Club roasting of show biz figures, will replace the regular Sullivan entry, with Sullivan's regular co-sponsor, Eastman-Kodak, picking up the tab. Understood that both Mercury (Sullivan's other sponsor) and Eastman were both bidding for the

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Sneaky Joe, Bloody Mary, Old Reliable Help Expose D.C.'s TV Repair Racket

By LIZ CARPENTER

Washington, Oct. 28.

Three doctored tv sets—Sneaky Joe, Bloody Mary, and Old Reliable—are helping expose a million dollar tv repair racket in the Washington area.

The movements each week of these sets to anonymous homes is top secret, but radio station WWDC is using them to trap the crooks among the 450 tv repairmen here.

Besides rampant overcharging, tv repair "crimes" include replacing perfectly good tubes, advertising house calls for $1 but removing the set from home for astronomical shop charges, and readjusting the iontrap on the picture tube and thus necessitating a new picture tube.

Spearheaded by Ben Strouse, WWDC's station manager and president, and by Joe Phipps, news and editorial director, the current editorial campaign of 13-minute spots daily, warning listeners against the dishonest repairman, has won the greatest community attention since the radio station initiated its editorial spots last March.

Exposure of tv repair cheating struck a much more responsive chord among Washington's 750,000 tv set owners than radio editorials against child molestors, Potomac River improvement, and other topics of WWDC's editorial campaigns.

The tv repair racket was undertaken because the Better Business Bureau found it the No. 1 complaint in Washington. Since the editorials began Sept. 24, BBB has been swamped with even more complaints.

Setting the Trap

This is how WWDC operates its secret survey of repairmen: It carefully doctors three sets so that each has one defect. A legitimate repairman checks it to be sure there was only one defect. The three sets are distributed to three homes. The homeowner calls, over a period of a week, 10 different repairmen chosen from those known to be honest as well as the shady operators. The homeowner keeps a record on the calls to see how each compares to the "fair price" which the station determines by adding the cost of the defective part to a home call service charge of $5.

On Sneaky Joe, a Silvertone Metropolitan, the trouble was an open-fused resistor which made the set inoperable. A resistar cost is 65 cents. Add the $5 home call charge and the fair price is $5.65 for the repair. But during the first week, only one of 10 repairmen charged as little as $5.75. Another examined the set, said he couldn't fix it, and charged the $5 house call. The eight others ranged their prices from $7.30 to $16.75.

On Bloody Mary, a Magnavox, the trouble was a burned out 6AG5 which causes the sound and picture to go off while the tube stays on. Fair repair cost was $7.60 but only two of the 10 repairmen charged anything in that neighborhood. Repair costs ranged up to $16.22.

Old Reliable, a Mercury, had a 12AU7 defect, a synchronizing separator, which makes the picture look horizontally and vertically crazy. Fair repair price was $7.45; but the 10 repairmen charged up to $15.95.

Sets sometimes have to be changed because the repairmen "spot" the WWDC doctored set. For instance, last week the last two repairmen who called on Old

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Atlanta Presents: Ben Gunn For Hire

Atlanta, Oct. 28.

Ben Gunn resigned Thursday (23) as announcer with WAGA-TV and his resignation was accepted. J. Robert Kerns, station's managing director of Storer station, confirmed Gunn's resignation, explaining that it came Tuesday and he accepted it.

Kerns declined to comment on reports that Gunn resignation stemmed from controversy arising from program he handled recently involving dynamiting of Jewish Temple here.

Gunn, however, had a few things to say.

"I was told," he said, "that I placed the station in an embarassing position and that it would be better that I resign. I tendered my resignation. . ."

Gunn elaborated to the extent that a program he presented last Friday (17) evening was protested by Mayor William B. Hartsfield and Atlanta Chief of Police Herbert Jenkins.

CBS-TV Daytime Coin

Additional daytime revenue was obtained this week by CBS-TV for its "Love of Life" soaper and "For Love of Money" quizzer.

Block Drug Co. purchased into the soaper on an alternate quarter hour, once-weekly basis. Lever Bros. did similarly on "For Love or Money."

RUN, BOYS, NIELSENS ARE IN

Enter Nielsen—Exit Trendex

With the advent this week of the new season's first Nielsen report (for early Oct.), the greatest epidemic of Trendex fever in tv history has come to a close. The Trendex ratings, with its maximum 20-market overnight tipoff (as against a Nielsen sample reflecting audience likes and dislikes in 200 markets), will henceforth be relegated to minor consequence to networks, agencies and sponsors.

Lacking any Nielsen returns in the first few weeks, they grab at anything—be it Trendex, Arbitron, or what else, for some straw in the wind, and that went in spades this season in view of the greater three-network competition and the abundance of new shows hitting the tv lanes.

In particular the press—both trade and lay—can heave a sigh of relief, for those morning-after calls (from whom depended on which network made the best showing the night before) henceforth takes on lesser importance now that "the Nielsens have arrived."

And in the final analysis it's the Nielsens that count. Buying—or bumping—shows is predicated on what the sponsor, agency and/or network thinks of the Nielsens returns.

'NBC Kaleidoscope' Spans Variety Of Subjects: 'Amahl' to 'Movies'

The "NBC Kaleidoscope" series, which will be telecast alternate Sundays rotating with "Omnibus," was spelled out in more detail at the annual convention of affiliates last week.

The "Kaleidoscope" series, which preems Sunday (2), will have as its initial presentation, "Subway to Freedom," the story of the East German refugees pouring into West Berlin.

Remainder of schedule shapes up as follows: (Nov. 16) "American Indian: 1958"; (Dec. 14) "Amahl and the Night Visitors"; (Dec. 28) Projection '59: NBC's foreign correspondents annual report and forecast; (Jan. 10) "The Ten Commandments," the Jess Oppenheimer-Ben Hecht live drama; (Jan. 25) "Inside Brookhaven National Lab," a visit to the nuclear research center; (Feb. 8) "The Movies," a review of past stars and films with the assistance of Richard Griffith.

On March 8 the "NBC Kaleidoscope" will offer "The Story of 'The Music Man'" in which producer Kermit Bloomgarden and Meredith Willson and original cast relate story of the musical. The April 5 program will be "The Story of 'Sunrise at Campobello'" in which Dore Schary and the cast will give the story of the production.

Affiliates also were told of "The Mary Martin Shows of Easter Day, 1959" wherein Miss Martin will do an hour-long presentation for youngsters followed 90 minutes later with a 90-minute Mary Martin production for the entire family.

McKay Ain't the McCoy

In the Gregory Peck oater, "The Big Country," Peck plays an easterner named Jim McKay from Baltimore, Md.

Court reporter Jim McKay of CBS-TV's "Verdict is Yours," native Baltimorean, was discussing this name infringement with one of the barristers on the show.

It was suggested McKay sue. But further investigation revealed that the CBS-TV McKay wouldn't have a legal leg to stand on. His real moniker is James Kenneth McManus!

'Never Again' Sez Serling in New TV Censor Bout

Hollywood, Oct. 28.

Rod Serling, top television writer, says he will never again write a tv film drama (except for his own upcoming series), following rigid censorship of "Time Element," a story he wrote for "Desilu Playhouse." "Element" will be aired on the series on CBS-TV Dec. 8, but only after Serling's original teleplay was rewritten and softened, at orders of Westinghouse and its ad agency, McCann-Erickson.

"Element," a fantasy, is about a character who in a dream envisions what will happen at Pearl Harbor on that fateful Dec. 7. He tries to warn the Army about it, but they brush him off as a crackpot. At this point Westinghouse strongly protested, averring it has a lot of contracts with the Defense Dept., and didn't want the Army pictured in such a light.

Consequently, Serling was called back and told to rewrite that. He

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Last Bid to Save 'Brains & Brawn'

"Brains & Brawn" producer is revamping the format of the NBC-TV quiz show and is dropping completely in-studio coverage to go all out for remote emanations. Show is sponsored in the 10:30 Saturday slot by Liggett & Myers, which has the right to cancel anytime in the next three weeks.

Show, which premiered Sept. 13, will continue being half from a studio (the brains part) and half from a stadium (the brawn) through Saturday (Nov. 1). On the eighth, producer Herb Moss takes the show's brains out on the field at Annapolis to pair off first hand with a couple of decathlon champs, Bob Richards and Bob Mathias. Moss figures the direct relationship between the mental and physical types will establish a "team spirit much more valid" than one that exists only across a tv screen. "The electronic split," he says, "has not paid off."

Moss says he's pulling another $4,000 to $5,000 weekly out of his own pocket, and adding it to $35,000-a-week production nut, in an effort to hypo the rating and keep the show going.

Breck to Stay With Shirley's 'Storybook' But as ABC-TV Reruns

When Breck shampoo ankles its NBC-TV one-a-month series the end of this year, it's going to take the 13 "Shirley Temple Storybook" telefilms and run them as repeats every third Monday on ABC-TV.

Breck begins on ABC-TV Monday, Jan. 5, in the 7:30-8:30 slot, with the repeat specials running until sometime in June. After a summer break, Breck will show the remaining four or five hour-long Temple flicks beginning again in September, 1959, in order to make up 13 weeks.

Pact was set via N. W. Ayer, with "Storybook" replacing sustaining ABC programming in the Monday slot.

CBS: 'AND HOW' NBC: 'NOT NOW'

By GEORGE ROSEN

The season's first Nielsens are in—and the boys are running for the hills. CBS is rejoicing, proudly flaunting a "nine out of Top 10" (ABC getting the other one with its Thursday night "Real McCoys"). In an enthusiastic burst of "gee whiz," CBS has tallied up all the evening half-hours cross-the-board on the three networks, 7:30 to 11 (and starting at 7 on Sundays) with what Columbia now considers the more important scorecard: CBS winning 27 of the half-hours; NBC winning 12, and ABC 11.

Says CBS: "That's just like old times." NBC's rejoinder: "The first Nielsens hardly mean a thing. They don't accurately reflect our picture since a lot of shows hadn't premiered yet. Wait for the third report." And CBS postscripts: "Give or take a show here or there, it's a trend alrighty."

The first Nielsens have burst upon the tv scene at a time of intense intra-network rancor and bitterness, with the webs almost daily taking to the newspapers and mags with full page ads, not only to 24-sheet their own claims but to disprove the claims of the rival webs. Seldom has feeling run so high in the competitive battle for the ratings, even reaching the point where ABC has been carrying on its own private feud with Trendex.

A Frankenstein

Thus the networks themselves, in creating a Frankenstein by perpetuating the rating rat race, appear to be fighting out a drama perhaps more intense than any they have on the air.

The initial Nielsens take in the two-week period ending Oct. 4. It accounts for about 80% of the new season's programming. There could be, and probably will be, a shift in the popularity trend for some of the time periods, since such entries as Dinah Shore. "Desilu Playhouse," "Pursuit," Milton Berle, "Cimarron City" and "77 Sunset Strip," along with a few others, had not yet preemed. But it's CBS' contention that, by and large, the first Nielsen report (and it's the Nielsens that carry the weight with the sponsor, the agency and the network) is pretty much indicative of how things will go this season. The breakdown on the basis of the initial tally shows CBS grabbing off five nights (and showing particular strength on Saturdays and Sundays); ABC taking Tuesday night (in contrast to network claims based on Trendex that could translate itself into a three-night leadership), and leaving NBC with a lone Wednesday night command.

Further Nielsen intelligence: In all the evening time periods where the three networks are in direct competition— 24 in all are listed —CBS boasts a walkaway with 13. ABC is second with eight and NBC has three.

Unusual aspect of the Nielsen report is its reversal of the Trendex figure which all three networks have been shouting from the rooftops. For example, the first two "Playhouse 90" shows that come within the Nielsen rating period ("Plot to Kill Stalin" and "A Day of Wine and Roses"), regarded as two of the qualitative standout attractions on the 90-minute showcase, take a beating from Nielsen, with both Groucho Marx and Tennessee Ernie on NBC shoo-in victors. On Trendex both "Playhouse" dramas ran off with the honors. NBC's "Steve Canyon" was hot on the Trendex boxscore. But Nielsen gives the nod to the competing "Gale Storm Show" by a wide margin.

If some of the agency boys who revere those Nielsens are running for cover, it's also because of the complete reversal that's taken place in regard to the two Perrys—Como and Mason. Trendex gave the play

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ABC, NBC (& Trendex) Blow Up A Rating Tempest On Published Ads

By ART WOODSTONE

Upshot of the rating war that broke out in the public prints last week between NBC and ABC is that the latter threatened to cancel Trendex. And while a final decision was evidently made Monday (27) not to cancel, the industry (including some people at NBC and ABC) are inclined to look on this one as the dirtiest game of statistical pool yet played in tv.

Even though the networks are always quibbling about who is in the lead, at the top of the current mess is the fact that never before have the issues so blatantly been exposed to the public's ears and eyes.

NBC was the first to accuse. Using a letter from Robert B. Rogers, exec veepee of Trendex, as the wedge, NBC took to the rostrum and to full page ads, alleging that ABC was invidious in the use of the Trendex rating. The letter from Rogers, addressed to William Rubens, manager of NBC audience measurement, objected to a one-page trade ad that ABC printed in VARIETY on Oct. 15.

Rogers first "noted" that the ad listed average Trendex ratings for each of the three webs and that, against what Rogers later described as a tacit understanding between the rating services and its subscribers, ABC printed the initials of the other two webs instead of sticking to the euphemistic "network A" or "network B."

Then, the Trendex officer said that ABC was questioned "on the exclusion of the Billy Graham program from their commercial time period averages and informed (him) that they do not consider (paid-for religious time) a commercial program." ("It was apparently during this "questioning" that a high ABC official threatened to quit Trendex if Rogers made the issues public. ABC-TV prexy Oliver Treyz denied on Monday (27) knowledge of a threat to cancel and said none was planned. This apparently puts the kibash on several earlier reports that Rogers had been threatened. Rogers himself refused to comment when questioned on the subject.

In the same letter, Rogers also objected to a second ABC trade ad, printed on Oct. 22, also in

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Whaddya Drink?

Despite the fact that Arthur Godfrey has Chase & Sanborn sponsor coin riding on his morning entry at CBS-TV, there's a lot of "strange tea things" brewing in connection with his Tuesday night showcase, which is being bankrolled by Toni and Pharmaceuticals.

It appears that Godfrey's longtime Lipton Tea sponsor (when he was still doing "Talents Scouts Monday nights) has been moving in around the country buying up as many station breaks as possible adjacent to the Godfrey Tuesday show on the premise that people still identify him with the tea product.

B&B Study Shows Cost of TV Shows Continues to Rise

The cost of sponsoring network television continues to rise. The average nighttime half-hour program in 1958 cost $87,700 (time and talent) as compared to $67,400 in 1956 and $77,600 in 1957. Advertisers are going to have to shell out an estimated $92,000 to pick up the tab on a network half-hour in 1959.

The freight for reaching 1,000 viewers per commercial minute is $3.60 in a half-hour program and trims down to $3.23 for an hour-long show. It costs $19,600 to sponsor a daytime 15 minute segment and the cost per thousand breaks down to $1.90 per minute. This information is based on study by the Benton & Bowles media department headed up by Lee Rich.

B & B study shows that 10 minutes of commercial time cost one-third of the gross hourly rate; one-quarter of an hour comes in for 40%; a half-hour cost the advertiser 60% of the rate and three-quarters of an hour can be purchased for 80% of the hourly rate. Network costs follow the pattern of the-more-you-buy-the-cheaper-it-becomes.

Rich, who is responsible for an estimated $100,000,000 in media billings, 70% of which is placed in the broadcast orbit, not only has his media department do an overall study of tv, but every program

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Jesuit Weekly Agrees With Soviet That CBS Erred on 'Stalin' Play

Washington, Oct. 28.

"Plot to Kill Stalin" has been given a new roasting. This time from a rather unexpected quarter. Jesuit weekly, America, had this to say about the CBS teleplay:

"It was imprudent to heat up the Cold War with klieg lights, right in the face of our initial efforts at cultural exchanges with the USSR.

"It is at least in poor dramatic taste to portray the living head of a foreign State as a homicide for the sage of entertainment, especially when the young and unwary may be led to accept the portrayal as documentary.

"There is the moral issue. We simply do not know with historical certainty the manner of Stalin's death, and hence the theme of 'The Plot to Kill Stalin' would seem tendentiously libelous."

Mag nodded agreement with Soviet Ambassador Mikhail Menshikov's statement that the play's "slanderous attacks" were "incompatible with international standards and inadvisable in normal diplomatic relations."

$4,000,000 Alcoa Deal on ABC-TV

Alcoa has firmed up Tuesday-at 10 on ABC in a $4,000,000 time-talent 52-week deal, thereby depriving bidders NBC and CBS of a chance for this late-season coin. Sponsor intends to begin the half-hour telefilm program in January, the exact date not having been chosen yet, with options to cancel at the end of 26 weeks.

Bankroller bought the stanza, with the express intent of calling it "Alcoa Theatre," a carbon of the handle given to its current-running alternate-week Monday Night NBC showcase. However, the ABC shows, being produced in Hollywood by Collier Young, are subtitled "One Step Beyond." Young show was sold by ABC Film.

Hal March Looks Set For NBC-TV Daytimer

In the event "The $64,000 Question" is dropped by Revlon and P. Lorillard, Hal March, the Sunday night giveaway program's emcee, is expected to step into a daytime assignment on NBC-TV.

Idea is to use March in an across-the-board daytime audience participation program, conceivably as a replacement for the "Tic Tac Dough" show currently in the 12 to 12:30 p.m. slot. New program would preem in January.

SAG & AFTRA Merger Up For Testing in Gotham Balloting

The 3,000 voting members of Screen Actors Guild in N. Y. will receive a referendum this week on whether to merge with the American Federation of Television & Radio Artists, only the proposition does not include AFTRA actors exclusively in radio or SAGites exclusively in theatrical motion pictures. Issue is an "organic merger of tv performers." Vote is due to be tallied on or after Nov. 8.

If a majority of the members in SAG's N. Y. branch vote for the organic merger, feeling is that there is little the SAG council in Hollywood could do to stop a merger proposition from reaching a national vote. N. Y. vote will also test the contention by the anti-merger faction that the 200 to 300 SAG members who comprised the whole attendance at a recent Gotham branch meeting do not represent the general feeling in the local toward merger.

Even though this initial resolution excludes radio and motion pic performers, there is a chance they'd nonetheless be included in an ultimate merger of SAG and AFTRA. A "yes" vote, while it is an absolute sign that the SAG majority demands merger, legal and technical refinements have still to be worked out between the two unions, which could alter the original proposition in technique if not in spirit.

Spec-ing the Blurbs

Hollywood, Oct. 28.

Teleblurbs are getting bigger than ever.

There are 12 principals and 65 extras in a series of Ford commercials being shot at Metro for four days. J. Walter Thompson agency is leasing one two-minute spot and eight others in varying lengths. Robert Carlson of JWT is in charge and Bob Cashy is directing.

Towers, NTA Pact Mantovani Series

London, Oct. 28.

Harry Alan Towers has closed a distribution deal with National Telefilm Associates for his current vidpic series starring Mantovani and his orchestra. The deal embraces the United States and all its possessions other than Puerto Rico.

Puerto Rico has been excluded from the arrangement as Towers is retaining for himself all the Spanish speaking territories. He had previously made a deal with ABC-TV for British and European rights and a separate arrangement has been closed for Canada.

The skein, now half finished, will be completed by the end of the year and is likely to start playing the British commercial network early in the New Year. ABC-TV has already sold the series for Belgium.

The series features guest performers and every alternate program will have an American guest star.

Fremantle's Flock Of O'Seas Sales

With continental Europe becoming increasingly active in video, Fremantle International racked up a larger number of overseas sales than in any other single month in the company's history. During the 30 days, Fremantle inked deals for 11 packages in 16 different countries.

Paul Talbot, Fremantle president, said that continental Europe was responsible for over 50% of the volume, "Hopalong Cassidy" features were sold in dubbed form to the French service of Belgian TV and Television Luxembourg. First sale by Fremantle to Swiss tv was also made in September, with the Societe Suisse de Radiodiffusion buying three packages. "Movie Museum," "Encyclopaedia" Britannica" and "Wonders of the Sea."

"You Are There" and "Terrytoon" cartoons, on rights from CBS, were peddled in Italy. Other sales were made in the Netherlands, Austria, Denmark and Sweden. Japan bought Abbott & Costello for Tokyo and the Australian Broadcasting Commission contracted 39 "Movie Museums" for Sydney and Melbourne, with options to pick up the same package as its stations in Brisbane and Adelaide come on next year. ATN, Sydney, and GTV, Melbourne, Aussie commercial stations, signed for 104 cartoons. There were additional sales made in South America.

Quickie 'Photocrimes' Ready for Syndication Nov. 1; $1,700,000 Cost

Hollywood, Oct. 28.

The "Hannibal Cobb" five-minute vidpix series based on Look Mag's "Look Photocrime" feature, which tees off first three segs Friday (2), will be ready for syndication sale by Nov. 1, according to Richard Feiner, prexy of Teleworld Inc., which will produce 260 stanzas between now and next June. Series will be ready for telecasting by late Spring.

Main production stars directly after first of year, with more than 500 actors to appear. Series, to entail expenditure of $1,700,000, including payment for tv rights, also will employ from 26 to 52 directors. Except for title character—still to be set—no thesp will work more than a single day on series, thus avoiding much duplication. Plans call for from three to four stanzas to be wrapped up daily.

Each show is slated to run three minutes 15 seconds on film, thus leaving room for spot commercials. Feiner and Teleworld vp Sol Dolgin, who will produce, have selected the best 260 "photocrimes" from group which spans 20 years from 1937 to 1957, and 70 already have been adapted for series.

Minimum of 26 writers will script remaining episodes, each a self-contained story with solution included.

RECENT VINTAGE PIX SET BY MEDALLION

A new package of eight features, all of recent vintage, is being peddled by Medallion Pictures. Outfit hopes to have another fresh package in another 60 days, the group consisting of from 30 to 50 titles.

In the current fresh package, titles include: "Monte Carlo Baby," starring Audrey Hepburn, produced in '52 by Filmakers; "Devil's Harbor," a '54 20th-Fox release; "Suzannah and I," starring Xavier Cugat and Abbey Lane, made in Spain, but dubbed for the American market (pic wasn't released theatrically); British import "The Brave Don't Cry," and "Mohawk." Latter pic starring Scott Brady, was released by 20th-Fox in '56 and is being sold to tv stations on a delayed basis, pending theatrical reissue.

Jerry Franken Shifts To Gross-Krasne-Sillerman

Jerry Franken, former publicity director of Television Programs of America, has moved over to Gross-Krasne-Sillerman as assistant to GKS prez Michael Sillerman.

Franken's area as assistant to the prez will encompass sales, as well as public relations, publicity and promotion. His resignation from Independent Television Corp., which acquired TPA, took effect yesterday (Tues.).

Franken, a vet trade and newspaperman, had been with TPA four years, joining the company about a year following its formation by Milton Gordon, former prez, Eddie Small, ex-board chairman, and Sillerman, sales v.p.

Sebastian to ITC

Jack Sebastian, former publicity director of CBS Films, has resigned, effective Monday (3), to become publicity director of Independent Television Corp.

Sebastion, in his new job, also will be the N.Y. manager of the Lou Smith Organization, a flack outfit headquartered on the Coast, which represents Jack Wrather. Other hats to be worn by Sebastian will encompass publicity for Wrather's Muzak and Programmatic, Inc.

Jerry King Still Puts His Syndication Chips On Film Vs. Video Tape

Sharp dissent to the prediction that video tape will replace film in the syndication field in about two years was voiced by Jerry King, v.p. of Gross-Krasne-Sillerman.

King, currently in quality control of GKS' "Glencannon" series (on film), says film will be around a long, long time in syndication. He says his company has no economic stake in filming, as opposed to taping, and would adopt tape as a vehicle if it was economically practical and if it could deliver the same qualitative show.

But the vet showman warned that tape's practical and quality development for syndication, as opposed to networking, has not arrived. It's foolhardy to feel that the demise of film in syndication is just around the corner. The tape situation should be put in perspective, he added, citing the following disadvantages of tape today.

1. It's cheaper to use film in distribution. A reel of tape for a half-hour show costs $300, as opposed to about $30 for a finished print. If 50 prints are utilized for a series, the difference in cost is about $11,000 in favor of film. True, tape can be erased and used again. But the syndicator isn't very interested in that. He wants to preserve the show.

2. About 27 markets are equipped to play back video tape currently. Syndication needs upwards of 180 markets as a potential. Even if all markets equip for tape, the stations are not going to throw out their film projection equipment. Stations will use both taped and filmed shows.

3. There is no creative editing of tape at this stage, as opposed to film.

4. Outdoor shooting, a big factor in syndicated shows, is an unknown factor presently as it pertains to tape.

5. Film delivers five times greater gradations in black and white compared to tape.

6. Lighting can be utilized much more imaginatively in filming as compared to taping.

King did not argue with the potential of tape. On the network level, it's already knocked the kined show for a loop. On the local level, it's been an advantage to stations to tape shows and commercials for use whenever they want them. Exchange of local taped shows among stations also was welcomed. But he was emphatic about his feeling that the tape millennium hasn't come, and it won't be bumping film in the syndication field for quite some time to come, if ever.

Pact 23 More Stations For 'Dream Package'

Another 23 stations have signed for National Telefilm Associates' "Dream Package," bringing the market talley to 41.

Those stations inking for the group of 85 pix include: KMSP, Minneapolis; WBAL, Baltimore; WISN, Milwaukee; WTOL, Toledo; KOLN, Lincoln, Neb.; WHYN, Springfield; KRCA, Sacramento, WKRG, Mobile, Ala.

Gang Going Again

Samuel Gang, National Telefilm Associates' foreign sales representatives, is due to leave Saturday (1) for another tour of the far East. He will visit Japan, Australia, and the Philippines, going six weeks in all.

Among properties he will be pitching are "How to Marry A Millionaire," "This Is Alice," "Man Without A Gun," "U.S. Marshall," and "Walter Winchell File."

Everybody Likes That 'Interpol' Tag

London, Oct. 28.

A three-cornered legal hussle is pending over the use of "Interpol" in the title of filmed tv series.

Warwick Productions, the company helmed by Irving Allen and A. R. (Cubby) Broccoli, has already instituted legal action against Danziger Productions, which is currently filming a series entitled "Caesar Smith—Interpol Agent" at its New Elstree Studios.

Warwick has also urged the Rank Organization to drop its project "Interpol Calling" and warned the company that action will follow if they decide to go ahead.

The dispute stems from Warwick's claim to the copyright of the "Interpol" title. The company made a feature film with that title some two years or so ago and it is still in commercial release. It also announced that in due course it would follow up with a vidpic series using the same title—but not until the commercial potentialities of its feature had been exhausted and all the revenues had come in.

Warwick's claim also includes the fact that the release of a vidpic series would damage the chances of its feature film and any sponsor who used "Interpol" in a title would, Irving Allen told VARIETY, be joined in a suit for damages.

The Danziger Bros. have already completed the first two in their series, while the Rank Organibation has stated that "Interpol Call-series, while the Rank Organization has stated that "Interpol Call-three tv skeins.

Irving Scrams TV Producers Guild, Sez First Loyalty Is to Management

Hollywood, Oct. 28.

Same day some top vidpix producers announced last week they had formed the Television Producers Guild for collective bargaining purposes, one of their members of the steering committee ankled the new group with the declaration his first loyalty was to management. His colleagues, who had no inkling of his departure until they read about it in the press, were plainly irked at the action of Richard Irving, producer-director at Revue Productions, as well as a veepee of the MCA subsid.

Irving explained: "I'm going to remove myself from the steering committee and the guild. I'm too close to management to serve the guild and the people I'm working for to the best of my ability. My first loyalty is to management. I went to one guild meeting and was put on the steering committee without any official notification. I was invited to a meeting of the steering committee, but declined politely. It's no good for me. I would like to be of service, but don't see how I can. I wish them success, but I can't help."

Irving's action came immediately after he had been named in a publicity release by the new guild as a member of the steering committee. Guild, with more than 100 Hollywood video producers repped, has no connection with Screen Producers Guild, whose membership embraces tv producers.

There has been a rumbling within vidpix producer ranks for some time for a cut in residuals

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Kiermaier's ITC Slot

John W. Kiermaier has become assistant to the prez of Independent Television Corp., Walter Kingsley.

Kiermaier joined ITC at its organization this summer, functioning as business manager. He formerly was associated with the NBC-TV net, where he served as director of administration.

Latino Dubbing On Nine Guild Series

Because it was the only major telefilm distribbery that disregarded the Latin tv market and consequently failed to dub its films into Spanish, Guild Films is launching a concerted dubbing campaign involving nine series. Additionally Guild plans to subtitle 266 RKO short subjects for Central and South America.

Dubbing, which lately began full steam, is being done in three places: Cuba, where the majority will be done, Puerto Rico and Mexico. About $250,000 will be spent in Cuba alone, with Television Habanera doing the dubbing for five series, "Paris Precinct," "Conrad Nagel Theatre," "Janet Dean," "Curtain Time" and "Michaels in Africa." Since the "Michaels" skein of 26 flickers mostly requires dubbing a new narration and little dialog, it is the least expensive of the Cuban projects. Other series, comprising 170 half-hour episodes, will cost something over $190,000 to dub, considering that the average cost of dubbing a half-hour telefilm into Spanish is over $1,000. Deal was arranged through Inter-World, Guild's international subsid.

Telemundo, which owns WKAQ in P.R., will dub "Confidential File," "Sherlock Holmes" and "I Spy." Guild says the cost of dubbing has not been worked out there as yet. "Captain David Grief," the last telefilm series for syndication made by Guild, will be dubbed in Mexico. One of the primary reasons for the latter move is the fact that 18 of the "Griefs" were lensed in Mexico, and Guild wants the dubbing to match Mexico's linguistic peculiarities.

While the voice dubbing will cost under $200,000 in Havana, Guild is making provisions for what it says is the high additional cost of script translation, plus music and effects.

Webb's 'Series—1'

Hollywood, Oct. 28.

"Series—1" is the title of a new half-hour anthology series to be produced by Jack Webb's Mark VII Productions. Producer-director Webb will host the series and also star in several episodes.

Webb, longtime star of "Dragnet," plans to shoot a pilot within 60 days, and he will star in the first film. He is now negotiating for writers for the series, being aimed at a network sale.

'Fat Man' Series For Screen Gems

Hollywood, Oct. 28.

Screen Gems has acquired rights to "The Fat Man" series from its original creator on radio, Manny Rosenberg, and will film a pilot this fall with Rosenberg as producer as well as part owner of the series. Rosenberg is moving over to Screen Gems from Irving Brecher Productions for the assignment.

Deal gives Screen Gems a total of 10 properties in the works, including one entry definitely earmarked for syndication and two others on which pilots have already been made but not shown to agencies. Two completed pilots are "Brock Callahan" and "Sam Houston"; syndication entry is "Stake-Out," the Ell Wallach starrer which Sam Katzman will produce. Others are "Ensign O'Toole," the Helen Traubel series, "Promenade Home," a "Mr. Blandings" Series, "Strategic Air Command," and sci-fi "Astronaut," and series on the Alaska territorial police.

"Fat Man" project is currently in the script stage, and date for pilot filming hasn't been set, pending completion of the pilot script. Casting will be held off until script is approved as well. "Fat Man" was the subject of a Universal feature seven years ago, but Rosenberg withheld tv rights in the pic sale.

THE 'BIG FOUR' IN SYNDICATION

You Can't Go Wrong With a Repeat

If there's any doubts that "rerunites" in feature films has set in—and is bound to grow—an analysis of the four VARIETY-Pulse Feature Charts should settle that question.

Of the 80 features making the Top 10 listing the past four weeks, 53 fell in the repeat category. First-runs were limited to 27. Covered were eight markets in the four weeks since VARIETY-Pulse began its "first-run," or "repeat" tabulation.

Current issue lists the Baltimore market, which has eight first-runs making the Top 10 listing, an unusual number of first-runs for a market. Only similar market in the four-week period was New York, where WCBS holds sway with its large backlog of cinematics. Markets such as Cleveland and New Orleans, listed in past issues, had only one first-run among the Top 10; Philadelphia had three; San Francisco, two.

Only large backlog of pre-'48's new to the market is the Paramount pix being sold by MCA TV, all of which accounts for the dominance of repeats in market after market.

Conversely, the rating champs in syndication, with few exceptions, are first-run properties, as established in the listing of Pulse's top 20 syndicated shows for the U.S., printed in the current issue, and the VARIETY-Pulse chart, printed regularly.

Only off-network reruns making the top 20 in the Pulse October report are "Honeymooners," "Our Miss Brooks" and "San Francisco Beat," latter two way down in the list. In the market-by-market weekly Pulse-VARIETY rundown, "Badge 714" (Dragnet) "San Francisco Beat" (The Lineup) and occasionally such shows as "Medic," "Amos 'n' Andy," and "Frontier" will show up.

But on the whole, it's usually a fairly clean sweep in the general rating picture for the first-runners in syndication. Despite, pre-season warnings of strong off-network properties upsetting the rating applecart for first-runners, carrying the made-for-syndication label, the threat heardly ever materialized.

Sam Marx: 'Know What They Want On Madison Ave. Before Shooting'

More pre-filming scouting of Madison Ave. sentiment by indie telefilm producers was advocated by Sam Marx, former MGM-TV exec producer, now an indie engaged in the "Prince and Miss Bishop" series.

Marx said his agency trek gave him added ideas on how to film the series, the need for strong casting in secondary roles, and a feel of the receptivity of the "Miss Bishop" project. Jan Clayton, of the original "Lassie" team, has been signed as "Miss Bishop." Series is about the life of a college teacher.

Unlike major and minor telefilmeries with offices in N.Y., with execs in constant touch with Madison Ave. the indie is at a disadvantage if he remains exclusively in Hollywood. Marx said while the agencies do have officers on the Coast, too, the decisions are made in N.Y. The agency drumbeating, he recommends, should not begin after the pilot is made, but prior to the shooting.

As to whether agencies will ink for a pilot, or a series, prior to seeing the initial episode, Marx said he found most agencies stick to the traditional approach. They first must see the pilot. Marx added that the position stems more from the clients' wishes than from the desire of agency execs, some of whom would like to get on the ground floor and support a series from the inception. He said two agencies, Young & Rubicam and BBD&O, were more acceptable to the non-pilot approach. Their interest, and perhaps a deal, could be stirred from a format, recognition of the producers and stars, accompanied by three scripts.

Prior to returning to the Coast, Marx said shooting on the pilot would begin on the Metro lot in December or January.

WPIX 'Goes Ampex'

WPIX, N.Y., become the second indie in the seven-station market, to receive delivery of the Ampex tape recording machine. First was RKO Teleradio's WOR-TV.

The other two indies, WNTA-TV and WNEW-TV, have orders in at Ampex and are awaiting delivery. Three network flagships already have their installations.

Katz Sees Japan As World's Third Biggest TV Market

Tokyo, Oct. 28.

"Japan will become the third biggest television market in the world," predicted Norman B. Katz, director of foreign operations for Associated Artists Productions.

Wrapping up his sixth annual visit, Katz observed, "The strides that have been made here are unbelievable. Here it is taking a year to put up a central tv tower for four stations. In New York it took four years just to agree to use the tower of the Empire State Building.

"I read in the papers where Japan is expected to have two mil-

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WFIL'S WHOPPING FEATURE RATINGS

Philadelphia, Oct. 28.

For more than a year monthly ARB figures for the Philly area give top rating to WFIL-TV's late night "World's Best Movies."

In an analysis of the top 10 feature films listed in ARB for September, WFIL-TV garnered the first eight places, with six of these near midnight entries and two in the mid-afternoon spot, formerly held down by "Movietime U.S.A." One WRC-TV and one WCAU-TV film rounded out the list. The "Jack Paar Show" placed third according to the rating service.

In September the Clark Gable starrer "Boomtown" had the biggest draw of 19.5 and at times hit the top with a 22. Errol Flynn's "Objective Burma," sponsored by Schmidt's Beer, held down the number two spot with a 12.3 average.

Guild & Official Merger Talk Dead

Merger talks between Guild and Official Films have collapsed.

Official Films, which also had overtures from Hal Roach Studios for a possible deal, has decided to go it alone. Execs are busy lining up product for next season and pushing sales on its syndication entries. Syndication lineup includes the costume adventures, "Robin Hood," "Sir Lancelot," and "Buccaneers."

Merger yen stemmed from desire of both companies to consolidate facilities and cut overhead.

ZIV, CBS, CNP, ITC DOMINATE

Compelling force to achieve major status in syndication is that today four major syndicators account for practically half of the $100,000,000 syndication biz.

The four are Ziv, CBS Film Sales, California National Productions, and Independent Television Corp. (nee Television Programs of America). None of the four majors supplied any figures, but their over $40,000,000 gross for the four, is considered a sound estimate.

Screen Gems for the first time is embarked on an ambitious first-run syndication operation, with three first-runners slated annually. It would take only a relative slight push in their syndication gross to put them up among the four majors.

MCA TV has slowed down on its half-hour telefilm operation, concentrating its major energies on selling off the Paramount library.

But MCA-TV still has a sizable half-hour syndication gross.

Not considered in this rundown are feature film sales, the special operation of the NTA Film Network, and web sales of series. (If web sales were included MCA and SG would be way up there).

But referring to the half-hour product making the market-by-market rounds, there's no doubt about it but that Ziv has the top gross. (Interestingly enough, while SG, always heavy on the national level, is expanding in syndication, Ziv, the top syndicator, is expanding on the network level).

Not far behind Ziv is CBS Film Sales, which expects to gross about $15,000,000 this year. Of the three syndication subsids of the networks, CBS Film Sales is way ahead in the biz. But nevertheless, NBC's California National Productions rates as one of the majors in terms of its gross.

Then, there's the spanking new ITC, which acquired TPA. What the combined team of the Jack Wrather Organization, the Walter Kingsley-helmed ITC, and British interests, will do to the old TPA remains to be seen. But there's no doubt about the Wrather-Kingsley yen. It's up. TPA, prior to its takeover, had achieved major status.

But syndication, like most any other business, doesn't remain static. There are rumbles from the medium and smaller companies to raise their sights and achieve major status. Michael Sillerman, who left TPA to become prez and part owner of Gross-Krasne-Sillerman has the giant gleam. Ditto a few other companies.

But it's no easy feat today, compared to four or five years ago when the field was comparatively wide open. The majors, which account for nearly half of the first-run product in syndication, are well entrenched and it'll take some doing to catch up.

SCHUBERT DOUBLES AS PREXY OF TELESTAR

Bernard L. Schubert, prime mover in Telestar Films, will wear two hats.

Board of directors, of which he is chairman, has elected him company prez. Post was vacant since the resignation of Sy Weintraub, who bought out Sol Lester Productions.

Telestar, which is adding sales offices, opened one in Washington and St. Louis. Stuart H. Goldsborough has been appointed account exec in Washington and Thomas E. Matthews Jr., in St. Louis. Goldsborough formerly was N.Y. district sales head for ITV, Inc. Matthews for the past several years has been an account supervisor at the St. Louis office of the D'Arcy agency. Both will report to David Savage, exec v.p.

In addition to Washington and St. Louis, Telestar now has branch offices in Los Angeles, Ch. ago, Pittsburgh, Atlanta and Memphis, with additional offices slated for Boston, Detroit, San Francisco, Houston and Minneapolis.

Only Six Westerns Among 71 Pilots In Preparation For '59-'60; Action, Adventure Segs Top Vidfilm List

Hollywood, Oct. 28.

First solid indication of the impending decline of the tv western is the shortage of oaters among some 71 pilots already in various stages of preparation for the 1959-60 season. An intensive survey of networks and Hollywood telefilmeries revealed only six new giddyaps currently in the works, with the trend swinging over to action-adventures and mysteries, while situation comedies pick up steam from the rear.

Pilot activity is in marked contrast to a year ago, when oaters in preparation were the rule, rather than the exception they are today. Much of the slack in new prospective western fare has been taken up by a new outgrowth of the space age, the science series, which is beginning to develop into a potentially strong tv possibility as public interest in the men of science increases.

Leading form of pilot being readied by production companies is the action-adventure drama, numbering 20 entries, followed closely by 16 prospective mysterioso. In third place are situation and family comedies, with 14 poised for pilot lensing. Next come the six westerns champing at the bit, five "science and supernatural" entries, and five new dramatic anthologies. Five other pilots fall into specialized indivdual classifications.

Hardiest holdout for western fare is Four Star Productions, with three of seven pilots it is mapping being of the horse-opera variety. Current season, too, finds Four Star production slate entirely devoted to westerns. Other new oaters are divided between Hal Roach Productions (two) and Screen Gems (one).

Leading producers of action-adventure pilots are CBS-TV and United Artists TV, with three apiece ,while former also leads in the projected manufacture of mysteries, with three poised to grind. Screen Gems tops the situation comedy field with a trio, with both UA's vidsubsid and McCadden mapping production of two.

Playing It Safer

In a new attempt to hedge on pilot risks, some major studios have adopted a "let's see if we can't make a small-budgeted feature" policy.

The writer originating the show idea is asked to submit a shooting script and two plot outlines for subsequent scripts. Studio may elect to use the pilot, along with the two plot outlines, for a small-budgeted feature, if the pilot doesn't sell.

Wrather Is Nixed On $4,000,000 Bid For Loretta's Pix

Hoolywood, Oct. 28.

Jack Wrather, who sparked Independent Television Corp., has offered $4,000,000 for the "Loretta Young Show," but was turned down.

Independent Television Corp., formed by Wrather and British interests, recently acquired "The Gale Storm Show" for $2,000,000 from Hal Roach Studios. "Gale Storm" deal came shortly after ITC's acquisition of Television Programs of America.

ITC, with its acquisitions, now has a roster of 16 network and syndicated properties. Apparently, outfit, as evidenced by the "Loretta Young" bid, is on the prowl for other product to build up its catalog.

The unsuccessful bid was for the four-year backlog of the vidfilm star's show, new productions on which are running Sunday evenings on NBC-TV.

Currently, the Walter Kingsley helmed ITC is out pitching "Sergeant Preston of the Yukon," as well as other properties. First major new telefilm show inked for ITC was the deal with Sapphire Films of Britain, titled "Four Just Men," toplined by Jack Hawkins, Vittorio de Sica, Dan Dailey and a fourth star, an American, still unselected.

12 STATIONS PACT 'MATINEE' RERUNS

Twelve tv stations have signed for the 26 film reruns of NBC's "Matinee Theatre," which California National is syndicating under a "Cameo Theatre" banner. The deals were made since Oct. 15, when the NBC distribution subsidiary broke with the package.

Some of the stations, according to CNP, will air the pix in color, and most of the 12 outlets will be carrying the show as a one-time-a-week nighttime package. Others will be using them, in lieu of longer films from the regular feature film stockpiles, on nights when there are sports events that cut into feature film showings. The "Cameos" are 60-minutes long, while most features run longer.

Rosemary Clooney Series Back Into Syndication

MCA TV is reintroducing the "Rosemary Clooney Show" in syndication.

Chirper on film was absent from the syndication mart during the past year, while Miss Clooney's live net series was aired. Show in syndication will be first-run in many markets which didn't carry the 39 episodes a year ago.

ABC, Schenck In World TV Setup

ABC Films has teamed up with Joseph M. Schenck Enterprises in the formation of World Television Programming.

Arrangement was disclosed with the network sale of World's first property, "One Step Beyond," sold to Alcoa for airing on ABC-TV sometime after the first of the year, under the title of "Alcoa Theatre."

Under the deal, ABC Films will act as the sales representative and distributor for all World product. American Broadcasting-Paramount Theatres subsid also will continue to represent other producers.

World plans other telefilm shows, and according to producer Young, top talent will be attracted via the profit participation route.

ABC Films has been seeking a longterm arrangement with a production arm for quite awhile now. It had a similar arrangement with Hal Roach Studios in Rabco, the firm in which Roach and ABC Films was partnered. Rabco though took on an inactive status the last couple of years and more recently Roach bought out ABC Films' 50% interest.

Long pending deal with World was consummated by ABC Films prez George T. Schubert, Bernard Schwartz, v.p. of Joseph M. Schenck Enterprises, and other execs.

"...And it must follow as the night the day..."

Hamlet, Act I, Scene 3

NIGHT: As Trendex reported recently, the latest complete and non-fractionalized nighttime returns (full week of October 8-14, 7:30-10:30 pm) show NBC the leading network with an audience 6% greater than the second network and 35% greater than the third.

DAY: And now Trendex returns are in for the first week of three-network daytime competition, ending October 17. They show that in *all* those periods where the three networks directly compete, NBC leads the second network by 11% and the third network by 61%. They also show: in those seven periods where the third network has introduced new daytime programs for the first time, NBC has increased to 40% its share of total audience, leading the second network by 17% and the third by over 200%. (The third network's new programs lost 49% of the audience share previously built up by their affiliates locally.)

More significant than any network's competitive standing is the fact that both day and night are producing ever-increasing audiences for television. Over the last year total daytime viewing has increased 13%, surpassing even the pace of nighttime audience growth. Again, we offer our congratulations to those who have contributed to this dynamic record of growth.

With competition intensifying daily, with NBC and CBS in a neck and neck race for audience supremacy*, "it must follow as the night the day" that the American people are in for the most rewarding, most satisfying season of viewing in television's history.

NBC TELEVISION NETWORK

*In the interests of the integrity of industry research and the fair use of Trendex rating data, we feel obligated to quote from a letter dated October 22, 1958 and signed by Robert B. Rogers, Executive Vice-President, Trendex, Inc.:

"In regard to the ABC-TV advertisement which appeared in 'Variety' on Wednesday, October 22nd...the inference that the figures produced during the week of October 8-14 for NBC-TV are not comparable to those produced during October 1-7 for the industry is inexcusable, and we certainly intend to bring this to the attention of ABC-TV officials."

TRENDEX DAYTIME
TRENDEX NIGHTTIME

Madison Ave. Mahouts Do Some Soul-Searching at 4 A's Meet —On Other Ad Agency Fronts

By JACK BERNSTEIN

Advertising agency business has been at a standstill for the last two days with industry leaders of the grey-flannel set having left their Madison Ave offices to march off en masse to the Biltmore Hotel for the American Association of Advertising Agencies Eastern Annual Conference. Conclave for the agencymen turned out to be a soul-searching introspective affair with some time alloted for crystal-ball gazing into the future of advertising.

Agency sessions, broken down into eight workshops, were held Monday afternoon and throughout yesterday (Tues.) and covered all phases of the agency business. Topics considered by the agencymen included two creative workshops, one devoted to print and the second to radio and television; research, account management, industrial advertising, media buying, marketing and a "Look Ahead" meeting highlighted by talks by leading agencymen.

J. Davis Danforth, Chairman of the Board of the AAAA and exec veepee of BBDO in his keynote address at the "Look Ahead" session stated, "Expanding horizons that will open before American industry in the 1960's will naturally present related problems to the advertising agencies of this country." Danforth discussed the future problems in terms of the big job advertising agencies are going to have to do, "how we are going to get the trained, creative manpower to do this job, and, finally how we are going to maintain reasonable net profits."

Danforth proposed a number of practical steps to provide the necessary recruitment and training of creative, agency manpower that will be needed in the next decade. He appealed for serious thought by advertisers and agency men toward the problem of declining agency profits. He considered a number of methods for defeating the "Law Of Diminishing Returns" as it applies to the declining ratio of net profit to agency gross income. Danforth concluded by saying that advertising agencies will be called upon to perform many new services as part of the total marketing job, but that basic creative planning will continue to be the agency's number one job.

The Good Vs. the Bad

Walter Guild, president of Guild, Bascom & Bonfigli, told the agencymen that advertising needs no defense. "I like Fax Cone's statement on the subject. He said in a recent speech: 'Advertising in itself is neither good nor bad. Advertising is like dynamite, or the telephone. You may use it for good, or you may use it with evil intent.'

"I am not here to criticize advertising, but to discuss with you some opinions as to how advertising mght be made better than it is. In America we have the finest advertising in the world. And advertising in 1958 is better than it has ever been in the history of advertising.

"Most advertising today is good. Most advertising today is effective. Most advertising today does what it is supposed to do—produce sales. But not all advertising is good. In fact, far too much modern advertising is very bad. Too much is ineffective. Too many advertising campaigns fail to produce sales. We are a long way from perfect. The classic advertising formula—AIDA—attention, interest, desire and action—has not been repealed. Too much advertising today fails to attract attention, produce interest, generate desire, and stimulate action. Too much advertising is just plain dull!

" Can we afford dull. ineffective advertising in 1958? We cannot afford dull advertising, if for no other reason than the cost of advertising today.

"I am going to gnaw on the hand that feeds us. I am going to goose the goose that lay the golden egg. I am going to say that in my opinion the advertiser is to blame for much of the bad advertising which I have been talking about.

"He is responsible because he is trying to do an honest job. His very virtues and strength are the reasons he is to blame for so much of the bad advertising we see today.

"Why? He is a practical man. He is a man of sound judgment—firm convictions. He is a leader, but he is not a writer. He is not an artist, he is not a tv playwright, he is not a musician. And generally he has little talent and limited experience in these arts. Yet this practical man usually makes the final decision on all creative aspects of his advertising."

Harry G. Little, chairman of the board of Campbell-Ewald spoke on personnel development and outlined how agencies should acquire and train young people for future growth in the agency business. His speech covered the training program at C-E which is broken down into three phases, the training program, the creative internship and the University Fellowship or Masters Program.

Arthur Bellaire, v.p. in charge of radio-tv copy at BBDO, presided over the radio-tv workship and stated that, "Because of its intimate nature and its powerful impact on the buying emotions of the public, television demands and consumes advertising ideas at a faster rate than any medium in history. Consequently, those who hide behind the ideas of others... who play it safe by following literally the platitudes of research... who apply what worked last week to this week's problems ... are not keeping pace.

"The true creative mind, on the other hand, thrives and grows with practice and pressure and competition. It knows no limits if properly encouraged and granted the right to explore and experiment and develop. In fact, on the air today you see many a commercial that has worked out successfully because somebody up there had faith in a new—perhaps even untestable—idea.

"Television is no longer new... no longer young... not even adolescent. Television is mature and so are the people who watch it. To reach and sell these people, then, requires a curious mixtures of sound advertising planning and a touch of the daring that will qualify a commercial to stand out... and do a better job of selling."

Alfred J. Seaman, exec v.p. and creative director of Compton in a speech before the tv-radio workshop stated that among commercial television's fascinating facets is an eternal triangle.

"You and I are part of it. Sometimes this triangle seems more like a frustrating tug of war than it does like a love affair; but that's only because we lose perspective once in a while.

"Like all good triangles, this one has three sides.

"First, the public, which turns on the television set for one thing only—**entertainment.**

"Secondly, the manufacturer, who turn to television for one thing only—**sales.**

"Thirdly, you, the creative man or woman, who turns to television for a multiplicity of reasons: money, creative satisfaction, unavoidable circumstances, the love of challenge or a do-it-yourself compulsion, gone wild.

"Here you are with impressive television accomplishments in the palm of your hand but with golden opportunities slipping through your fingers.

"Television commercials could be better today if you saw this eternal triangle more clearly. Your own value in business would rise more rapidly if you realized that you are the only people in the world who can keep the other two forces—the public and the manufacturer—in perfect balance. Not only that, but only by playing your role well can you achieve more of the satisfaction you expect from the creative side of advertising."

Thomas F. Naegele, art director for tv at J. Walter Thompson, also talked before the radio-tv group. Rounding out the key speakers before the workshop was Matthew J. Culligan, exec v.p. in charge of NBC radio network.

NO DOPE HE: ASTAIRE; TV 'VERY PROFITABLE'

Beverly Hills.

Editor, VARIETY:

Kindly retract erroneous article in last week's VARIETY. Here are the facts. The entire package is mine via my Ava Productions Corp. MCA merely acted as my agent with the sponsor. Nobody had any cut. All expenses were paid by me and the show definitely turned in a sizable profit.

Though I was not interested in that phase (of your story) I would like to make it clear that I am not completely nuts. I particularly directed that no expense be spared in carrying out my plans, ideas and designs for the show which I had (been working on) for some time. Thanks, love and kisses and I will do another when I get the time.

Fred Astaire.

Salant Downbeats Sarnoff's Bid To Rotate Programs

NBC board chairman Bob Sarnoff's recent suggestion to rotate coverage of the country's major special events among the networks was downgraded by Richard S. Salant, veep of CBS Inc., in a luncheon address to general managers of the CBS-owned radio stations meeting in Gotham Monday (27).

"It could only result in reduced service to America's listeners and viewers," Salant asserted. "It would seem that the presentation of major news events would be the last area in which a responsible network would seek to introduce economies."

Salant also said that the future of American broadcasting's relationship with its government is in the hands "of station people such as you" and that "radio's economics may well win the industry's battle for retention of the present limit on tv-network ownership of stations."

Salant said the regulatory powers in Washington, unable to separate the video and audio facets of broadcasting for regulatory purposes, may be forced to adopt a liberal attitude toward network ownership and option time in order to assure radio's well being.

"A solidly based relationship between you—a station manager operating locally—and your Congressman can do more to convey the broadcaster's side of our story than reams of testimony before a Senatorial committee," Salant said.

WINS Accomplishes What Webs Can't Do— Sell Half-Hr. Radio Show

It's not too often that it happens anymore, but Martinsons Coffee bought the entire half-hour of a local N.Y. radio show on a firm 10-week deal, with options to renew. "The Voice In the Night," which is a Sunday night (midnight-to-12:30) rendition of famous horror stories on WINS, N.Y., by Sidney Gross, will begin carrying the Martinsons banner as of Nov. 2.

Show began last January on the N.Y. indie, and at that time it was aired on Friday and Saturday as well as Sunday. There is a possibility, what with the coffee commitment, that the station will recommence the Friday-Saturday shows.

'Anybody Can Play' Slated for Ciggie Axe

John Guedel's "Anybody Can Play" quiz-panel show, currently being aired on ABC-TV Monday at 9:30, is slated to be cancelled. Program is expected to wind up its network run midyear. "Anybody," like other quizzers this semester, is having rating trouble.

Executives of William Esty, agency for Salem, are currently huddling over a format change in which the tenure of the panel would be cut from four to two weeks.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Dave Williams, Eastern manager of Affiliate Relations for CBS-TV, addressed Pennsylvania Chapter of AWRT in Erie, Pa., Saturday (25) then to Washington Sunday (26) for final NAB Regional Conference of '58 season . . . **Robert Schultz,** formerly of NBC Telesales, is now head of Termini Video Tape Services . . . **Mary Lou Forster** just finished series of Colorform TV commercials . . . **Irma Greenberg,** Bill Leonard's girl Friday at WCBS Radio, marries **Jim Reichert,** Galen Drake's "Housewives" Protective League" merchandise manager, Nov. 11 . . . **Jack Sterling** celebrates his 10th anni on WCBS Radio's early morning show Tuesday, Nov. 4 . . . U. S. Marine Corps renewed Gotham Recording Corp. show, "Take Five" for another 26 weeks on thrice-weekly basis . . . **Roy Hamilton** and **Marguerite Piazza** have cut shows for the Gotham-produced "Stars for Defense" series . . . CBS-TV "Twentieth Century" researcher **Mel Stuart** to round up data for upcoming show on Weimar Republic. Associate producer **Isaac Kleinerman** also on the Coast shooting special story on X-15 rocket plane.

Tony Mammarella, ABC-"American Bandstand" producer, a father for the fifth time—a girl born last week in West Jersey Hospital . . . For first time in Gotham tv history, a union bank became a video sponsor when The Amalgamated Bank of N.Y. and the Amalgamated Clothing Workers, AFL-CIO, began bankrolling WABC-TV's "Weather Girl" Mondays and Tuesdays as of last Monday (27) . . . **Nat King Cole** guesting on **Patti Page** stanza tonight (Wed.).

Liggett & Myers has bought full sponsorship of the Madison Square Garden Horse Show, to be telecast, Tues. (4) by WPIX, from 9 to 11 p.m. Commentator will be **Win Elliot,** assisted by equestrian experts . . . Monet Jewelry and Midtown Department Stores sponsoring WOR-TV's "Ethel Thorsen Fashion Show" Saturday nights. Half-hour show is being presented Saturdays from 11:30 to midnight until Nov. 29 when it will move to 6 p.m. slot . . . WPIX will telecast special half-hour election returns program Tues. (4) . . . A 50-minute portion of the English-Speaking Union Conference, presided over by the Duke of Edinburg, will be broadcast today (Wed.) by Mutual . . . National Radio Advertising Clinic of Radio Advertising Bureau (RAB) on Nov. 18 will award eight plaques again this year to advertisers for excellence of their commercials which ran in '58 . . . Musical director of recent "Johnny Belinda" special was **Bernard Green,** omitted from VARIETY credits on show.

Art Van Horn acts as moderator and interviewer on second part of "Red China: The Growing Challenge" tonight (Wed.) on Channel 5 . . . **Polly Bergen** visits **Joe Franklin's** "Memory Lane" tomorrow (Thurs.) on WABC-TV . . . **Betty Ann Grove** will guest on "County Fair" over NBC-TV today (Wed.) and Friday . . . **Joseph Hurley** has joined WCBS-TV as staff writer assigned to "Camera Three." He starts his new duties with the Sunday, Nov. 9 show . . . **Johnny Falk** of WRCA publicity staff off on one week hunting trip in New England.

IN HOLLYWOOD . . .

Shelly Hull left Henry Jaffe Enterprises to take over Frank O'Connor's berth at the Ted Bates agency. The latter pulled out after 10 years to get into active production. **Dick Pinkham,** tveepee of Bates, sitting in for a week while **Tom Andrews** goes east to fetch his family . . . **Tammy Marihugh,** six-year-old image of Shirley Temple in her moppet days, will be coming up on "People Are Funny, **Bob Cummings** and **George Montgomery's** "Cimarron City." They saw her and fell in love with her . . . **Maggie Ettinger** won out over **Harry Bennett** and will be boss lady at Communications Counselors . . . ABC-TV's **Sandy Cummings** insists that "wardrobe and gimmicks" have put over the new western stars . . . **Jan (Mrs. Tom) Sarnoff** held a ticket on a 22 to 1 shot in the Irish sweepstakes . . . **Jack Simpson,** tv topper at Foote, Cone & Belding in N.Y., in town to look in on the shows and hoping to pick up a hot situation comedy.

IN CHICAGO . . .

Don Mann, sales ace for WBBM, has already clocked $1,000,000 worth of biz for the station this year, believed a record for sale of local radio airtime . . . Trib tv critic **John Fink** got a six-month postponement of his second eye operation . . . **Jim Mills** of WMAQ serving as deejay host of this year's Harvest Moon Festival sponsored by the Sun-Times . . **Gale Swift,** supervisor of musicians at NBC Chicago, retiring after 27 years and moving to Florida . . . WIND has adjusted its ratecard with a new designation of Class AA time, meaning prime time . . **Gloria Gephart** leaving WMAQ-WNBQ to take a job at St. Croix, Virgin Islands, as secretary to the manager of Buccaneer Hotel . . . Helleman sudsery switching "Sea Hunt" from WGN-TV to WNBQ . . . **Brigid Bazlen** and **George Nelle** Marionettes resuming "Blue Fairy" on WGN-TV on Saturday nights. "Midnight Ticker," with **Herb Lyon** and **Wally Phillips,** also goes back on, but on Friday nights only . . . WBBM-WBBM-TV copped two awards at this year's Radio Television News Directors conclave, only Chi stations to be so accoladed. One was for outstanding radio news operation, the other for outstanding news story or informational series on tv.

IN WASHINGTON . . .

Mutual shifts from WGMS to WOL Nov. 1, with WGMS, owned by Teleradio Pictures, Inc., shaking up top execs here and reverting to continuous classical music programming a la WQXR. **Raymond F. Kohn,** president of WFMZ, an Allentown, Pa., good music FM station, has turned that property over to a manager and come here as general manager of WGMS. Other new WGMS personnel: **Perry S. Ury,** sales manager; **Rogers B. Holt,** chief engineer; and **Sol Hurwitz,** press agent . . . WTOP's prexy **John S. Hayes** feted the station's able news staff with a Broadcaster's Club cocktail party Friday (24) to celebrate their winning the top award of Radio and TV News Directors Assn. for the outstanding news story broadcast in 1958 (coverage of the launching of the first U. S. satellite) . . . **Eleanor Lanigan,** formerly with NAB, is at the sales supervisor's desk at WMAL . . . Washington's Junior League will have a WTOP-TV Sunday afternoon program under a department store's (Woodward & Lothrop) sponsorship starting Nov. 16. It'll show women unusual hobbies and stress League welfare activities.

IN SAN FRANCISCO . . .

KTVU, Oakland, hunting Frisco office space to keep up with client demands, plans to open Frisco office within a month . . . Local, live "Doctors' News Conference" died Tuesday (28) . . . Second boy for KROW's **Bill Roddy** . . . Second child, a girl, for KPIX's **Francine Blum,** wife of Art Blum and "Trude" on Westinghouse outlet's "Toy Vee Time" . . . KRON rolled out welcome mat for 60 Frisco teachers, who got the studio tour accompanied by **Richard Coogan** and **Carole Mathews** of "The Californians"—**Alyce Carnes,** of KRON, was official tour mistress . . . **Buck Buchanan,** KOFY deejay, spent considerable air time on the San Mateo station explaining details of his six-hour stint in Redwood City jail. He was booked on a drunk charge, told cops he "needed publicity" . . . **Patty Ann Gerrity, Barbara Eden, Lori Nelson** and **Merry Anders,** all of "How to Marry a Millionaire," in

(Continued on page 30)

THERE'S LOTS COOKIN' AT Y&R

'Boy, Do We Have Troubles'

NBC chairman Bob Sarnoff, describing the function of the network in achieving program balance before the NBC-TV affiliates last week, discussed some of the "misunderstanding" of the role of the network in television, and described the web as "a cat chasing its tail." Here's his "hasty count-down of the dilemmas and frustrations of networking":

"First, we face recurring charges of network monopoly; yet we are a business whose hallmark is no-quarter competition.

"Next, we face the paradox of a public official suggesting that perhaps more network programming would improve the quality of radio stations—at a time when other government officials seem dedicated to reducing the amount of network programming carried by television stations.

"Then, we stand in the dock on the charge of controlling too much of what the public sees; while at the same time we are being accused of abdicating program control to advertisers and agencies.

"Some feel we shun controversial programming; yet others are alarmed when our commentators express opinion on issues in the news.

"Some feel we exile informational and cultural shows to Sunday afternoon; others are distressed when we preempt regular nighttime shows for such programs."

NBC Radio Affils, With Promise Of Rate Increase, A Satisfied Lot

Hike of NBC Radio's clearance guarantee to advertisers to 85%, along with the promise to affiliates of a rate increase as a result, highlighted NBC exec v.p. Matthew (Joe) Culligan's report to the radio affiliates meeting last week in New York.

Generally satisfied affiliate body, both in terms of increased compensation and aggressive network promotional tie-ins under which stations have been signing retail outlets in adjacency positions for national network advertisers, also got the following guardedly optimistic report:

1. NBC Radio's share of total three-network sponsored time (Mutual's sponsored hours aren't available), jumped to 48%—nearly half of the total—during October.

2. Station compensation has tripled for the first eight months of this year over the similar period in 1956. It was up 75% for the first eight months of 1957 over the like 1956 period, and up 94% for the first eight months of '58 over '57.

3. NBC has raised the clearance to advertisers to 85% coverage from the previous 75%, reflecting a greater affiliate willingness to go along on the web's programming concepts. Actual clearances are short of 85%, but the web is going ahead with the new guarantee anyway. Breakdown now shows

(Continued on page 40)

New Era in Tape Dawning for RCA

Radio Corp. of America may shortly enter the tape manufacturing business as a result of its experiments on home-videotape. RCA engineers have developed a quarter-inch tape for its home recorders, representing a major breakthrough in terms of the present bulkiness and costliness of the two-inch-wide professional video tape.

RCA's quarter-inch tape presently can handle 10 minutes of program information on a seven-inch reel, and company spokesmen foresee a full half-hour on the same size reel within a short time. The professional tape reel is about 18 inches in diameter.

Use of the quarter-inch tape for broadcast purposes is not foreseen by the RCA people, since the fidelity isn't high enough. However, at a demonstration last week of RCA's home tv recorder, image produced by the tape was sharp and clear, more than adequate for home use.

Eventually, an RCA spokesman conceded, the quarter-inch breakthrough might evolve into a professional broadcast tape of somewhat larger size, but still much easier to handle and less costly than the present two-inch tape employed by broadcasters.

Joe Colledge to RCA

Joe Colledge, veepee in charge of facilities for NBC and a vet staffer at the network, is moving up to the parent RCA company.

Colledge becomes general manager of broadcast-television equipment for RCA.

Bob Sarnoff To Affils: 'We're All In This Together'

In the face of mounting competition and the continuing threat of Washington action against the networks, NBC board chairman Bob Sarnoff last week told NBC's affiliates that "the future of networking, the future of your stations, the very future of television itself will depend on whether, and how well, we jointly withstand" the stresses against the medium from "divergent interests that pull a network and its affiliates in opposite directions."

"Thus far," he said, "the forces of cohesion have withstood those of division." I personally feel they always will—if the fundamentals of our relationship continue to be viewed in clear perspective. The danger is that the expediencies of the moment may obscure the lasting values of these fundamentals." This value, he said, is rarely defined so sharply as it was during the Barrow hearings, when affiliates rallied to the support of the webs.

"My concern now is that this joint asset could be slowly eroded away, either through misunderstanding or through failure to recognize the narrow margin between network success and failure."

Burns & Allen Audio Replays as Capsule Segs—But for NBC

George Burns & Grace Allen will be back on radio shortly—but on tape, via replays of the soundtrack segments of their standup inserts in last year's "Burns & Allen" CBS-TV show. Series won't be on CBS-AM, however; the soundtrack capsules will be scheduled on NBC Radio as part of the web's "Stardust" pattern.

Deal, announced at the NBC Affiliates meeting last week by exec v.p. Joe Culligan, calls for Burns to hand over the soundtracks of the standup comedy inserts involving B&A. Material will give NBC enough for 260 five-minute shows, which web will run at the rate of either five or 10 a week.

MOUNTAIN TO EXIT TV DEPT.

Elevation of George Gribbin to the presidency of Young & Rubicam will spark some sweeping changes at the agency in the near future although, so far as is known, there is no definite timetable. This will not only apply to the tv-radio sector, of which v.p. Bob Mountain is head, but in merchandising, contact and other areas.

One of the first departments to be affected will be television, with Mountain scheduled to exit his present post (to which he was named about four years ago when he succeeded Nat Wolff). Mountain will probably return to the contact division, his original stamping ground at the agency.

Just who will succeed Mountain is a moot point. It's understood there are three candidates highly favored for the position, namely Everard Meade, who formerly held the post until five years ago, when he decided to retire (although within the past few weeks he accepted the radio-tv vice-presidency at Ogilvy, Benson & Mather agency); Mort Werner, who is with Kaiser Industries, a Y & R client, and thought highly of within the agency precincts, and Pete Levatis, currently operating in the media division at Y & R.

Whether or not Meade would accept the job is something else again. It would mean returning to fulltime duties, whereas in his present Ogilvy tenancy he works about two days a week. Curious aspect of a possible Meade return is that during his former stretch at Y & R one of the men reporting to him was Gribbin. Being tv oriented, Gribbin will probably put greater emphasis on the agency's tv operation in contrast to Sig Larmon as prexy (latter has moved up to the board chairmanship).

Mountain has been with the agency a number of years, although his scheduled return to contact will probably not come as a surprise. When, last spring, the media and tv departments got together and formed their tv committee (thus ending longtime conflict between the two areas), the retention of Mountain as tv-radio director was reportedly on a "reprieve" basis. But with Gribbin now assuming the agency helm, it's reported he wants a whole "new attitude and new face" brought into the Y & R tv picture.

It's been traditional at Y & R not to "move up from within." Thus Mountain's key associates, Dave Levy in the east and Walter Bunker on the Coast, will probably stay put in their present berths.

'Fat Cat' NBC-TV Affils in Pledge Of Allegiance To Sales-Harrassed Network At No-Major-Issue Meeting

By BOB CHANDLER

Virtual absence of any major conflicts in the NBC Television Affiliates meeting last week in New York was more a symptom and a reflection of the unique and somewhat ironic economic status of the industry today than an expression of satisfaction with NBC's current programming and sales status.

For while the webs are still struggling to close the final gaps in the nighttime sales picture, and to come to grips with an ever-weakening program structure, the kev affiliates are enjoying a surprising prosperity that has in some cases reached alltime record levels. And if these affiliates are dissatisfied with the NBC programming-sales picture, they're inclined to be tolerant and understanding of the web's difficulties.

In the top 20 markets, virtually every NBC affiliate and o&o is enjoying an alltime record October. Some stations for the first eight months have set alltime sales records. All are looking for solid fourth-quarters, in line with the business upturn.

Fact is that while the networks have been obviously hurt by the business recession, national spot business, at least in the key markets, has either held steady or improved. There had been some deterioration in the smaller markets, but here too there's a strong upturn this fall. During the recession, it appears, the major national advertisers held their spot expenditures strong in the major markets to meet the competition, but made their budgetary cuts on the networks and in the smaller, less vital markets.

Consequently, as one key affiliate put it, "We're fat cats today. But we know what the network is going through, and we know they're doing all they can, as far as sales are concerned. As for programming, we're not completely satisfied, but we can't program for them. We're doing okay, and we're not going to jump down

(Continued on page 40)

What Else Is New?

Having laid claim to fathering baseball and sundry other achievements, another facet of Russia's braggadocio was revealed by Irving R. Levine, NBC's Moscow's correspondent, at the NBC affiliates' gathering last week.

Levine told of the American tourist in a Russian train who pulled out one of the new small transistor radios.

A Soviet citizen, fascinated with the gadget, finally blurted out: "We have lots of those. What is it?"

NBC Affils See Latest Fashions In Electronics

By JO RANSON

Princeton, N. J., Oct. 28.

Significant lab progress in tv and radio equipment was revealed to flock of NBC affiliates reps and junketing tv press at the RCA Labs here last Wednesday (22) with special emphasis on the new stereophonic AM radio broadcast system functioning in the regular broadcast band.

Upcoming stereophonic system via single receiver and dual speakers on the AM band could be sent live or recorded from a single transmitter without bringing about obsolescence of present day sets. Furthermore, this advance in radio would also produce stereophonic sound in automobile radios for the first time.

RCA's engineering nabobs also unveiled their experimental endeavors with vidicon color tv systems, battery-operated portable tv receivers, miniature decoding systems, the "Electroflax" electronic printing process, an electronic music synthesizer and a pictorial account of a C Stellarator fusion research project it is doing in cooperation with Princeton Univ.

Overwhelmed at what they were seeing in new tv equipment, NBC Radio affiliate members sighed:

(Continued on page 40)

Updating Some Past Glories

NBC-TV's biggest pitch to its affiliate body last week was a detailed "past glories" presentation on what it termed "the greatest tv network audience shift since the medium began." The reference was to last year's swing to NBC-TV and the decline of the CBS fortunes, and v.p. and national sales manager Don Durgin took up the cudgels on the following points:

1. At the end of the '56-'57 season, NBC trailed CBS by five rating points in average evening Nielsen audience. End-of-season ratings in '58 showed virtual parity, with a 23.4 for CBS and a 23.2 for NBC (17.5 for ABC).

2. Similarly, at the end of '57, NBC trailed CBS by five rating points on an average evening minute basis on the Nielsen multi-network area reports. At the end of '58, NBC was ahead of CBS, by a 22.1 to 19.7 score.

3. On a top 10 Nielsen basis, NBC jumped from two shows out of 10 at the end of '57 to five out of 10, while CBS dropped from seven shows to three. On the multi-network top 10, NBC rose from three to six shows while CBS dropped from seven to four.

4. On "wins" by night of the week, according to Nielsen data, NBC jumped from one night to four nights, while CBS dropped from six to three-night dominance, computation being on an average audience basis.

5. Half-hour "wins" measurement showed NBC jumping from 10 to 18 per week, CBS dropping from 24 to 17 over the length of the season on the Nielsen national measurement. On a multi-network basis NBC jumped from 10 to 22, CBS dropped from 21 to 10.

6. Audience shift, Durgin said, represented a switch of 5,000,000 homes per average minute from CBS to NBC.

The audience statistics were the basis of NBC's major session with the affiliates. Prexy Bob Kintner, chairman of the board Bob Sarnoff, programming v.p. Bob Lewine and sales v.p. Walter Scott took an optimistic stance on the current season, but it was Durgin's sledgehammer presentation that left the strongest impression on the affiliate body.

Jack Harris As Damm's Successor

As was expected, Jack Harris, of KPRC-TV, Houston, moved up as chairman of the NBC Affiliates Advisory Board as successor to Walter J. Damm, of WTMJ-TV, Milwaukee, who has retired. Ed Wheeler, of WWJ-TV, Detroit, becomes vice chairman representing basic affiliates with Harold Essex of WSJS-TV, Winston-Salem, continuing as vice chairman for optionals.

In a business where verbosity is often the better part of sincerity, the tribute paid by NBC and its affiliates took on the glow of real emotion in a simple but moving ceremony at the annual affiliates banquet Thursday night (23) at the Hotel Plaza.

With his sometime antagonist and fellow pioneer, RCA chairman Gen. David Sarnoff, on the rostrum, the affiliates presented Damm with a cabin cruiser for his retirement in Florida, while NBC kicked in with a complete communications system for the boat. The gifts were pretty much beside the point in terms of the moment; it was the manner of their presentation by NBC v.p. Harry Bannister and WBAP-TV's Harold Bough that must have evoked a flood of happy reminiscence in Damm and broke him up completely. Damm could only stammer a thanks through his tears, but the moment eloquently bespoke the end of a long and colorful era.

BOUGHT

BY STATIONS AND ADVERTISERS WHO WANT...

SMASH RE-RUN RATINGS

AND RESULTS!

Now, Economee offers these two timely, vital shows with proven audience appeal to win community praise for outstanding public service, to help you beat competition, build sales fast!

THRILLING TALES OF
ACTION! GALLANTRY! EXCITEMENT!

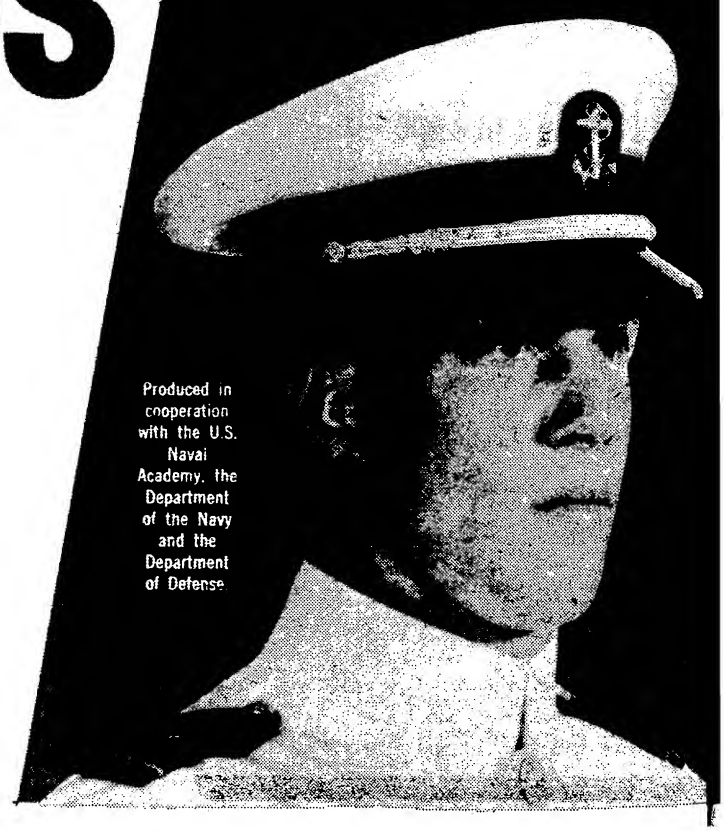
"WEST POINT"

SCORING RE-RUN RATINGS LIKE THESE:

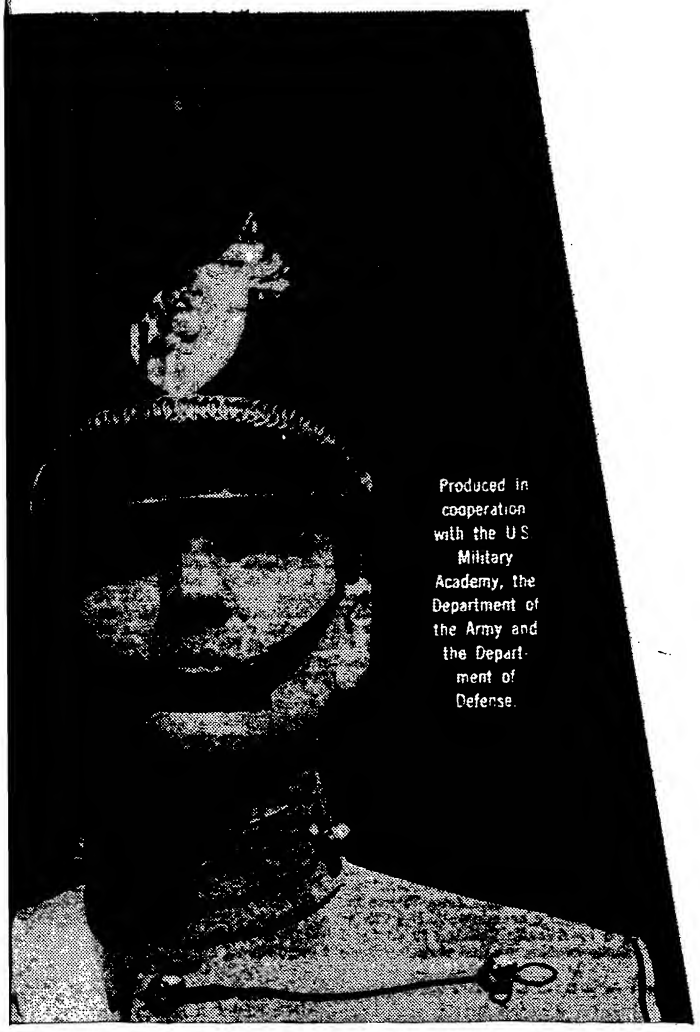
BOSTON	DAYTON	BATON ROUGE
33.2	33.0	34.8
PITTSBURGH	**BUFFALO**	**ALTOONA**
44.2	28.8	26.5

NOW! 2 POWER-PACKED PRESTIGE SHOWS WI

GLORIOUS AS OUR COUNTRY'S HISTORY!
COMPELLING AS THE CALL TO COLORS!



Produced in cooperation with the U.S. Naval Academy, the Department of the Navy and the Department of Defense



H UNLIMITED RATING OPPORTUNITIES. NEW! FROM . . .

ALL THE IMPACT
OF A 21-GUN SALUTE!

"MEN OF Annapolis"

WITH SENSATIONAL RE RUN RATINGS

BALTIMORE	SEATTLE TACOMA	BOISE
24.5	22.9	28.4
COLUMBIA S.C.	LAS VEGAS	SALT LAKE CITY
39.1	26.5	34.7

Here are a few of the stations coast-to-coast who are

RUSHING TO SIGN!

LOS ANGELES	DETROIT
KABC-TV	**CKLW-TV**
NEW YORK CITY	**BUFFALO**
WABC-TV	**WGR-TV**

RATING PROVED! ZIV PRODUCED!

Economee TV

ECONOMEE TELEVISION PROGRAMS
488 MADISON AVENUE, NEW YORK 22, N. Y.

PHILADELPHIA	SEATTLE
WRCV-TV	**KTNT-TV**

Both series are available for full or alternate sponsorship or as spot carriers to fit your sales and programming needs. Act now to get details on profit-making opportunities in your market!

Radio Reviews

THE HIDDEN REVOLUTION
With Edward R. Murrow, narrator
Executive Producer: James Fleming
60 Mins., Wed., 8 p.m.
NATIONWIDE INSURANCE
CBS Radio, from N.Y.
(Ben Sackheim, Inc.)

The vast and deep-going changes in American society in the era of the atom, the hydrogen bomb and the space rocket were documented persuasively in the first installment of "The Hidden Revolution," a six-part series which preemed last week (22) over CBS Radio. With Edward R. Murrow at the helm and tying together the many taped ends, it was a fascinating and searching analysis of the impact of modern technology on life and thought in the U.S.

It's heartening, in this tv-saturated age, to be made to realize that radio still has a vital function to perform. Murrow demonstrated this beyond a doubt, and the CBS Public Affairs Department, whose Unit One produced the broadcast, deserves kudos for resisting the temptation to make too many concessions. This was a show for thinking people, for those who still find the time to be concerned about the larger picture.

"Man need no longer be the victim of external circumstances, but his moral fiber is failing," Murrow quoted India's Prime Minister Nehru as saying. And that was the theme of the program—the social consequences of scientific discoveries, the gaps between the deed and the intellect, the strains and stresses of a changing society. The voices used were those of scientists, politicians, historians, economists and military leaders. None of them contributed a headline, but all voiced a real concern about the future and about the need to cope with harsh realities.

Searching studies such as "The Hidden Revolution" are rare, partly because the truths they discover tend to be painful. Murrow presented his facts quietly, yet there was no question what he was leading up to. Perhaps an hour is quite a long time for this kind of documentary, though efforts were made to back up the voices with sound effects.

Among the men heard on the show were Secretary of the Interior Fred A. Seaton, Prof. Samuel A. Stouffer of Harvard, Dean Stanley F. Teele, also of Harvard, Prof. Oscar Handlin, C. Northcote Parkinson, Vice Admiral Hyman G. Rickover, George R. Harrison of MIT, John Kenneth Galbraith, Arnold J. Toynbee and others.

Many interesting and revealing points-of-view were discussed. For instance, a Harvard professor said it wasn't true that Americans were conforming more, they were simply more concerned over it. Conformity, he argued, is essential to creativity. Toynbee warned that we are moving towards a "civil service world."

"The Hidden Revolution" said nothing that was new, but it pointed up a host of concerns that today move thinking Americans. It was a sharp, well-edited compilation of a cross-current of thought in an era dominated by fear and uncertainties. The voices of the men who appeared on the show had weight and one can only hope that what they had to say will linger. *Hift.*

DON McNEILL'S BREAKFAST CLUB
With Fran Allison, Sam Cowling, Dick Noel, Eddie Ballantine Orch, Diane Maxwell, others
Producer: Cliff Peterson
Director: Lou Perkins
Writer: Eddie McKean
60 Mins., Mon.-Fri., 9 a.m.
ABC, from Chicago

After 25 years—count 'em—on the same network in approximately the same time period, the "Breakfast Club" format is long past being quibbled with. What's in order at the start of the program's 26th year is not another review but a tribute.

It must be a comfort to the first of the show's four generations of listeners to know that some things endure in the world, even on radio. Except for the girl singer (Carol Richards is leaving to become a mother) everything is just as it was a year ago; and, excepting male singer Dick Noel, things are pretty much as they were 15 or 20 years ago, as far as "BC" is concerned. Still prevailing from the show's earliest days are its institutional "Four Calls to Breakfast" on the quarter hours, "Hymn Time," "March Time," "Memory Time" and "Moment of Silent Prayer." Sure it is folksy and full of sentiment and corn, but these qualities are patrolled by good sense and restraint and never get out of hand.

"Breakfast Club" is a wholesome show, and the values it promotes are healthy ones. It is old-fashioned in the warmest sense of the term, and host Don McNeill is paternalistic in the kindest sense. In these days of the screaming ET announcement on radio, McNeill's personal sell on the soft pedal is, in fact, a human kindness.

Who can say why "Breakfast Club" has lasted so long and continues to be inspired broadcasting? By now it is apparent that the formula contains that mysterious common denominator that cuts across cities, suburbs and grasssroots, in this decade as well as in the two preceding, and probably even in the next to boot. *Les.*

MARIAN ANDERSON REPORTS ON THE UNITED NATIONS
With Howard Sanders
Writer-director: Norma Greenstein
15 Mins., Sun.; 7:30 p.m.
WLIB, N. Y.

Approaching the calibre of major station programming was a 15-minute taped interview with singer Marian Anderson which was recently beamed on New York indie WLIB. The top Negro concert artist primarily discussed her duties with the United Nations since being appointed as a U.S. alternate representative to the UN's 13th general assembly.

Miss Anderson, who said she found her new assignment "very exciting," conceded that she knew little about politics but welcomed the post as a means of working to bring about world peace—a subject she's always been interested in. Interviewed by Howard Sanders, the singer explained that "we belong to Committee Four, which has to do with trusteeships of places in Africa and some smaller countries that need the protection of larger nations."

An indication of Miss Anderson's modesty and humble qualities was shown through her use of the third person during the entire interview. "I always use 'we'," she said, "because it's impossible in this world to do anything without the help of someone else." Writer-director Norma Greenstein helped dress up the program with a bit of production that included some background notes on the singer. In addition, Miss Anderson sang a spiritual, "Sometimes I Feel Like A Motherless Child."

Withal, this show obviously fits very nicely within the "public service" concept many stations aim for but often miss. It goes without saying such interviews are of vast interest to WLIB's large Negro audience. Sanders, incidentally, eschewed the "Mike Wallace type" interview and kept things on a high, although non-controversial plane. *Gilb.*

ABC, NBC, Trendex

Continued from page 21

VARIETY, and accused ABC of giving an erroneous impression about the incidence of Trendex reports. ABC's second ad carried an asterisked footnote which said the ad was based on the regular week Trendex report, Oct. 1-7 week for "all sponsored evening programs (excluding news and religious programming) for the prime evening hours—7:30-10:30 p.m." ABC irked Rogers by adding, a seemingly gratuitous remark: "Important: these figures are from the latest (and only) official Trendex reports available to the television industry . . . and not from a special study prepared for any specific network." Rogers objected to the fact that Trendex also does special studies and, in a clarification on his letter to NBC, said that ABC had given the impression at large that Trendex only had its regular all-industry reports to sell, which was not the case.

The special survey ABC shied away from was one done for NBC by Trendex for the week of the 8th. It was an NBC ad in the N.Y. Times, on Monday (20), a day which fell between ABC's first and second trade ads, which made use of the special Trendex report. Strengthened by Rogers who said that whether it be a regular Trendex or a special Trendex "the sample size is identical, the distribution . . . identical and the results . . . compared directly," NBC said its average program standings were higher than those of ABC's. Naturally, this equation was based on the Oct. 8 week report.

After the second ABC ad, which virtually denied the existence of a Trendex special report, NBC again retaliated, with another ad in the Times, dated Friday (24). Also using an advertising footnote, NBC printed, in the same bold type ABC used, this afterthought: "In the interests of integrity of industry research and the fair use of Trendex . . . we feel obligated to quote from a letter dated Oct.22 and signed by Robert B. Rogers." NBC's quotation laid special stress on a remark by Rogers that ABC's attitude toward the special Trendex was "inexcusable." To make sure that advertisers got the point, NBC veepee Don Durgin read the same letter to advertisers, agencies, affiliated stations and the press on the previous Thursday, during the annual network affliate meeting.

The NBC Times advertisements hinged largely on the point that it was the "leading network" on the strength of the Trendex Oct. 8-14 report. That report included a special by Bob Hope, which ABC was careful to stress, NBC did not say in print. With Hope, NBC pointed proudly to the fact it had a 6% greater audience than CBS, which it did not name according to the rules of the game, and a 35% greater audience than ABC, which it also did not name. ABC countered that when the Oct. 1-7 report failed to serve NBC's purposes, it made the "Hope report," but without the comedian's one-shot strength, NBC would have been behind CBS and "only fractions" (approximately 1 point, in fact) ahead of ABC on the averages. Not to be "out-countered," NBC replied that while it had Hope, the Oct. 1-8 week gave ABC Bing Crosby. Moreover, NBC said, many of its new programs didn't preem until the 8th.

ABC pointed out that the NBC averages were based on data at least as selective as its own. It left out the three sponsored weekly programs in the 10:30-11 time. An NBC exec countered this accusation by saying it was his "impression" that the 10:30 period, since it was local option time, was never included in its rating analyses.

NBC, on the other hand, based its case against ABC on the facts that (1) it virtually denied the existence of a second report and (2) it was being selective in the omission of Graham's low rated telecast.

Coyle's Followup

Still contentious about the major points at issue, ABC issued a release early this week, signed by veepee Donald W. Coyle. Coyle said his network did not imply the "Trendex data used in the advertising of another network is invalid, rather we have pointed out and wish to emphasize the period used by the other network differed from the regular rating week covered by the rating service's monthly reports." Coyle continued, "ABC used data from the regular Trendex report, and the two are not comparable. We feel that there is a definite difference between rating averages based on a period selected by the ratings services and averages for a period selected by a network."

After the appearance of Coyle's last statement, an NBC spokesman reiterated NBC's position. Major points were that (1) NBC inferred from ABC's ads that "audience and not commercial impact was what counted," and if that is to be the case, sez NBC, then all, say, the former DuMont network had to do, with its limited commercial schedule, was count the handful of sponsored programs it had and on that basis perhaps come up with higher ratings than the other webs who were counting all their shows. (2) Regardless of the yardstick used, NBC maintains, "NBC had audience supremacy for the full week of Oct. 8-14." (Even using ABC's commercial base, NBC adds, it runs 22% ahead of ABC). Last NBC point was that the initial ads by ABC was based on "incomplete information" and consequently NBC "was virtually forced in its own defense" to carry followup advertising.

In a last conciliatory effort, being caught in the middle, Trendex's Rogers issued still another letter, but this time to the entire industry. He stated, in effect, that ratings are ratings, only problem being that when networks use different bases for their studies, the resulting implications are bound to be different.

From the Production Centres

Continued from page 26

Frisco ballying NTA-20th series . . . KGO-TV's **Nancy Best** takes "Romper Room" outdoors to Oakland's Fairyland Park next Saturday (1).

IN BOSTON . . .

Phyl Doherty, WNAC-TV pub-ad chief, awarded hi-fi set for best promotion for Philco Miss America pageant . . . **Jerry Williams**, WMEX personality, hosted by 500 listeners on first anni of his "Comment and Controversy" program at Sherry Biltmore Hotel Sunday (26) . . . **Duncan MacDonald**, WNAC personality and hostess of "Yankee Home and Food Show," co-author with Robb Sagendroph of new book, "Rain, Hail and Baked Beans." She marks 4th year on WNAC and 30 Yankee net stations Thursday (30) . . . WEEI will carry Met Opera broadcasts for first time starting Nov. 29 . . . **Chet Zaneski**, new addition to WHDH-TV sales staff, married in San Francisco . . . WNAC-TV press staff passed out paper back editions of Mickey Spillane's novels for N. E. preem of film . . . **Betty Adams**, WJAR-TV, Providence, back from recent trip that took her behind the "Iron Curtain."

IN ST. LOUIS . . .

TV Guide now conducting weekly tours of tv stations 'round town . . . Stars of "Zorro" in town for conferences and social get-togethers with their sponsors, 7-Up . . . **Jack Kelly**, tv's "Bart Maverick," here for a day plugging the United Fund . . . **Don Norman** named newsman and commercial sport announcer for WEW . . . **Gil Newsome** named program director and **Michael Ruppe** circulation director for KWK . . . **James Duffy**, British Consul in St. Louis, becomes the first member of the Foreign Diplomatic Corps to become a deejay with a five-hour program of recorded music on Sunday afternoons on KMOX . . . **Jack Elliott**, formerly with WCPO, Cincinnati, now a deejay on KXOK . . . **C. L. Thomas**, vice president and general manager of KXOK, chosen to serve on the Radio Committee of the National Assn. of Broadcasters . . . **Don Faurot**, athletic director of Missouri U., is host on a Tuesday night football highlights program on KSD-TV.

IN PITTSBURGH . . .

Jim Westover, KDKA announcer, again will narrate the Pittsburgh Symphony Young Peoples concerts this season . . . Local playwright **Abby Mann's** "The Fifth Commandment" will be on the U. S. Steel Hour Dec. 31 with **Jeff Donnell** and **Neville Brand** in the leads . . . **Les Rawlins**, general manager of KDKA, underwent surgery at the St. Francis Hospital . . . Nitery singer **Michaelangelo** now has a weekly program every Sunday afternoon over WMCK in McKeesport . . . **Stephanie Diamond** back on local tv doing off-camera commercials for Restonic mattresses on the Ch. 2 "Decoy" series . . . Carnegie Tech Drama School graduate **John Vlahos** has sold "The Assassins" to "Pursuit" for future beaming . . . **Del Taylor**, of the Ch. 4 announcing staff, picked by Atlantic Refining to do the five-minute weather strip every weekday evening on that station. Nearly 20 auditioned for it.

IN SEATTLE . . .

Don Brice named director of news and public affairs at KIRO, CBS radio outlet in Seattle . . . KGY, Olympia, putting two-way mobile news car into service . . . KING plugging new cars with KING Caravan at Northgate, Bellevue and Burien, with station personalities accompanying Caravan, which includes 40 1959 American-built automobiles . . . **Merry Anders, Lori Nelson** and **Barbara Eden**, stars of KTNT-TV's "How to Marry a Millionaire," in for supermarket appearances to plug show . . . KOMO-TV telecasting "Continental Classroom" at 6:30 a.m. five days a week in cooperation with seven Washington State universities and colleges. TV students who watch the 160 half-hour telecasts may receive college credits for completion of the course . . . KING-TV has accepted a challenge from Gilbert Seldes, radio-tv critic for the Saturday Review, to plug educational programs on non-commercial stations and is promoting telecourses offered on KCTS, educational channel in Seattle.

IN CLEVELAND . . .

Joe Mayer named WCUE program manager . . . KYW's Lynn **Sheldon** and WHK's **Jack Denton** emceed Page One frolic . . . **Roger Sharp** doing WEWS Saturday night 11 p.m. news as **John Hughes** takes on full WTAE-TV lineup . . . **Les Biebl**, manager of operations, and **William K. Brusman**, sales manager, exiting Metropolitan Broadcasting Co. . . . **Howard Fried**, ex-WJW sales exec, joined WHK . . . **Jim Passant** departing KYW flackery for South Euclid Messenger sales post and being replaced by **Charles Girth** . . . Press Club golf tournament winners include **Sid Stadig**, KYW, KYW-TV chief engineer, **Wayne Schakel**, WCUE news and **Bob Clausson**, KYW sales . . . **Jack March**, tennis promoter, joined WEWS sales . . . Donde Coffee pacting KYW-TV election returns from IBM computer center.

IN DETROIT . . .

Three supervisory appointments in the engineering departments annuonced by WWJ radio and tv with **Carl H. Wesser** named chief facilities engineer and **Olin J. Lapham** succeeding Wesser as radio chief studio engineer; **Leo E. Rymarz** replaces Lapham as tv studio engineering supervisor . . . WJR's news department receives distinguished achievement award from Radio-Television News Directors Association, one of four stations, out of 90 entrants, to be honored . . . Two Wayne State U. telecourses, "Humanities Survey," and "The Contemporary Novel," begin this week on WJBK-TV in the 7 to 7:30 a.m. "TV College" series; both will be offered for full university credit . . . **Jimmy Clark**, WJR's Music Director, has written the theme song "Give Once for All" for the area's United Foundation campaign . . . WWJ is ballying **Dick Franch's** disk show at 10-11 p.m. Saturdays as "The WWJ Melody Parade Dance Party with Dick French."

IN PHILADELPHIA . . .

WFIL-TV and the other Triangle stations preemed "Dateline U.N. (26) to celebrate United Nations Week. Following the exclusive telecasting of each session by WFIL-TV in this area, films will be made available as a public service to organizations and schools in Delaware Valley . . . Career Forum returns to WCAU for the 13th consecutive year (Nov. 2). Program is scripted, produced and moderated by **Mary Margaret Kearney**, station's educational director . . . WIP will carry the full college basketball schedule from the Univ. of Pennsylvania Palestra with **Jim Leaming, Gene Kelly** and **Gene Milner** doing the play-by-play . . . "Queen for a Day" host **Jack Bailey** visits here (Nov. 7) . . . WFIL-TV's **Chief Halftown** putting Indian dolls on market . . . **Jack Oberman**, former moppet's delight as Uncle WIP, now delivers "strictly for adults" songalog in Suburban Cocktail Lounge . . . **Eddie Newman** debuted a late night interview and disk show from the Capri (27) over the new WIFI.

GATEWAYS TO THE MIND
With Frank Baxter, Bill Idelson, Lou Charles, Kark Swenson, Mason Curry, Peter Brown, Billy Barty, Bob Lynn, Peter Walker, Gil Perkins, Art Kendall
Producer-Director: Owen Crump (for Warners)
Writer: Henry F. Greenberg
Animation Director: Chuck Jones
60 Mins., Thurs. (23), 8 p.m.
BELL TELEPHONE
NBC-TV (film)
(N. W. Ayer)

Writer Henry F. Greenberg, with 13 full-fledged scientists to tap for counsel, delineated with total clarity and simplicity the function of the human senses for a mass nighttime audience. To use a standard line: It was entertaining as well as informative, although at times the presentation became precious in an effort to attract the juvenile audience.

"The Gateways To the Mind" was prepared for Bell Telephone by Warner Bros. reportedly under the personal supervision of Jack L. Warner, who inherited this prime time science series from Frank Capra. Like Capra before him and Walt Disney, who from time to time deals with these scientifics in his ABC series, the rather complicated scientific information was refined to its most interesting and essential characteristic and articulated as light entertainment. If there is to be any quibbling, it is with the method of entertainment. The series' regular host, Dr. Frank Baxter, whose regular pastime is English, was subjected to inane questions at times by his foils. The preciousness of questioning (somehow the Doctor's answers remained dignified), while obviously intended to keep pace with the presumed needs of moppets, was nonetheless a mark against the overall performance, which possibly a little more judiciousness could have wiped out.

Setting for the explanation of sight, hearing, smell, touch, and taste was the studio in which the show was being made, with various animators acting as stand-ins for scientists and cameramen, made to act kind of foolish, as the main foil to Baxter. Lining up the senses with parallel video techniques proved a very successful gimmick.

The animation, designed by Maurice Noble and directed by Chuck Jones, served its purpose well. The Noble designs were flexible and fit each specific need.

The key to the entire series is that Bell is one sponsor with a public conscience. It is willing to expend great sums for programming in prime time to give the general public a feel for science. *Art.*

ORIGINAL AMATEUR HOUR
With Ted Mack, others
Producer: Lewis Graham
Directors: Lloyd Marx, J. Robert Blum
30 Mins., Sun. 5:30 p.m.
PHARMACEUTICALS
CBS-TV, from N. Y.
(Parkson Adv. Agency, Inc.)

Ted Mack's Amateur Hour is a show that the networks can't displace. With it's new season on CBS-TV, this show had made a round-robin of all the circuits. Seemingly, the industry has learned to live with it. Perhaps the reason is that it has a base in popular support, and always finds a sponsor. Geritol has been with it for some time now.

Another reason is perhaps the inevitability of a vestigal bit of ham in virtually any viewer, and but for the grace of Major Bowes, he perhaps could be on a national network juggling spoons or playing the washboard. This kind of viewer is perhaps glad to see somebody trying to break out from the mold of orthodoxy.

The inaugural show on CBS was made up of champs. It's starting on the highest level that the show can reach. The votes coming in by mail will determine the final winner. There was thus a more genteel type of entertainment.

Ted Mack had an assortment of Irish tenors, a male contralto, an accordion player introed as a Hungarian Freedom fighter, a song and dance man in Army uniform, a 12-year-old boy soprano, a romantic couple singing from "The Student Prince" and a group of youngsters in a square dance. There was something for everybody and the artful pitch for votes from each of them would be pretty hard to resist for anyone on a Geritol jag.

The show is now in its 11th year on video and it's 25 years since the late Maj. Mowes first spun the wheel and rang the gong. Mack has taken the cruelty out of the show and given it an aura of respectability. At least the tyros are starting off better than they used to even if there's not as many jobs open to them in the professional world. *Jose.*

GEORGE BURNS SHOW
With Bea Bernadaret, Harry Von Zell, Larry Keating, Ronnie Burns, others
Producer-Director: Rod Amateau
Writers: Norman Paul, Keith Fowler, Harvey Helm, William Burns
30 Mins., Tues., 9 p.m.
COLGATE
NBC-TV (film)
(McCann-Erickson)

George Burns should sue his writers for breach of promise. There was a lot of promise in the peg "What will George do now that Gracie's retired?" but it was never adequately fulfilled in the material handed Burns on the opening segment of his new series. There were a few laughs, to be sure, but not enough for a strong teeoff for Burns as a "single."

Burns has a prime 9 p.m. time slot, and he'll need yarns with more substance, more heart and less of the tradey angle to post a sizeable rating.

First seg opened with Burns and his pals pondering what he should do now that Gracie's left show biz, and they came up with the answer he should be a producer. He buys a private eye property and proceeds with a casting. Here the writers attempted a satire on the private orbs, but missed. When a pal (Bob Cummings) advises him he's bought a turkey, Burns gets out of the deal by telling the writer they're going to eat at Romanoff's with a seal! That's not much meat to deliver a comedian with the ability of Burns. On the way, there were a couple of humorous sequences, one with Jack Benny giving his opinion on Burns going it alone; the other featuring a slinky, slithering, sexy blonde (Lisa Davis).

On the whole, however, the show lacked spark and imagination. Burns' format is still a question-mark, since the first stanza didn't go beyond the "now I'm a producer-now I'm not" idea. Providing okay support were Benny, Bob Cummings in a brief bit, Bea Benadaret, Larry Keating, Harry Von Zell and Ronnie Burns, of the B&A gang; Miss Davis as the siren, and John Stephenson.

Writers are Norman Paul, Keith Fowler, Harvey Helm and William Burns. Direction of producer Rod Amateau was okay. *Daku.*

RED CHINA: THE GROWING CHALLENGE
With Arthur Van Horn, host-narrator; William Worthy, Ed Hochman
Producer: Marlene Sanders
Director: Al Kassel
Writer: Herbert Dorfman
30 Mins.; Wed. (22), 9 p.m.
WNEW-TV, N.Y.

An interesting half-hour on New China was telecast last Wed. (22) night by indie WNEW-TV. Show, using film clips and interview format, could have been of greater interest had the producer not muffed part of the story.

The film clips were obtained by the writing-photographic team of Ed Hochman and Larry Moyer. These two young men, both anti-Communists, had been living in Paris when they were offered a cheap tour of Russia, if they attended the World Youth Festival last spring. They made the trek, extending it to China. Moyer became a U.P. correspondent on the trip, doubling with Hochman in taking the China footage.

Host-narrator Arthur Van Horn, prior to showing the film clips, had Hochman as a live guest. Much was made of the fact that the footage about to be seen represented a rarity, U.S. newsreel companies and newsmen being barred from Red China. But how Hochman got into Red China wasn't touched upon.

The footage itself was only fair. There was some good shots, especially of the children and the life in the river boats. But there also were undistinguished segments. What also was lacking in the footage was some thematic line. Narrator Van Horn tried to supply it with words, hardly a substitute for the pictures.

To roundup the program, William Worthy, the U.S. correspondent who defied to State Department ban and travelled to Red China, was the second live guest. Again Worthy's troubles with the State Department was bypassed. Lack of inside information about Maoland is part of the China story.

Station, which will offer another half-hour tonight (Wed.) on Red China, using additional filmed material of Hochman and Moyer, could have gotten a stronger program across. Personalities also make the news. Yet, the DuMont indie evidences boldness in slotting such public service programs in prime evening hours. *Horo.*

PURSUIT
With Sal Mineo, MacDonald Carey, Stu Erwin, Vivian Nathan, Carol Lynley, Robert H. Harris
Exec Producer: Norman Felton
Producer: Herbert Hirschman
Writer: Adrian Spies
60 Mins.; Wed., 8 p.m.
MENNEN CO. (alternate weeks)
CBS-TV, from Hollywood
(Grey, Warwick & Legler)

This new dramatic series got off to a promising start last Wednesday night (22) with a sharply produced play. Titled "The Vengeance," the script by Adrian Spies used some formula ideas, but the final result was a hardhitting melter that was fast-paced, credibly motivated and excellently performed. If this show can maintain the level of the opener, it should be a potent contender in the ratings sweepstakes.

The plot had the form of a double chase, in line with the overall title of the series. Sal Mineo, as a tough teenager, was the pivotal character hunted both a city detective with an obsessive hatred for him, and a pair of killers. The coup hounds Mineo for crippling his son in a fight, while the killers want him because he witnessed a murder they committed.

The interplay of story lines was handled in direct style with only a very slight overlay of psychological probing. MacDonald Carey portrayed the detective with a persuasive hardness while Mineo played the incipient hoodlum with his usual flair for this type of role.

The standout performance of the play, however, was turned in by Vivian Nathan, as Mineo's mother. Her evocation of the dreariness and hopelessness of a slum-bound mother of a delinquent and wife of a drunkard was a memorable exercise in realism. She was supplied with a script that struck a perfectly accurate note. Also contributing fine portraits were Stu Erwin, as a level-headed detective; Carol Lynley, as Mineo's romantic interest; Robert H. Harris, as the latter's father, and several other minor players.

Attention to the small part characterizations was typical of a first-class production, that extended from the settings through the camera work to the jazzed-up background scoring. Telecast on tape, the show had all of the immediacy of a live dramatic show.

Mennen, the alternate week sponsor of this series, had plugs scattered liberally throughout the show. Program is still looking for a second bankroller. *Herm.*

TV Gets a Healthy On-the-Air Going Over By Some Bigtime Pros

Practicing what he has preached for quite some time, David Susskind last week (21) turned in a fascinating and wholly enjoyable "Open End" show on WNTA-TV, Newark. It was adult, it was literate, the conversation flowed smoothly and the participants—Peter Glenville, Leland Hayward and Faye Emerson, along with Susskind himself, of course—not only knew what they were talking about, but injected into their gabfest the kind of informality and sense of humor that's so frequently missing from this type program.

After a false start, "Open End" now appears to have hit its stride, and if the current quality is maintained it certainly deserves network airing. A good deal of the plus factors on "Open End" last week must be traced directly to Susskind himself.

He has a most pleasant personality and an uncanny knack for getting a conversation going. Certainly, he's the most candid moderator any panel show on tv has ever had; what's more, he has a definite and intelligent point-of-view, which he manages to express in convincing terms without seeming to impose it on his guests. The fact that his views aren't necessarily complimentary to the medium he happens to be discussing—ears of tv executives who may have been listening to last week's "Open End" must have been burning—adds to make this one of the most refreshing gab shows on the air.

Of course, Susskind did some clever "casting" for his show. Glenville, the British film and legit director, has the looks of an actor and the mind of the intellectual, without being stuffy about it. His asides, on such subjects as tv in the U.S. (there's too much of it), legit and films not only had validity, but were genuinely funny

(Continued on page 42)

THE TWENTIETH CENTURY
(The Red Sell: The Propaganda Mill)
With Walter Cronkite, narrator; Daniel Schorr, others
Producer: Burton Benjamin
Associate Producer: Isaac Kleinerman
Writers: Marvin L. Kalb, Marshall Flaum
30 Mins., Sun., 6:30 p.m.
PRUDENTIAL
CBS-TV, from N. Y.
(Reach, McClinton)

CBS-TV's "Twentieth Century" Prudential-sponsored series out of the network's Public Affairs shop, premiered for the new season on Sunday (26) with the first of a two-part documentation of "The Red Sell." It was a compelling visual documentation of the highly aggressive, supercharged propaganda mill of the Soviet hierarchy in its relentless cold war against the West and in proclaiming to the underdeveloped countries of the world that the future lies in the Soviet way.

In terms of translating to the American populace the shattering impact and brilliance of the Red propaganda machinery in virtually all areas of advancement (technically, culturally, economically, etc.), Russia can henceforth forgive CBS all its past "transgressions," so skillful a job was accomplished in this 30-minute initial installment in detailing the "mass persuasion" capabilities of the Soviet toward influencing the minds of men.

Producer Burton Benjamin and his staff of editors and cameramen, along with narrator Walter Cronkite and reporter Daniel Schorr turned in a swift and meaty half-hour documentation, backed by some remarkable film footage, to demonstrate the cleverness of the Soviet Union in manipulating the thoughts of peoples around the globe. It showed how Russia grinds out its 325 propagandists a year; the perfection with which its movies can make a mockery out of a Versailles treaty; the tremendous impact of its literature; the devious ways it can jam free nation broadcasts (spending more in their jamming operations than the U.S. does for all its overseas broadcasts); again through the medium of the movies it showed how effectively Russia can convince its people that Americans are drunkards, looters and degenerates.

In its portrayal of the World Youth Festival (these were particularly engrossing clips) it demonstrated the profound impression made on the visiting youth of the world; of its "we lead the good life" propagandizing as it jockeys for political advantage (in its equal welcome to all dignitaries, whether obscure or top level) and finally Sputnik ushering in a whole new era in the taunting of the west and the play for the neutral countries as Krushchev & Co. even outclassed the Sputnik feat in the subsequent propaganda campaign.

It was so real and effective that it was frightening. *Rose.*

THIN MAN
With Peter Lawford, Phyllis Kirk, Jack Elbertson, Hayden Rorke, Tina Carver, Emile Meyer, Robert Williams, Almira Sessions, James Nolal, Jimmy Ames, others
Exec Producer: Richard Maibaum
Producer: Bob Welch
Director: Richard Kinon
Writer: Edmund Hartmann
30 Mins., Frl., 9:30 P.M.
COLGATE-PALMOLIVE
NBC-TV (film)
(Ted Bates)

To those who remember the old William Powell-Myrna Loy feature pix of the same title, this half hour "Thin Man" is bound to be disappointing.

This is an average video whodunit—or possibly a step below average—without too much suspense, and with rather standard and sometimes even obvious plot situations, and plenty of cliches.

Story concerned Nick and Nora Charles moving into a brownstone house, only to learn that a woman had been murdered there, although her body had never been found. Twenty five teevee minutes and some contrived gags, fights, private-eyeing later, it expectedly turned out that the woman hadn't been murdered, but her husband was planning the crime for insurance.

As Nick Charles, Peter Lawford was sometimes urbane, often supercilious, while Phyllis Kirk as his wife tended to ham it up greatly. Balance of the cast did a competent job with the material at hand.

C-P commercials were possibly more entertaining than the first episode of the new season. *Don.*

OMNIBUS
(Capital Punishment)
With Alistair Cooke, emcee; Joseph N. Welch, narrator; Michael McAloney, Ed Asner, Guy Sorel, Paul Milikin, David Kingwood, Ralph Bell, Ruth Girard, Lorraine Rogers, Charles McDaniel, Arnold Soboloff, Joe Campanella, Ruth Manning, Bill Zuckert, Val Avery, others
Producer: Robert Saudek
Directors: James Lee, William Graham
Writer: James Lee
60 Mins., Sun., 5 p.m.
ALUMINIUM LTD.
NBC-TV, from N. Y.
(J. Walter Thompson)

"Omnibus" has returned to tv for its seventh go-round (though trimmed this season to an hour display) and under reduced sponsorship auspices, with Aluminium Ltd. of Canada as the sole bankroller. The fact that "Omnibus" is back is one of the commendable aspects of a semester overburdened with trivia. But the fact that producer-packager Robert Saudek chose to kick off the new Sunday afternoon season with his visual examination of "Capital Punishment" offers a debatable point.

Designed as "an examination of society in its role as executioner," with an old "Omnibus" favorite, Boston lawyer Joseph N. Welch as the on-camera "guide," its resort to histrionics and questionable episodes in extracting the last ounce of horror from condemning a man to the electric chair, or a hanging or a lethal chamber, could only create the impression that "Omnibus" was hellbent on matching the sensationalism of the conventional show that characterizes prime nighttime tv.

One can question the motive in projecting the issue of capital punishment within this "Omnibus" framework of displaying all the gory details. (Which makes understandable host Alastair Cooke's repeated "apology" to the parents of kids, but nevertheless doesn't excuse it).

The entire issue is a moral one, or one of the essential value of the death sentence as a crime deterrent. Taken from there, with a clinical examination and espousal by Welch of the various aspects of capital punishment in helping the viewer determine whether human conduct has kept pace with other social advances, it might have made for some fascinating viewing.

But unfortunately barrister Welch was relegated to secondary interest as "Omnibus" went off the deep end in its assorted drama vignettes and documentation just one step this side of some of tv's lowercase vidpix entries. Welch did pose in a quiet, composed and detached manner some provocative questiors as to right or wrong, guilt or justice; or shall we return to public executions (illustrating as examples Italy during Mussolini, Germany during Hitler and the Soviet Union returning to it in '54). But that's as far as it went. "Omnibus," for that matter, couldn't quite seem to make up its mind just where and how it did want to go—winding up with the employment of a lot of actors and with some horrendous episodes in depicting the latest fashions in executions through a couple of centuries (though presumably this was the updated story of killer "Joe Grimes.")

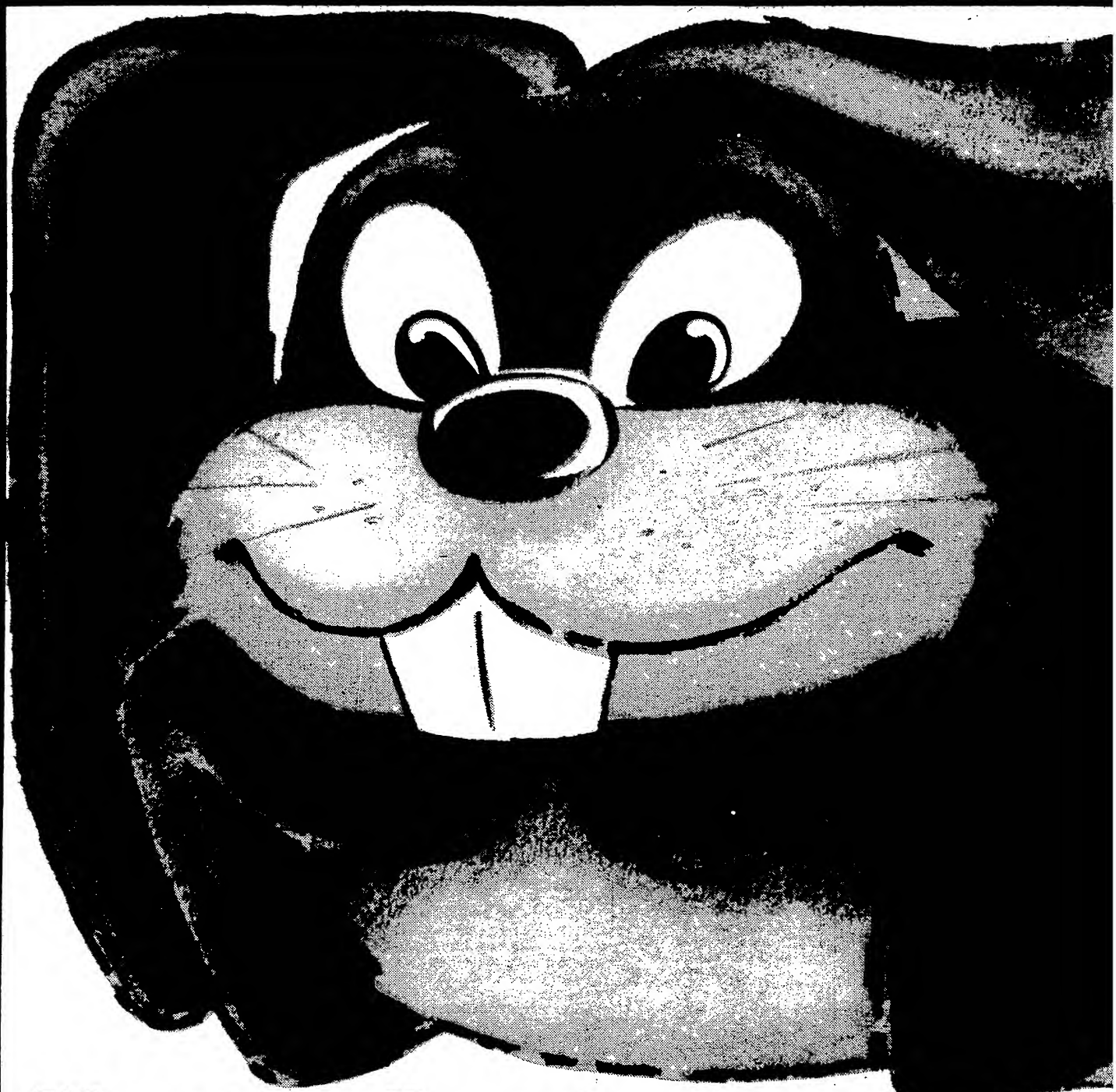
A moving documentary, perhaps, but one which walked the last mile as a tv counterpart of yellow journalism. *Rose.*

WAYNE & SHUSTER HOUR
With Denny Vaughan, Joan Fairfax, Paul Kligman, Sylvia Lennick, Robinson Trio, Samuel Hersenhorem Orch, others
Producer-Director: Don Hudson
60 Mins., Fri., 8 p.m.
EVEREADY FLASHLIGHTS, ANACIN, JOHNSON'S WAX
CBC-TV, from Toronto
(Stanfield, Johnson & Hill; Y&R; Needham, Louis & Brorby)

For their fourth season on Canadian tv, Wayne & Shuster teed off Friday night for 48 coast-to-coast stations of the Canadian Broadcasting Corp. for five monthly 60 min. shows, this in addition to their Ed Sullivan program appearances. In Canada, it's the same format and personnel as last season, with The Robinson Trio added. All of the principals will be on all five of the Wayne & Shuster shows this season.

Canadian comedy team presented three satires—"Wide, World Underworld," "The Professor" and "Mark of Zero," again showing choice of nomenclature. All scored, with the first a kidding of current tv gangster series as scatterbrained Wayne & Shuster headed a crime syndicate, complete with weather forecast on successful bank holdup possibilities; Wayne as a dialectic fashion expert, with Shuster on the mike as questioner, this

(Continued on page 42)



We can hardly contain ourselves

Only last week, in these historic pages, two mighty networks squared off in a conflict of claims. The fur fairly flew. The combatants fired deadly footnotes at each other, and somebody, 'tis said, got hopping mad. Today we are met in harmony and peace. For mighty Nielsen has spoken out.

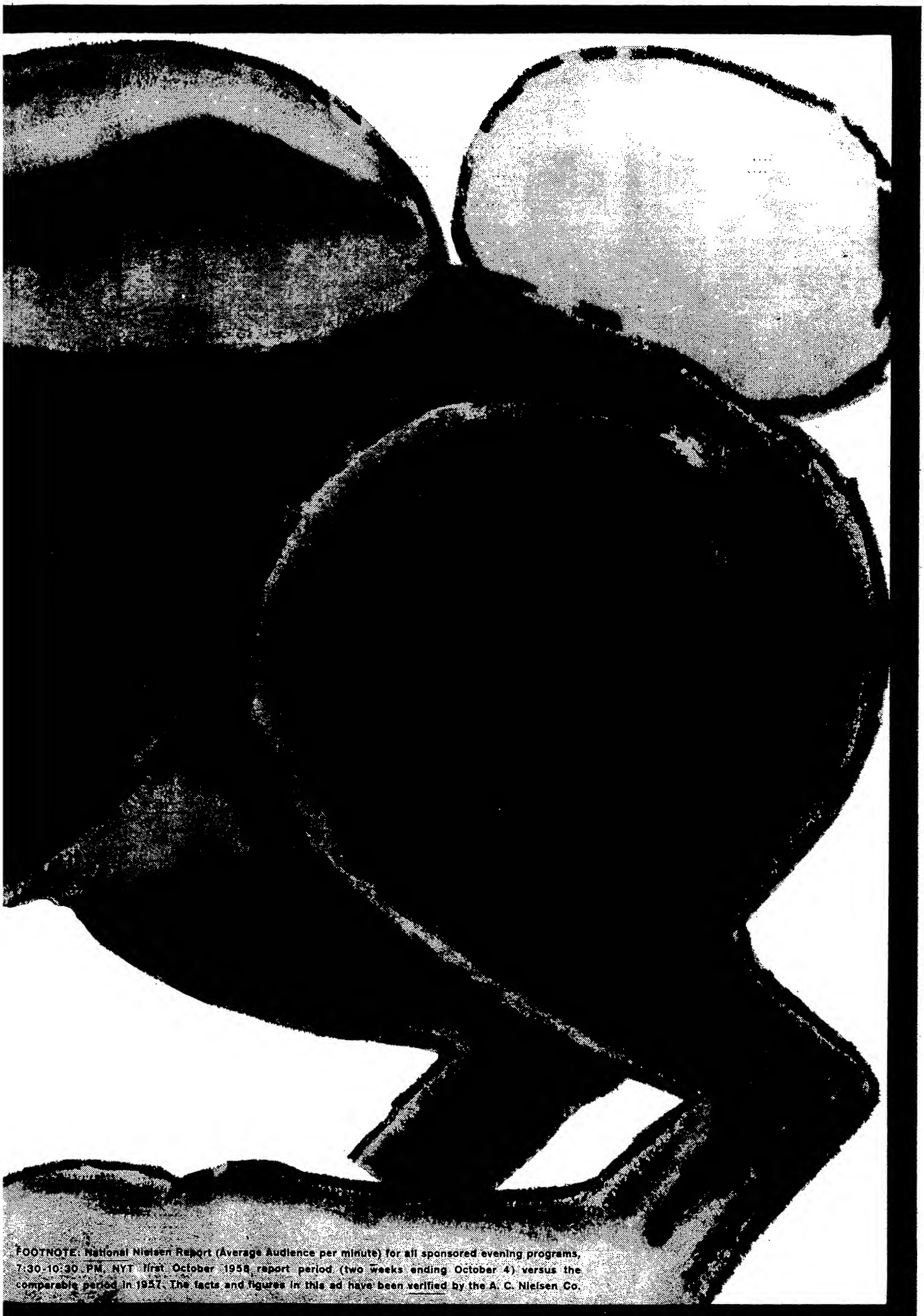
We have been up to our ears, these past days, in the October Nielsen Report. And be it assured: it points to the most tremendous fall season (by far!) in all the history of television. More hours programmed. More sets tuned in. More – many more! – people watching.

Nielsen, with lavish hand, bestows credit on all three networks . . . but the *bulk* of it on ABC.

So far this fall, the frost is on nobody but the pumpkin. In one year ABC's audience, per average evening program, has increased by 1,277,000 homes – a thumping leap of 22%! Another network has added 877,000 homes – a jump of 10%. The third network has added 514,000 homes – up 6%. **In other words, ABC has added almost as many homes as the other two networks combined!**

Naturally, we (and our advertisers) are feeling expansive.

ABC TELEVISION



FOOTNOTE: National Nielsen Report (Average Audience per minute) for all sponsored evening programs, 7:30-10:30 PM, NYT first October 1958 report period (two weeks ending October 4) versus the comparable period in 1957. The facts and figures in this ad have been verified by the A. C. Nielsen Co.

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Alfred Hitchcock (Sun. 9:30-10:00)	WMAR	38.8
2.	G. E. Theatre (Sun. 9:00-9:30)	WMAR	34.8
3.	Lawrence Welk (Sat. 9:00-10:00)	WJZ	34.0
4.	Playhouse 90 (Thurs. 9:30-11:00)	WMAR	31.3
5.	I Love Lucy (Mon. 9:00-9:30)	WMAR	28.3
6.	What's My Line (Sun. 10:30-11:00)	WMAR	28.0
7.	Real McCoys (Thurs. 8:30-9:00)	WJZ	27.3
8.	Ed Sullivan (Sun. 8:00-9:00)	WMAR	27.0
9.	$64,000 Challenge (Sun. 10:00-10:30)	WMAR	26.8
10.	Tales of Wells Fargo (Mon. 8:30-9)	WBAL	25.8

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 4:45-5:00)	WJZ	17.0
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WJZ	16.1
3.	†News, Misc. (M-F 10:30-10:45)	WJZ	16.0
4.	†News, Misc. (M-F 7:15-7:30)	WJZ	15.7
5.	†Late Show (M-F 10:45-Signoff)	WJZ	15.1
6.	†Buddy Deane (M-F 2:30-4:45)	WJZ	14.6
7.	†Early Show (M-F 6:00-7:15)	WJZ	14.3
8.	*Love of Life (M-F 12:00-12:30)	WMAR	14.0
9.	*Guiding Light (M-F 12:45-1:00)	WMAR	13.9
10.	*Search Tomorrow (M-F 12:30-12:45)	WMAR	13.6

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Kit Carson (Sun. 5:00)	WJZ	MCA	19.8	53
2.	Whirlybirds (Sat. 8:30)	WJZ	CBS	19.3	36
3.	Casey Jones (Mon. 7:30)	WJZ	Screen Gems	17.3	41
4.	Popeye (Mon.-Fri. 4:45)	WJZ	AAP	17.0	57
5.	Scotland Yard (Fri. 10:00)	WJZ	HTS	16.3	29
6.	Popeye (Sun. 5:30)	WJZ	AAP	13.8	49
7.	Silent Service (Mon. 10:30)	WBAL	CNP	13.3	32
8.	Sea Hunt (Wed. 10:30)	WBAL	Ziv	12.8	30
9.	Man Behind Badge (Fri. 6:30)	WMAR	MCA	12.5	41
10.	Studio 57 (Wed. 6:30)	WJZ	MCA	12.3	30
11.	Highway Patrol (Sat. 7:00)	WMAR	Ziv	11.8	28
12.	Western Marshal (Sat. 5:00)	WBAL	CNP	11.3	30
13.	Code 3 (Mon. 9:30)	WJZ	ABC	10.8	20
13.	Follow That Man (Tues. 6:30)	WMAR	MCA	10.8	41
13.	State Trooper (Sun. 10:30)	WBAL	MCA	10.8	22
14.	Follow That Man (Sun. 11:15)	WMAR	MCA	10.5	36
15.	Amos 'n' Andy (Mon.-Fri. 6:00)	WMAR	CBS	10.4	36
16.	Charlie Chan (Wed. 7:00)	WBAL	TPA	10.0	29
17.	Search For Adventure (Wed. 6:30)	WMAR	Bagnall	9.3	23
18.	Badge 714 (Mon., Thurs. 6:30)	WMAR	CNP	8.8	28
18.	Crusader (Wed. 6:30)	WMAR	MCA	8.8	30
18.	Death Valley Days (Mon. 7:00)	WBAL	U.S. Borax	8.8	22
18.	Honeymooners (Sun. 10:00)	WMAR	CBS	8.8	17
18.	Sheriff of Cochise (Sun. 9:30)	WJZ	NTA	8.8	16
18.	Target (Thurs. 10:30)	WBAL	Ziv	8.8	17
18.	Tracer (Mon. 10:00)	WJZ	Minot	8.8	19

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Western Marshal	WBAL	11.3
Football	WMAR	18.8
Robin Hood	WMAR	13.3
Edge of Night	WMAR	8.3
Undercurrent	WMAR	20.3
Youth Wants to Know	WBAL	9.3
Late Show	WJZ	16.3
10:30 News; Show	WJZ	17.5
Late Show	WJZ	15.5
Early Show	WJZ	11.8
Wagon Train	WBAL	19.8
Early Show	WJZ	26.8
Kit Carson	WJZ	19.8
Frontier Justice	WMAR	24.8
Early Show	WJZ	12.8
What's My Line	WMAR	28.0
Late Show	WJZ	11.3
Early Show	WJZ	13.6
Early Show	WJZ	15.3
Wagon Train	WBAL	19.8
Early Show	WJZ	17.5
Early Show	WJZ	13.0
Early Show	WJZ	20.3
$64,000 Challenge	WMAR	26.8
Alfred Hitchcock	WMAR	38.8
Playhouse 90	WMAR	30.3
Suspicion	WBAL	24.8

DENVER

Stations: KBTV, KLZ, KOA, KTVR. TV Homes: 221,700. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Miss America Pageant (Sat. 8-10)	KLZ	45.3
2.	Maverick (Sun. 8:30-9:30)	KBTV	28.3
3.	I Love Lucy (Mon. 7:00-7:30)	KLZ	27.9
4.	I've Got A Secret (Wed. 7:30-8:00)	KLZ	27.5
5.	Thin Man (Fri. 8:30-9:00)	KOA	26.5
6.	Boxing (Fri. 7:00-7:45)	KOA	26.0
7.	Millionaire (Wed. 7:00-7:30)	KLZ	25.9
8.	Sugarfoot (Tues. 6:30-7:30)	KBTV	25.3
9.	People's Choice (Thurs. 7:00-7:30)	KOA	25.2
10.	Post Fight Beat (Fri. 7:45-8:00)	KOA	23.7

TOP TEN MULTI-WEEKLY SHOWS

1.	†Channel 7 Reporting (M-F 10-10:15)	KLZ	20.5
2.	*Mickey Mouse Club (M-F 5:30-6:00)	KBTV	16.4
3.	†Sports Shop (M-F 10:15-10:30)	KLZ	15.4
4.	†Acad. Thea. (M-F 9:15-10, 10:15-11)	KOA	14.5
4.	†News, Wea. (M-F 10:00-10:15)	KOA	14.5
5.	†Sheriff Scotty (M-F 4:30-5:00)	KBTV	10.0
6.	†Clubhouse Gang (M-F 4:00-4:30)	KBTV	9.3
7.	*American Bandstand (M-F 3-4)	KBTV	8.6
7.	†Channel 7 Reporting (M-F 5-5:15)	KLZ	8.6
8.	†Streets of Danger (W, Th 9:30-10)	KBTV	8.3

1.	Sheriff of Cochise (Tues. 9:00)	KLZ	NTA	26.2	55
2.	Whirlybirds (Mon. 9:00)	KLZ	CBS	25.9	45
3.	Highway Patrol (Fri. 9:30)	KOA	Ziv	25.5	50
4.	Studio 57 (Wed. 9:00)	KLZ	MCA	25.2	48
5.	Harbor Command (Tues. 8:30)	KLZ	Ziv	25.0	46
6.	Sea Hunt (Fri. 9:00)	KLZ	Ziv	23.5	43
7.	Casey Jones (Fri. 7:30)	KLZ	Screen Gems	22.9	40
8.	Union Pacific (Thurs. 8:30)	KBTV	CNP	22.5	38
9.	Men of Annapolis (Mon. 9:30)	KLZ	Ziv	20.5	43
10.	Frontier Doctor (Thurs. 9:00)	KLZ	HTS	19.5	36
11.	Badge 714 (Wed. 9:30)	KLZ	CNP	19.2	41
11.	San Francisco Beat (Wed. 8:30)	KOA	CBS	19.2	33
12.	Decoy (Sun. 7:30)	KLZ	Official	18.5	37
13.	Silent Service (Fri. 9:00)	KOA	CNP	18.2	33
14.	Popeye (Mon. 6:30)	KBTV	AAP	17.5	37
15.	Honeymooners (Tues. 8:30)	KOA	CBS	16.9	31
16.	Boots & Saddles (Thurs. 9:30)	KLZ	CNP	15.5	34
17.	Charlie Chan (Fri. 7:00)	KLZ	TPA	15.2	29
18.	Public Defender (Thurs. 9:00)	KBTV	Interstate	13.5	25
19.	Annie Oakley (Fri. 6:00)	KBTV	CBS	12.5	31
19.	Citizen Soldier (Sun. 9:00)	KLZ	Flamingo	12.5	24

Official Detective	KBTV	11.5	
Phillips Rptr. Theatre	KOA	15.7	
Academy Theatre	KOA	14.3	
Playhouse of Stars	KLZ	13.5	
Phillips Rptr. Theatre	KOA	17.3	
Academy Theatre	KOA	17.0	
Honeymooners	KOA	16.9	
Silent Service	KOA	18.2	
Boxing	KOA	25.0	
Post Fight Beat	KOA	23.7	
Playhouse 90	KLZ	17.2	
Academy Theatre	KOA	15.5	
Phillips Rptr. Theatre	KOA	17.0	
Academy Theatre	KOA	17.7	
Academy Theatre	KOA	15.9	
Ozzie & Harriet	KBTV	19.2	
Chevy Show	KOA	18.2	
Sea Hunt	KLZ	23.5	
Wells Fargo	KOA	20.5	
Harbor Command	KLZ	25.0	
Academy Theatre	KOA	19.2	
Boxing	KOA	26.5	
Frontier Doctor	KLZ	19.5	
Trackdown	KLZ	14.2	
Maverick	KBTV	29.5	

SAN ANTONIO

Stations: KCOR, KENS, KONO, WOAI. TV Homes: 148,100. Survey Dates: September 8-15, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KENS	45.5
2.	Cheyenne (Tues. 6:30-7:30)	KONO	36.0
3.	Wyatt Earp (Tues. 7:30-8:00)	KONO	35.2
4.	Broken Arrow (Tues. 8:00-8:30)	KONO	34.4
5.	Have Gun Will Travel (Sat. 8:30-9)	KENS	33.5
6.	Tales of Wells Fargo (Mon. 7:30-8)	WOAI	32.2
7.	I Love Lucy (Mon. 8:00-8:30)	KENS	31.2
8.	Suspicion (Mon. 9:00-10:00)	WOAI	31.0
9.	Restless Gun (Mon. 7:00-7:30)	WOAI	29.9
10.	Perry Como (Sat. 7:00-8:00)	WOAI	29.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†12 Star Final (M-F 10:00-10:15)	KONO	26.3
2.	*Amer. Bandstand (M-F 3-3:30, 4-5)	KONO	14.5
3.	†Popeye (M-F 5:00-6:00)	KENS	14.1
4.	†Deadline (M-F 10:00-10:15)	WOAI	13.7
5.	*Mickey Mouse Club (M-F 5:30-6:00)	KONO	13.5
6.	*NBC News (M-F 6:15-6:30)	WOAI	12.8
7.	†World At Large (M-F 6:00-6:15)	WOAI	12.7
8.	†Twentieth Cent. Thea. (M-F 10:15-Signoff)	KONO	12.4
9.	†Little Rascals (M-F 8:30-9:00 a.m.)	KENS	11.9
10.	*Art Linkletter (M-F 1:30-2:00)	KENS	11.8
10.	*Who Do You Trust (M-F 3:30-4:00)	KONO	11.8

1.	Death Valley Days (Sat. 9:30)	KENS	U.S. Borax	33.5	56
2.	Highway Patrol (Thurs. 7:00)	WOAI	Ziv	25.5	44
3.	Gray Ghost (Tues. 8:30)	KONO	CBS	25.2	42
4.	Sea Hunt (Fri. 9:00)	WOAI	Ziv	24.2	42
5.	Sheriff of Cochise (Tues. 9:00)	KONO	NTA	23.5	42
6.	Mr. District Attorney (Fri. 9:30)	KENS	Ziv	20.9	36
7.	Sheena, Queen of Jungle (Fri. 6:00)	KONO	ABC	20.7	56
8.	City Detective (Thurs. 9:30)	KONO	MCA	20.5	36
9.	Flash Gordon (Tues. 6:00)	KONO	Guild	19.2	47
10.	3 Musketeers (Thurs. 6:00)	KONO	ABC	19.0	46
11.	Official Detective (Tues. 9:30)	KONO	NTA	18.9	36
12.	Frontier Doctor (Wed. 9:30)	WOAI	HTS	18.5	34
12.	Mike Hammer (Thurs. 9:30)	WOAI	MCA	18.5	32
13.	Boss Lady (Sun. 5:00)	KONO	Alexander	17.5	57
14.	Union Pacific (Fri. 9:30)	KONO	CNP	16.9	29
15.	Boston Blackie (Wed. 6:00)	KONO	Ziv	16.2	42
16.	Decoy (Mon. 9:30)	KONO	Official	15.9	27
16.	Whirlybirds (Sat. 6:00)	WOAI	CBS	15.9	47
17.	Jungle Jim (Mon. 6:00)	KONO	Screen Gems	15.5	39
18.	Citizen Soldier (Wed. 9:30)	KONO	Flamingo	14.9	28
18.	Your TV Theatre (Sun. 8:30)	KONO	Ziv	14.9	24

Brains & Brawn	WOAI	18.2
Zorro	KONO	23.5
Bob Cummings	WOAI	20.9
Undercurrent	KENS	21.9
Californians	WOAI	18.2
Thin Man	WOAI	20.2
Texas News	KENS	8.3
CBS News—Edwards	KENS	8.7
Mike Hammer	WOAI	18.5
World at Large	WOAI	12.3
NBC News	WOAI	13.3
World at Large	WOAI	14.0
NBC News	WOAI	14.3
Best of Groucho	WOAI	18.7
U.S. Steel Hour	KENS	19.0
City Detective	KONO	20.5
Meet the Press	WOAI	17.5
Mr. District Attorney	KENS	20.9
World at Large	WOAI	14.7
NBC News	WOAI	15.0
Suspicion	WOAI	31.5
Public Defender	KENS	10.5
World at Large	WOAI	14.7
NBC News	WOAI	14.3
U.S. Steel Hour	KENS	19.0
Alfred Hitchcock	KENS	25.5

COLORADO SPRINGS

Stations: KKTV, KRDO. TV Homes: 33,200. Survey Dates: September 2-29, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 8:00-8:30)	KKTV	45.3
2.	Maverick (Sun. 8:30-9:30)	KKTV	41.1
3.	Millionaire (Sat. 8:30-9:00)	KKTV	40.3
4.	Frontier Justice (Mon. 7:30-8:00)	KKTV	39.0
5.	I Love Lucy (Mon. 7:00-7:30)	KKTV	38.3
6.	Have Gun Will Travel (Sat. 7:30-8)	KKTV	37.8
6.	Wyatt Earp (Mon. 8:00-8:30)	KKTV	37.8
7.	Lawrence Welk (Sat. 9:00-10:00)	KKTV	35.5
8.	G. E. Theatre (Sun. 7:00-7:30)	KKTV	35.3
9.	To Tell The Truth (Tues. 7:00-7:30)	KKTV	34.8
9.	Undercurrent (Fri. 8:00-8:30)	KKTV	34.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†10 O'Clock Report, Spts. Wea. (M-F 10:00-10:15)	KKTV	19.6
2.	†Sports, Wea. (M-F 10:15-10:30)	KKTV	18.4
3.	†Perspective (M-F 10:00-10:15)	KRDO	17.8
4.	†Popeye, Misc. (M-F 4:00-4:45)	KKTV	17.3
5.	†Studio 13 (M-F 10:15-Signoff)	KRDO	14.8
6.	*CBS News (M-F 5:15-5:30)	KKTV	13.2
7.	†Chan. 11 Com'ent'ry (M-F 5:30-5:45)	KKTV	12.4
8.	†Wea., Carter Reporter (M-F 5:45-6)	KKTV	12.2
9.	†Channel 11 Late Show (T-Th 10:30-Signoff)	KKTV	11.4
10.	*American Bandstand (M-F 3-4)	KKTV	9.7

1.	Frontier Doctor (Sun. 8:00)	KKTV	HTS	35.0	56
2.	Last of the Mohicans (Wed. 6:30)	KRDO	TPA	33.8	63
3.	Harbor Command (Tues. 8:30)	KRDO	Ziv	33.3	54
4.	Honeymooners (Wed. 8:30)	KKTV	CBS	32.8	54
5.	Stage 7 (Thurs. 9:00)	KKTV	TPA	32.3	55
6.	Death Valley Days (Tues. 8:00)	KRDO	U.S. Borax	31.8	52
7.	San Francisco Beat (Thurs. 9:30)	KKTV	CBS	30.5	61
8.	Highway Patrol (Fri. 8:30)	KRDO	Ziv	30.3	54
9.	Sheriff of Cochise (Thurs. 8:30)	KKTV	NTA	30.0	47
10.	Mike Hammer (Mon. 9:00)	KRDO	MCA	29.3	50
10.	Silent Service (Mon. 8:30)	KKTV	CNP	29.3	52
10.	26 Men (Fri. 9:00)	KRDO	ABC	29.3	56
11.	Jungle Jim (Thurs. 6:00)	KRDO	Screen Gems	28.3	58
11.	O'Henry Playhouse (Tues. 8:30)	KKTV	Gross-Krasne	28.3	46
12.	Sea Hunt (Wed. 8:30)	KKTV	Ziv	27.5	46
13.	Whirlybirds (Tues. 9:00)	KKTV	CBS	27.3	51
14.	Medic (Tues. 9:00)	KRDO	CNP	26.3	49
15.	Search For Adventure (Fri. 8:30)	KKTV	Bagnell	25.8	46
16.	Badge 714 (Sat. 9:00)	KRDO	CNP	24.3	40
16.	Union Pacific (Wed. 9:30)	KKTV	CNP	24.3	55

Decision	KRDO	27.8
Zorro	KKTV	20.0
O'Henry Playhouse	KKTV	28.3
Sea Hunt	KRDO	27.5
News Roundup	KRDO	27.0
Pres. Eisenhower	KRDO	26.0
Bid 'n' Buy	KKTV	29.5
Best of Groucho	KRDO	19.3
Search-Adventure	KKTV	25.8
Music Bingo	KRDO	34.3
Burns & Allen	KKTV	29.3
Suspicion	KRDO	26.8
Studio One	KKTV	23.3
Annie Oakley	KKTV	20.3
Harbor Command	KRDO	33.3
Honeymooners	KKTV	32.8
Medic	KRDO	26.3
Whirlybirds	KKTV	27.3
Highway Patrol	KRDO	30.3
Lawrence Welk	KKTV	36.8
Studio 13	KRDO	20.3

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,815,600. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Miss America Pageant (Sat. 9:00-11)	WBBM	39.3
2.	Alfred Hitchcock (Sun. 8:30-9:00)	WBBM	27.9
3.	Have Gun Will Travel (Sat. 8:30-9)	WBBM	27.5
4.	What's My Line (Sun. 9:30-10:00)	WBBM	25.5
5.	Ed Sullivan (Sun. 7:00-8:00)	WBBM	24.8
6.	I Love Lucy (Mon. 8:00-8:30)	WBBM	24.5
6.	$64,000 Challenge (Sun. 9:00-9:30)	WBBM	24.5
7.	Real McCoys (Thurs. 7:30-8:00)	WBKB	23.5
8.	I've Got A Secret (Wed. 8:30-9:00)	WBBM	22.5
9.	Boxing (Fri. 9:00-9:45)	WNBQ	22.3

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News Roundup (M-F 10:00-10:15)	WBBM	17.4
2.	†In Town Tonight (M-F 10:15-10:30)	WBBM	14.3
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WBKB	10.9
4.	†Science Fiction Thea. (T,Th 6-6:30)	WGN	10.8
5.	†Feature Film (M,T,Th,F 10-Signoff)	WGN	10.7
6.	†Susan's Show (M-F 4:00-4:30)	WBBM	10.3
7.	*CBS News (M-F 6:15-6:30)	WBBM	9.7
7.	†News-Bentley (M-F 6:00-6:15)	WBBM	9.7
8.	*Price Is Right (M-F 10-10:30 a.m.)	WNBQ	9.4
9.	†Movietime USA (M-F 10:00-11:30)	WBKB	9.3

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	State Trooper (Wed. 9:30)	WNBQ	MCA	19.5	39
2.	Sea Hunt (Wed. 8:30)	WGN	Ziv	16.9	30
3.	Highway Patrol (Fri. 8:00)	WGN	Ziv	15.9	34
3.	Silent Service (Tues. 9:30)	WNBQ	CNP	15.9	35
4.	African Patrol (Tues. 9:30)	WBBM	Gross-Krasne	14.2	31
4.	Honeymooners (Thurs. 9:30)	WGN	CBS	14.2	28
5.	Crusader (Fri. 9:30)	WGN	MCA	11.5	22
5.	Gray Ghost (Tues. 9:00)	WGN	CBS	11.5	21
5.	San Francisco Beat (Wed. 9:00)	WGN	CBS	11.5	22
6.	Harbor Command (Thurs. 8:00)	WGN	Ziv	10.9	20
7.	Science Fiction (Tues, Thurs. 6:00)	WGN	Ziv	10.8	36
8.	Annie Oakley (Fri. 6:00)	WGN	CBS	10.5	36
9.	Men of Annapolis (Mon. 9:00)	WGN	Ziv	10.2	20
9.	Mr. District Attorney (Tues. 9:00)	WBKB	Ziv	10.2	18
10.	Death Valley Days (Tues. 9:30)	WGN	U.S. Borax	9.5	21
11.	Secret File USA (Sat. 5:30)	WBBM	Balsam	9.2	36
12.	Bugs Bunny (Mon.-Fri. 6:30)	WGN	AAP	9.0	22
13.	Racket Squad (Tues. 8:30)	WGN	ABC	8.9	17
14.	Frontier (Sat. 6:00)	WNBK	CNP	8.5	35
14.	Studio 57 (Mon. 9:30)	WGN	MCA	8.5	18
14.	Target (Wed. 9:30)	WGN	Ziv	8.5	17

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Circle Theatre	WBBM	12.5
I've Got a Secret	WBBM	22.5
Phil Silvers	WBBM	14.9
African Patrol	WBBM	14.2
Silent Service	WNBQ	15.9
Playhouse 90	WBBM	20.5
{ Boxing	WNBQ	20.7
{ Post Fight Beat	WNBQ	19.3
Californians	WNBQ	19.9
It Could Be You	WNBQ	17.5
People's Choice	WNBQ	20.9
{ News—Bentley	WBBM	9.7
{ CBS News	WBBM	9.4
{ News—Bentley	WBBM	9.0
{ CBS News	WBBM	8.7
Suspicion	WNBQ	19.2
Californians	WNBQ	19.9
Silent Service	WGN	9.5
Charter Boat	WNBQ	6.7
Wagon Train	WNBQ	20.5
Bob Cummings	WNBQ	19.2
CBS News Special	WBBM	10.5
Suspicion	WNBQ	17.2
State Trooper	WNBQ	19.5

YOUNGSTOWN

Stations: WFMJ, WKBN, WKST. TV Homes: 153,700. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WKBN	43.5
2.	Perry Como (Sat. 8:00-9:00)	WFMJ	36.8
3.	Tales of Wells Fargo (Mon. 8:30-9)	WFMJ	34.9
4.	Restless Gun (Mon. 8:00-8:30)	WFMJ	34.2
5.	Bob Cummings (Tues. 9:30-10:00)	WFMJ	33.2
6.	Wagon Train (Wed. 7:30-8:30)	WFMJ	32.4
7.	Chevy Show (Sun. 9:00-10:00)	WFMJ	31.3
8.	What's My Line (Sun. 10:30-11:00)	WKBN	30.9
9.	Father Knows Best (Wed. 8:30-9:00)	WFMJ	30.0
10.	Boxing (Fri. 10:00-10:45)	WFMJ	29.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M-F 5:45-6:30)	WFMJ	17.7
2.	†Fun House Gang (M-F 5:00-6:45)	WFMJ	17.6
3.	†News, Sports (M-F 11:00-11:15)	WFMJ	17.3
4.	†W. Guthrie, News (M-F 11-11:15)	WKBN	15.3
5.	*Jack Paar Show (M-F 11:15-Signoff)	WFMJ	15.2
6.	*Price Is Right (M-F 11-11:30 a.m.)	WFMJ	13.4
7.	*NBC News (M-F 6:45-7:00)	WFMJ	12.6
8.	†Weather, News (M-F 6:30-6:45)	WFMJ	12.4
9.	*Concentration (M-F 11:30-12:00)	WFMJ	12.3
10.	*Treasure Hunt (M-F 10:30-11 a.m.)	WFMJ	11.7

1.	Studio 57 (Tues. 10:30)	WKBN	MCA	21.5	45	Charlie Chan	WFMJ 19.9
2.	Charlie Chan (Tues. 10:30)	WFMJ	TPA	19.9	42	Studios 57	WKBN 21.5
3.	Official Detective (Fri. 10:00)	WKBN	NTA	19.2	32	Boxing	WFMJ 29.5
4.	Badge 714 (Wed. 7:00)	WFMJ	CNP	18.5	48	Dr. Hudson	WKBN 16.9
4.	Frontier (Mon. 8:00)	WKBN	NBC	18.5	33	Restless Gun	WFMJ 34.2
5.	Popeye (Mon.-Fri. 5:45)	WFMJ	AAP	17.7	68	My Little Margie	WKBN 4.7
6.	Last of the Mohicans (Thurs. 7:00)	WFMJ	TPA	17.5	57	Stu Wilson	WKBN 10.5
6.	Stage Trooper (Tues. 9:30)	WKBN	MCA	17.5	31	Bob Cummings	WFMJ 33.2
7.	Dr. Hudson (Wed. 7:00)	WKBN	MCA	16.9	43	Badge 714	WFMJ 18.5
8.	Kit Carson (Tues. 7:00)	WFMJ	MCA	16.2	54	Heart of the City	WKBN 9.5
8.	Our Miss Brooks (Tues. 8:30)	WKST	CBS	16.2	27	San Francisco Beat	WKBN 22.2
9.	Boots & Saddles (Sat. 9:30)	WKBN	CNP	15.9	27	Lawrence Welk	WKST 26.2
10.	Annie Oakley (Sun. 6:30)	WFMJ	CBS	15.5	54	Air Power	WKBN 8.9
10.	Sea Hunt (Wed. 10:30)	WFMJ	Ziv	15.5	31	U.S. Steel Hour	WKBN 21.5
10.	Union Pacific (Sun. 9:00)	WKBN	NBC	15.5	29	Chevy Show	WFMJ 33.4
11.	Boots & Saddles (Mon. 7:00)	WKBN	CNP	14.5	49	Death Valley Days	WFMJ 11.9
11.	Laurel & Hardy (Sat. 6:00)	WFMJ	Governor	14.5	60	News Today	WKBN 8.0
12.	Legionnaire (Fri. 7:00)	WFMJ	TPA	13.5	43	Crusader	WKBN 11.5
12.	Popeye (Sat. 5:00)	WFMJ	AAP	13.5	61	{ Big Movie Show	WKBN 6.0
						{ UN Handicap	WKBN 6.0
13.	City Detective (Wed. 8:30)	WKBN	MCA	11.9	20	Father Knows Best	WFMJ 30.0
13.	Death Valley Days (Mon. 7:00)	WFMJ	U.S. Borax	11.9	40	Boots & Saddles	WKBN 14.5

MEMPHIS

Stations: WHBQ, WMCT, WREC. TV Homes: 142,300. Survey Dates: September 8-15, 1958.

TOP TEN NETWORK SHOWS

1.	Wyatt Earp (Tues. 7:30-8:00)	WHBQ	34.5
2.	I Love Lucy (Mon. 8:00-8:30)	WREC	34.2
3.	Gunsmoke (Sat. 9:00-9:30)	WREC	33.5
4.	I've Got A Secret (Wed. 8:30-9:00)	WREC	31.7
5.	Cheyenne (Tues. 6:30-7:30)	WHBQ	31.0
6.	Millionaire (Wed. 8:00-8:30)	WREC	28.9
7.	Have Gun Will Travel (Sat. 8:30-9)	WREC	27.5
8.	Frontier Justice (Mon. 8:30-9:00)	WREC	27.2
9.	G. E. Theatre (Sun. 8:00-8:30)	WREC	25.5
9.	Real McCoys (Thurs. 7:30-8:00)	WHBQ	25.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†Amos & Andy (M-F 6:00-6:30)	WREC	18.8
2.	*As World Turns (M-F 12:30-1:00)	WREC	13.8
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WHBQ	13.6
4.	†Our Miss Brooks (M-F 12:00-12:30)	WREC	13.4
5.	†Happy Hal, Misc. (M-F 6:00-6:30)	WHBQ	12.9
6.	*Art Linkletter (M-F 1:30-2:00)	WREC	12.4
7.	*Beat The Clock (M-F 1:00-1:30)	WREC	12.0
7.	*Big Payoff (M-F 2:00-2:30)	WREC	12.0
8.	*Verdict Is Yours (M-F 2:30-3:00)	WREC	11.9
9.	*Guiding Light (M-F 11:45-12:00)	WREC	11.5

1.	26 Men (Tues. 8:00)	WHBQ	ABC	25.7	43	To Tell the Truth	WREC 22.9
2.	Highway Patrol (Sat. 9:30)	WREC	Ziv	24.5	51	Brains & Brawn	WMCT 13.2
3.	Target (Thurs. 8:00)	WMCT	Ziv	24.5	41	Verdict Is Yours	WREC 18.5
3.	Sheriff of Cochise (Tues. 9:30)	WREC	NTA	24.2	47	Late News	WHBQ 17.9
4.	Gray Ghost (Fri. 6:30)	WREC	CBS	22.2	49	Rin Tin Tin	WHBQ 17.5
5.	Ellery Queen (Wed. 6:30)	WREC	TPA	21.2	38	Wagon Train	WMCT 19.5
6.	Sea Hunt (Wed. 7:00)	WMCT	Ziv	19.9	34	Leave It to Beaver	WREC 24.5
7.	Amos 'n' Andy (Mon.-Fri. 6:00)	WREC	CBS	18.8	47	Happy Hal	WHBQ 12.9
8.	Boots & Saddles (Fri. 8:00)	WHBQ	CNP	16.5	30	Phil Silvers	WREC 22.3
9.	Harbor Command (Sun. 9:30)	WMCT	Ziv	14.5	29	What's My Line	WREC 23.5
10.	N. Y. Confidential (Sat. 10:00)	WREC	TPA	14.2	36	Late Show	WHBQ 15.5
11.	Mike Hammer (Fri. 9:00)	WHBQ	MCA	13.5	27	Undercurrent	WREC 24.9
12.	Our Miss Brooks (Mon.-Fri. 12:00)	WREC	CBS	13.4	53	Million $ Movie	WHBQ 8.2
13.	Annie Oakley (Sat. 6:00)	WREC	CBS	12.5	33	Dance Party	WHBQ 19.5
14.	Honeymooners (Sat. 8:00)	WMCT	CBS	12.2	21	Lawrence Welk	WHBQ 22.9
15.	Cisco Kid (Wed. 7:30)	WMCT	Ziv	11.9	20	Ozzie & Harriet	WHBQ 24.9
16.	Susie (Sun. 6:00)	WHBQ	TPA	11.5	33	Lassie	WREC 17.9
17.	Frontier (Sun. 10:00)	WHBQ	NBC	10.8	28	Late Movie	WREC 18.5
18.	Men of Annapolis (Tues. 9:30)	WMCT	Ziv	9.5	18	Sheriff of Cochise	WREC 24.2
18.	Union Pacific (Sun. 5:00)	WHBQ	NBC	9.5	40	Crowded Out	WREC 8.9

DES MOINES

Stations: KRNT, WHO, WOI. TV Homes: 75,700. Survey Dates: September 2-29, 1958.

TOP TEN NETWORK SHOWS

1.	What's My Line (Sun. 9:30-10:00)	KRNT	34.8
2.	$64,000 Challenge (Sun. 9:00-9:30)	KRNT	34.3
3.	Gunsmoke (Sat. 9:00-9:30)	KRNT	33.8
4.	I Love Lucy (Mon. 8:00-8:30)	KRNT	32.8
4.	Maverick (Sun. 6:30-7:30)	WOI	32.8
5.	It Could Be You (Wed. 9:00-9:30)	WHO	32.5
6.	Alfred Hitchcock (Sun. 8:30-9:00)	KRNT	32.0
7.	Decision (Sun. 9:00-9:30)	WHO	31.3
8.	I've Got A Secret (Wed. 8:30-9:00)	KRNT	30.3
9.	Chevy Show (Sun. 8:00-9:00)	WHO	29.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†News-Van Dyke (M-F 10:00-10:15)	KRNT	23.2
2.	†Wea., Sports (M-F 10:15-10:30)	KRNT	22.2
3.	†News (M-F 10:00-10:15)	WHO	21.6
4.	†News, Sports (M,W,F 10:15-10:30)	WHO	20.9
5.	†News Sports (M-F 6:00-6:15)	KRNT	17.9
6.	†Sports, Playback National Program (M-F 6:15-6:30)	KRNT	17.8
7.	*Mickey Mouse Club (M-F 5:30-6:00)	WOI	15.9
8.	*NBC News (M-F 6:15-6:30)	WHO	13.6
9.	†Wea., News (M-F 6:00-6:15)	WHO	12.9
10.	†Late Show (M-F 10:30-Signoff)	WHO	12.8

1.	Harbor Command (Wed. 9:30)	WHO	Ziv	32.8	57	U.S. Steel Hour	KRNT 16.3
2.	Official Detective (Sun. 9:30)	WHO	NTA	25.8	38	What's My Line	KRNT 34.8
3.	Sea Hunt (Sat. 9:30)	KRNT	Ziv	25.3	43	Brains & Brawn	WHO 21.3
4.	San Francisco Beat (Thurs. 9:30)	WHO	CBS	20.3	38	Playhouse 90	KRNT 20.8
5.	Target (Fri. 8:30)	KRNT	Ziv	19.0	32	{ Boxing	WHO 26.0
						{ Boxing, Pst Fight Bt.	WHO 22.5
6.	Tugboat Annie (Tues. 9:30)	KRNT	TPA	18.8	35	Playhouse of Stars	WHO 24.5
7.	Sheriff of Cochise (Fri. 6:30)	KRNT	NTA	18.3	53	Rin Tin Tin	WOI 19.3
8.	Amos 'n' Andy (Fri. 9:00)	WOI	CBS	16.3	30	Paradise in Mexico	WHO 20.3
8.	Frontier (Sat. 6:00)	WHO	CNP	16.3	35	{ News—Rhoades	KRNT 26.0
						{ Sports—W. Douglas	KRNT 26.5
9.	Flash Gordon (Sat. 4:30)	WOI	Guild	14.3	48	Sagebrush	WHO 9.3
9.	My Little Margie (Sun. 2:00)	WHO	Official	14.3	43	Sunday Matinee	KRNT 15.3
10.	Annie Oakley (Wed. 6:00)	WOI	CBS	14.0	33	{ News, Sports	KRNT 18.0
						{ Spts, Plyb, Nat. Pgm.	KRNT 18.5
10.	Gray Ghost (Fri. 9:30)	WOI	CBS	14.0	28	Thin Man	WHO 21.3
11.	Jungle Jim (Mon. 6:00)	WOI	Screen Gems	12.8	34	{ News, Sports	KRNT 13.5
						{ Spts, Plyb, Nat. Pgm.	KRNT 13.0
12.	Bengal Lancers (Thurs. 6:00)	WOI	Screen Gems	12.3	32	{ News, Sports	KRNT 14.0
						{ Spts, Plyb, Nat. Pgm.	KRNT 14.5
12.	Public Defender (Sat. 11:30 a.m.)	WHO	Interstate	12.3	54	Movie	KRNT 10.3
12.	26 Men (Thurs. 9:30)	WOI	ABC	12.3	23	Playhouse 90	KRNT 20.8
13.	Popeye (Sat. 8:30 a.m.)	WHO	AAP	12.0	64	Capt. Kangaroo	KRNT 6.8
14.	Whirlybirds (Tues. 9:30)	WOI	CBS	11.3	21	Playhouse of Stars	WHO 24.5
15.	Great Gildersleeve (Tues. 6:00)	WOI	CNP	10.8	22	{ News, Sports	KRNT 23.5
						{ Spts, Plyb, Nat. Pgm.	KRNT 23.0

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Alfred Hitchcock (Sun. 9:30-10:00)	WMAR	38.8
2.	G. E. Theatre (Sun. 9:00-9:30)	WMAR	34.8
3.	Lawrence Welk (Sat. 9:00-10:00)	WJZ	34.0
4.	Playhouse 90 (Thurs. 9:30-11:00)	WMAR	31.3
5.	I Love Lucy (Mon. 9:00-9:30)	WMAR	28.3
6.	What's My Line (Sun. 10:30-11:00)	WMAR	28.0
7.	Real McCoys (Thurs. 8:30-9:00)	WJZ	27.3
8.	Ed Sullivan (Sun. 8:00-9:00)	WMAR	27.0
9.	$64,000 Challenge (Sun. 10:00-10:30)	WMAR	26.8
10.	Tales of Wells Fargo (Mon. 8:30-9)	WBAL	25.8

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 4:45-5:00)	WJZ	17.0
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WJZ	16.1
3.	†News, Misc. (M-F 10:30-10:45)	WJZ	16.0
4.	†News, Misc. (M-F 7:15-7:30)	WJZ	15.7
5.	†Late Show (M-F 10:45-Signoff)	WJZ	15.1
6.	†Buddy Deane (M-F 2:30-4:45)	WJZ	14.6
7.	†Early Show (M-F 6:00-7:15)	WJZ	14.3
8.	*Love of Life (M-F 12:00-12:30)	WMAR	14.0
9.	*Guiding Light (M-F 12:45-1:00)	WMAR	13.9
10.	*Search Tomorrow (M-F 12:30-12:45)	WMAR	13.6

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Kit Carson (Sun. 5:00)	WJZ	MCA	19.8	53
2.	Whirlybirds (Sat. 8:30)	WJZ	CBS	19.3	36
3.	Casey Jones (Mon. 7:30)	WJZ	Screen Gems	17.3	41
4.	Popeye (Mon.-Fri. 4:45)	WJZ	AAP	17.0	57
5.	Scotland Yard (Fri. 10:00)	WJZ	HTS	16.3	29
6.	Popeye (Sun. 5:30)	WJZ	AAP	13.8	49
7.	Silent Service (Mon. 10:30)	WBAL	CNP	13.3	32
8.	Sea Hunt (Wed. 10:30)	WBAL	Ziv	12.8	30
9.	Man Behind Badge (Fri. 6:30)	WMAR	MCA	12.5	41
10.	Studio 57 (Wed. 6:30)	WJZ	MCA	12.3	30
11.	Highway Patrol (Sat. 7:00)	WMAR	Ziv	11.8	28
12.	Western Marshal (Sat. 5:00)	WBAL	CNP	11.3	30
13.	Code 3 (Mon. 9:30)	WJZ	ABC	10.8	20
13.	Follow That Man (Tues. 6:30)	WMAR	MCA	10.8	41
13.	State Trooper (Sun. 10:30)	WBAL	MCA	10.8	22
14.	Follow That Man (Sun. 11:15)	WMAR	MCA	10.5	36
15.	Amos 'n' Andy (Mon.-Fri. 6:00)	WMAR	CBS	10.4	36
16.	Charlie Chan (Wed. 7:00)	WBAL	TPA	10.0	29
17.	Search For Adventure (Wed. 6:30)	WMAR	Bagnall	9.3	23
18.	Badge 714 (Mon., Thurs. 6:30)	WMAR	CNP	8.8	28
18.	Crusader (Wed. 6:30)	WMAR	MCA	8.8	30
18.	Death Valley Days (Mon. 7:00)	WBAL	U.S. Borax	8.8	22
18.	Honeymooners (Sun. 10:00)	WMAR	CBS	8.8	17
18.	Sheriff of Cochise (Sun. 9:30)	WJZ	NTA	8.8	16
18.	Target (Thurs. 10:30)	WBAL	Ziv	8.8	17
18.	Tracer (Mon. 10:00)	WJZ	Minot	8.8	19

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Western Marshal	WBAL	11.3
Football	WMAR	18.8
Robin Hood	WMAR	13.3
Edge of Night	WMAR	8.3
Undercurrent	WMAR	20.3
Youth Wants to Know	WBAL	9.3
Late Show	WJZ	16.3
10:30 News; Show	WJZ	17.5
Late Show	WJZ	15.5
Early Show	WJZ	11.8
Wagon Train	WBAL	19.8
Early Show	WJZ	26.8
Kit Carson	WJZ	19.8
Frontier Justice	WMAR	24.8
Early Show	WJZ	12.8
What's My Line	WMAR	28.0
Late Show	WJZ	11.3
Early Show	WJZ	13.6
Early Show	WJZ	15.3
Wagon Train	WBAL	19.8
Early Show	WJZ	17.5
Early Show	WJZ	13.0
Early Show	WJZ	20.3
$64,000 Challenge	WMAR	26.8
Alfred Hitchcock	WMAR	38.8
Playhouse 90	WMAR	30.3
Suspicion	WBAL	24.8

DENVER

Stations: KBTV, KLZ, KOA, KTVR. TV Homes: 221,700. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Miss America Pageant (Sat. 8-10)	KLZ 45.3
2.	Maverick (Sun. 8:30-9:30)	KBTV 28.3
3.	I Love Lucy (Mon. 7:00-7:30)	KLZ 27.9
4.	I've Got A Secret (Wed. 7:30-8:00)	KLZ 27.5
5.	Thin Man (Fri. 8:30-9:00)	KOA 26.5
6.	Boxing (Fri. 7:00-7:45)	KOA 26.0
7.	Millionaire (Wed. 7:00-7:30)	KLZ 25.9
8.	Sugarfoot (Tues. 6:30-7:30)	KBTV 25.3
9.	People's Choice (Thurs. 7:00-7:30)	KOA 25.2
10.	Post Fight Beat (Fri. 7:45-8:00)	KOA 23.7

TOP TEN MULTI-WEEKLY SHOWS

1.	†Channel 7 Reporting (M-F 10-10:15)	KLZ 20.5
2.	*Mickey Mouse Club (M-F 5:30-6:00)	KBTV 16.4
3.	†Sports Shop (M-F 10:15-10:30)	KLZ 15.4
4.	†Acad. Thea. (M-F 9:15-10, 10:15-11)	KOA 14.5
4.	†News, Wea. (M-F 10:00-10:15)	KOA 14.5
5.	†Sheriff Scotty (M-F 4:30-5:00)	KBTV 10.0
6.	†Clubhouse Gang (M-F 4:00-4:30)	KBTV 9.3
7.	*American Bandstand (M-F 3-4)	KBTV 8.6
7.	†Channel 7 Reporting (M-F 5-5:15)	KLZ 8.6
8.	†Streets of Danger (W, Th 9:30-10)	KBTV 8.3

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sheriff of Cochise (Tues. 9:00)	KLZ	NTA	26.2	55
2.	Whirlybirds (Mon. 9:00)	KLZ	CBS	25.9	45
3.	Highway Patrol (Fri. 9:30)	KOA	Ziv	25.5	50
4.	Studio 57 (Wed. 9:00)	KLZ	MCA	25.2	48
5.	Harbor Command (Tues. 8:30)	KLZ	Ziv	25.0	46
6.	Sea Hunt (Fri. 9:00)	KLZ	Ziv	23.5	43
7.	Casey Jones (Fri. 7:30)	KLZ	Screen Gems	22.9	40
8.	Union Pacific (Thurs. 8:30)	KBTV	CNP	22.5	38
9.	Men of Annapolis (Mon. 9:30)	KLZ	Ziv	20.5	43
10.	Frontier Doctor (Thurs. 9:00)	KLZ	HTS	19.5	36
11.	Badge 714 (Wed. 9:30)	KLZ	CNP	19.2	41
11.	San Francisco Beat (Wed. 8:30)	KOA	CBS	19.2	33
12.	Decoy (Sun. 7:30)	KLZ	Official	18.5	37
13.	Silent Service (Fri. 9:00)	KOA	CNP	18.2	33
14.	Popeye (Mon. 6:30)	KBTV	AAP	17.5	37
15.	Honeymooners (Tues. 8:30)	KOA	CBS	16.9	31
16.	Boots & Saddles (Thurs. 9:30)	KLZ	CNP	15.5	34
17.	Charlie Chan (Fri. 7:00)	KLZ	TPA	15.2	29
18.	Public Defender (Thurs. 9:00)	KBTV	Interstate	13.5	25
19.	Annie Oakley (Fri. 6:00)	KBTV	CBS	12.5	31
19.	Citizen Soldier (Sun. 9:00)	KLZ	Flamingo	12.5	24

PROGRAM	STA.	AV. RTG.
Official Detective	KBTV	11.5
Phillips Rptr. Theatre	KOA	15.7
Academy Theatre	KOA	14.3
Playhouse of Stars	KLZ	13.5
Phillips Rptr. Theatre	KOA	17.3
Academy Theatre	KOA	17.0
Honeymooners	KOA	16.9
Silent Service	KOA	18.2
Boxing	KOA	25.0
Post Fight Beat	KOA	23.7
Playhouse 90	KLZ	17.2
Academy Theatre	KOA	15.5
Phillips Rptr. Theatre	KOA	17.0
Academy Theatre	KOA	17.7
Academy Theatre	KOA	15.9
Ozzie & Harriet	KBTV	19.2
Chevy Show	KOA	18.2
Sea Hunt	KLZ	23.5
Wells Fargo	KOA	20.5
Harbor Command	KLZ	25.0
Academy Theatre	KOA	19.2
Boxing	KOA	26.5
Frontier Doctor	KLZ	19.5
Trackdown	KLZ	14.2
Maverick	KBTV	29.5

SAN ANTONIO

Stations: KCOR, KENS, KONO, WOAI. TV Homes: 148,100. Survey Dates: September 8-15, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KENS 45.5
2.	Cheyenne (Tues. 6:30-7:30)	KONO 36.0
3.	Wyatt Earp (Tues. 7:30-8:00)	KONO 35.2
4.	Broken Arrow (Tues. 8:00-8:30)	KONO 34.4
5.	Have Gun Will Travel (Sat. 8:30-9)	KENS 33.5
6.	Tales of Wells Fargo (Mon. 7:30-8)	WOAI 32.2
7.	I Love Lucy (Mon. 8:00-8:30)	KENS 31.2
8.	Suspicion (Mon. 9:00-10:00)	WOAI 31.0
9.	Restless Gun (Mon. 7:00-7:30)	WOAI 29.9
10.	Perry Como (Sat. 7:00-8:00)	WOAI 29.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†12 Star Final (M-F 10:00-10:15)	KONO 26.3
2.	*Amer. Bandstand (M-F 3-3:30, 4-5)	KONO 14.5
3.	†Popeye (M-F 5:00-6:00)	KENS 14.1
4.	†Deadline (M-F 10:00-10:15)	WOAI 13.7
5.	*Mickey Mouse Club (M-F 5:30-6:00)	KONO 13.5
6.	*NBC News (M-F 6:15-6:30)	WOAI 12.8
7.	†World At Large (M-F 6:00-6:15)	WOAI 12.7
8.	†Twentieth Cent. Thea. (M-F 10:15-Signoff)	KONO 12.4
9.	†Little Rascals (M-F 8:30-9:00 a.m.)	KENS 11.9
10.	*Art Linkletter (M-F 1:30-2:00)	KENS 11.8
10.	*Who Do You Trust (M-F 3:30-4:00)	KONO 11.8

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Sat. 9:30)	KENS	U.S. Borax	33.5	56
2.	Highway Patrol (Thurs. 7:00)	WOAI	Ziv	25.5	44
3.	Gray Ghost (Tues. 8:30)	KONO	CBS	25.2	42
4.	Sea Hunt (Fri. 9:00)	WOAI	Ziv	24.2	42
5.	Sheriff of Cochise (Tues. 9:00)	KONO	NTA	23.5	42
6.	Mr. District Attorney (Fri. 9:30)	KENS	Ziv	20.9	36
7.	Sheena, Queen of Jungle (Fri. 6:00)	KONO	ABC	20.7	56
8.	City Detective (Thurs. 9:30)	KONO	MCA	20.5	36
9.	Flash Gordon (Tues. 6:00)	KONO	Guild	19.2	47
10.	3 Musketeers (Thurs. 6:00)	KONO	ABC	19.0	46
11.	Official Detective (Tues. 9:30)	KONO	NTA	18.9	36
12.	Frontier Doctor (Wed. 9:30)	WOAI	HTS	18.5	34
12.	Mike Hammer (Thurs. 9:30)	WOAI	MCA	18.5	32
13.	Boss Lady (Sun. 5:00)	KONO	Alexander	17.5	57
14.	Union Pacific (Fri. 9:30)	KONO	CNP	16.9	29
15.	Boston Blackie (Wed. 6:00)	KONO	Ziv	16.2	42
16.	Decoy (Mon. 9:30)	KONO	Official	15.9	27
16.	Whirlybirds (Sat. 6:00)	WOAI	CBS	15.9	47
17.	Jungle Jim (Mon. 6:00)	KONO	Screen Gems	15.5	39
18.	Citizen Soldier (Wed. 9:30)	KONO	Flamingo	14.9	28
18.	Your TV Theatre (Sun. 8:30)	KONO	Ziv	14.9	24

PROGRAM	STA.	AV. RTG.
Brains & Brawn	WOAI	18.2
Zorro	KONO	23.5
Bob Cummings	WOAI	20.9
Undercurrent	KENS	21.9
Californians	WOAI	18.2
Thin Man	WOAI	20.2
Texas News	KENS	8.3
CBS News—Edwards	KENS	8.7
Mike Hammer	WOAI	18.5
World at Large	WOAI	12.3
NBC News	WOAI	13.3
World at Large	WOAI	14.0
NBC News	WOAI	14.3
Best of Groucho	WOAI	18.7
U.S. Steel Hour	KENS	19.0
City Detective	KONO	20.5
Meet the Press	WOAI	17.5
Mr. District Attorney	KENS	20.9
World at Large	WOAI	14.7
NBC News	WOAI	15.0
Suspicion	WOAI	31.5
Public Defender	KENS	10.5
World at Large	WOAI	14.7
NBC News	WOAI	14.3
U.S. Steel Hour	KENS	19.0
Alfred Hitchcock	KENS	25.5

COLORADO SPRINGS

Stations: KKTV, KRDO. TV Homes: 33,200. Survey Dates: September 2-29, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 8:00-8:30)	KKTV 45.3
2.	Maverick (Sun. 8:30-9:30)	KKTV 41.1
3.	Millionaire (Sat. 8:30-9:00)	KKTV 40.3
4.	Frontier Justice (Mon. 7:30-8:00)	KKTV 39.0
5.	I Love Lucy (Mon. 7:00-7:30)	KKTV 38.3
6.	Have Gun Will Travel (Sat. 7:30-8)	KKTV 37.8
6.	Wyatt Earp (Mon. 8:00-8:30)	KKTV 37.8
7.	Lawrence Welk (Sat. 9:00-10:00)	KKTV 35.5
8.	G. E. Theatre (Sun. 7:00-7:30)	KKTV 35.3
9.	To Tell The Truth (Tues. 7:00-7:30)	KKTV 34.8
9.	Undercurrent (Fri. 8:00-8:30)	KKTV 34.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†10 O'Clock Report, Spts. Wea. (M-F 10:00-10:15)	KKTV 19.6
2.	†Sports, Wea. (M-F 10:15-10:30)	KKTV 18.4
3.	†Perspective (M-F 10:00-10:15)	KRDO 17.8
4.	†Popeye, Misc. (M-F 4:00-4:45)	KKTV 17.3
5.	†Studio 13 (M-F 10:15-Signoff)	KRDO 14.8
6.	*CBS News (M-F 5:15-5:30)	KKTV 13.2
7.	†Chan. 11 Com'ent'ry (M-F 5:30-5:45)	KKTV 12.4
8.	†Wea., Carter Reporter (M-F 5:45-6)	KKTV 12.2
9.	†Channel 11 Late Show (T-Th 10:30-Signoff)	KKTV 11.4
10.	*American Bandstand (M-F 3-4)	KKTV 9.7

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Frontier Doctor (Sun. 8:00)	KKTV	HTS	35.0	56
2.	Last of the Mohicans (Wed. 6:30)	KRDO	TPA	33.8	63
3.	Harbor Command (Tues. 8:30)	KRDO	Ziv	33.3	54
4.	Honeymooners (Wed. 8:30)	KKTV	CBS	32.8	54
5.	Stage 7 (Thurs. 9:00)	KKTV	TPA	32.3	55
6.	Death Valley Days (Tues. 8:00)	KRDO	U.S. Borax	31.8	52
7.	San Francisco Beat (Thurs. 9:30)	KKTV	CBS	30.5	61
8.	Highway Patrol (Fri. 8:30)	KRDO	Ziv	30.3	54
9.	Sheriff of Cochise (Thurs. 8:30)	KKTV	NTA	30.0	47
10.	Mike Hammer (Mon. 9:00)	KRDO	MCA	29.3	50
10.	Silent Service (Mon. 8:30)	KKTV	CNP	29.3	52
10.	26 Men (Fri. 9:00)	KRDO	ABC	29.3	56
11.	Jungle Jim (Thurs. 6:00)	KRDO	Screen Gems	28.3	58
11.	O'Henry Playhouse (Tues. 8:30)	KKTV	Gross-Krasne	28.3	46
12.	Sea Hunt (Wed. 8:30)	KKTV	Ziv	27.5	46
13.	Whirlybirds (Tues. 9:00)	KKTV	CBS	27.3	51
14.	Medic (Tues. 9:00)	KRDO	CNP	26.3	49
15.	Search For Adventure (Fri. 8:30)	KKTV	Bagnell	25.8	46
16.	Badge 714 (Sat. 9:00)	KRDO	CNP	24.3	40
16.	Union Pacific (Wed. 9:30)	KKTV	CNP	24.3	55

PROGRAM	STA.	AV. RTG.
Decision	KRDO	27.8
Zorro	KKTV	20.0
O'Henry Playhouse	KKTV	28.3
Sea Hunt	KRDO	27.5
News Roundup	KRDO	27.0
Pres. Eisenhower	KRDO	26.0
Bid 'n' Buy	KKTV	29.5
Best of Groucho	KRDO	19.3
Search-Adventure	KKTV	25.8
Music Bingo	KRDO	34.3
Burns & Allen	KKTV	29.3
Suspicion	KRDO	26.8
Studio One	KKTV	23.3
Annie Oakley	KKTV	20.3
Harbor Command	KRDO	33.3
Honeymooners	KKTV	32.8
Medic	KRDO	26.3
Whirlybirds	KKTV	27.3
Highway Patrol	KRDO	30.3
Lawrence Welk	KKTV	36.8
Studio 13	KRDO	20.3

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,815,600. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Miss America Pageant (Sat. 9:00-11)	WBBM	39.3
2.	Alfred Hitchcock (Sun. 8:30-9:00)	WBBM	27.9
3.	Have Gun Will Travel (Sat. 8:30-9)	WBBM	27.5
4.	What's My Line (Sun. 9:30-10:00)	WBBM	25.5
5.	Ed Sullivan (Sun. 7:00-8:00)	WBBM	24.8
6.	I Love Lucy (Mon. 8:00-8:30)	WBBM	24.5
6.	$64,000 Challenge (Sun. 9:00-9:30)	WBBM	24.5
7.	Real McCoys (Thurs. 7:30-8:00)	WBKB	23.5
8.	I've Got A Secret (Wed. 8:30-9:00)	WBBM	22.5
9.	Boxing (Fri. 9:00-9:45)	WNBQ	22.3

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News Roundup (M-F 10:00-10:15)	WBBM	17.4
2.	†In Town Tonight (M-F 10:15-10:30)	WBBM	14.3
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WBKB	10.9
4.	†Science Fiction Thea. (T,Th 6-6:30)	WGN	10.8
5.	†Feature Film (M,T,Th,F 10-Signoff)	WGN	10.7
6.	†Susan's Show (M-F 4:00-4:30)	WBBM	10.3
7.	*CBS News (M-F 6:15-6:30)	WBBM	9.7
7.	†News-Bentley (M-F 6:00-6:15)	WBBM	9.7
8.	*Price Is Right (M-F 10-10:30 a.m.)	WNBQ	9.4
9.	†Movietime USA (M-F 10:00-11:30)	WBKB	9.3

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	State Trooper (Wed. 9:30)	WNBQ	MCA	19.5	39
2.	Sea Hunt (Wed. 8:30)	WGN	Ziv	16.9	30
3.	Highway Patrol (Fri. 8:00)	WGN	Ziv	15.9	34
3.	Silent Service (Tues. 9:30)	WNBQ	CNP	15.9	35
4.	African Patrol (Tues. 9:30)	WBBM	Gross-Krasne	14.2	31
4.	Honeymooners (Thurs. 9:30)	WGN	CBS	14.2	28
5.	Crusader (Fri. 9:30)	WGN	MCA	11.5	22
5.	Gray Ghost (Tues. 9:00)	WGN	CBS	11.5	21
5.	San Francisco Beat (Wed. 9:00)	WGN	CBS	11.5	22
6.	Harbor Command (Thurs. 8:00)	WGN	Ziv	10.9	20
7.	Science Fiction (Tues, Thurs. 6:00)	WGN	Ziv	10.8	36
8.	Annie Oakley (Fri. 6:00)	WGN	CBS	10.5	36
9.	Men of Annapolis (Mon. 9:00)	WGN	Ziv	10.2	20
9.	Mr. District Attorney (Tues. 9:00)	WBKB	Ziv	10.2	18
10.	Death Valley Days (Tues. 9:30)	WGN	U.S. Borax	9.5	21
11.	Secret File USA (Sat. 5:30)	WBBM	Balsam	9.2	36
12.	Bugs Bunny (Mon.-Fri. 6:30)	WGN	AAP	9.0	22
13.	Racket Squad (Tues. 8:30)	WGN	ABC	8.9	17
14.	Frontier (Sat. 6:00)	WNBK	CNP	8.5	33
14.	Studio 57 (Mon. 9:30)	WGN	MCA	8.5	18
14.	Target (Wed. 9:30)	WGN	Ziv	8.5	17

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Circle Theatre	WBBM	12.5
I've Got a Secret	WBBM	22.5
Phil Silvers	WBBM	14.9
African Patrol	WBBM	14.2
Silent Service	WNBQ	15.9
Playhouse 90	WBBM	20.5
Boxing	WNBQ	20.7
Post Fight Beat	WNBQ	19.3
Californians	WNBQ	19.9
It Could Be You	WNBQ	17.5
People's Choice	WNBQ	20.9
News—Bentley	WBBM	9.7
CBS News	WBBM	9.4
News—Bentley	WBBM	9.0
CBS News	WBBM	8.7
Suspicion	WNBQ	19.2
Californians	WNBQ	19.9
Silent Service	WGN	9.5
Charter Boat	WNBQ	6.7
Wagon Train	WNBQ	20.5
Bob Cummings	WNBQ	19.2
CBS News Special	WBBM	10.5
Suspicion	WNBQ	17.2
State Trooper	WNBQ	19.5

YOUNGSTOWN

Stations: WFMJ, WKBN, WKST. TV Homes: 153,700. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WKBN	43.5
2.	Perry Como (Sat. 8:00-9:00)	WFMJ	36.8
3.	Tales of Wells Fargo (Mon. 8:30-9)	WFMJ	34.9
4.	Restless Gun (Mon. 8:00-8:30)	WFMJ	34.2
5.	Bob Cummings (Tues. 9:30-10:00)	WFMJ	33.2
6.	Wagon Train (Wed. 7:30-8:30)	WFMJ	32.4
7.	Chevy Show (Sun. 9:00-10:00)	WFMJ	31.3
8.	What's My Line (Sun. 10:30-11:00)	WKBN	30.9
9.	Father Knows Best (Wed. 8:30-9:00)	WFMJ	30.0
10.	Boxing (Fri. 10:00-10:45)	WFMJ	29.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M-F 5:45-6:30)	WFMJ	17.7
2.	†Fun House Gang (M-F 5:00-6:45)	WFMJ	17.6
3.	†News, Sports (M-F 11:00-11:15)	WFMJ	17.3
4.	†W. Guthrie, News (M-F 11-11:15)	WKBN	15.3
5.	*Jack Paar Show (M-F 11:15-Signoff)	WFMJ	15.2
6.	*Price Is Right (M-F 11-11:30 a.m.)	WFMJ	13.4
7.	*NBC News (M-F 6:45-7:00)	WFMJ	12.6
8.	†Weather, News (M-F 6:30-6:45)	WFMJ	12.4
9.	*Concentration (M-F 11:30-12:00)	WFMJ	12.3
10.	*Treasure Hunt (M-F 10:30-11 a.m.)	WFMJ	11.7

1.	Studio 57 (Tues. 10:30)	WKBN	MCA	21.5	45	Charlie Chan	WFMJ	19.9
2.	Charlie Chan (Tues. 10:30)	WFMJ	TPA	19.9	42	Studios 57	WKBN	21.5
3.	Official Detective (Fri. 10:00)	WKBN	NTA	19.2	32	Boxing	WFMJ	29.5
4.	Badge 714 (Wed. 7:00)	WFMJ	CNP	18.5	48	Dr. Hudson	WKBN	16.9
4.	Frontier (Mon. 8:00)	WKBN	NBC	18.5	33	Restless Gun	WFMJ	34.2
5.	Popeye (Mon.-Fri. 5:45)	WFMJ	AAP	17.7	63	My Little Margie	WKBN	4.7
6.	Last of the Mohicans (Thurs. 7:00)	WFMJ	TPA	17.5	57	Stu Wilson	WKBN	10.5
6.	Stage Trooper (Tues. 9:30)	WKBN	MCA	17.5	31	Bob Cummings	WFMJ	33.2
7.	Dr. Hudson (Wed. 7:00)	WKBN	MCA	16.9	43	Badge 714	WFMJ	18.5
8.	Kit Carson (Tues. 7:00)	WFMJ	MCA	16.2	54	Heart of the City	WKBN	9.5
8.	Our Miss Brooks (Tues. 8:30)	WKST	CBS	16.2	27	San Francisco Beat	WKBN	22.2
9.	Boots & Saddles (Sat. 9:30)	WKBN	CNP	15.9	27	Lawrence Welk	WKST	26.2
10.	Annie Oakley (Sun. 6:30)	WFMJ	CBS	15.5	54	Air Power	WKBN	8.9
10.	Sea Hunt (Wed. 10:30)	WFMJ	Ziv	15.5	31	U.S. Steel Hour	WKBN	21.5
10.	Union Pacific (Sun. 9:00)	WKBN	NBC	15.5	29	Chevy Show	WFMJ	33.4
11.	Boots & Saddles (Mon. 7:00)	WKBN	CNP	14.5	49	Death Valley Days	WFMJ	11.9
11.	Laurel & Hardy (Sat. 6:00)	WFMJ	Governor	14.5	60	News Today	WKBN	8.0
12.	Legionnaire (Fri. 7:00)	WFMJ	TPA	13.5	43	Crusader	WKBN	11.5
12.	Popeye (Sat. 5:00)	WFMJ	AAP	13.5	61	Big Movie Show	WKBN	6.0
						UN Handicap	WKBN	6.0
13.	City Detective (Wed. 8:30)	WKBN	MCA	11.9	20	Father Knows Best	WFMJ	30.0
13.	Death Valley Days (Mon. 7:00)	WFMJ	U.S. Borax	11.9	40	Boots & Saddles	WKBN	14.5

MEMPHIS

Stations: WHBQ, WMCT, WREC. TV Homes: 142,300. Survey Dates: September 8-15, 1958.

TOP TEN NETWORK SHOWS

1.	Wyatt Earp (Tues. 7:30-8:00)	WHBQ	34.5
2.	I Love Lucy (Mon. 8:00-8:30)	WREC	34.2
3.	Gunsmoke (Sat. 9:00-9:30)	WREC	33.5
4.	I've Got A Secret (Wed. 8:30-9:00)	WREC	31.7
5.	Cheyenne (Tues. 6:30-7:30)	WHBQ	31.0
6.	Millionaire (Wed. 8:00-8:30)	WREC	28.9
7.	Have Gun Will Travel (Sat. 8:30-9)	WREC	27.5
8.	Frontier Justice (Mon. 8:30-9:00)	WREC	27.2
9.	G. E. Theatre (Sun. 8:00-8:30)	WREC	25.5
9.	Real McCoys (Thurs. 7:30-8:00)	WHBQ	25.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†Amos & Andy (M-F 6:00-6:30)	WREC	18.8
2.	*As World Turns (M-F 12:30-1:00)	WREC	13.8
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WHBQ	13.6
4.	†Our Miss Brooks (M-F 12:00-12:30)	WREC	13.4
5.	†Happy Hal, Misc. (M-F 6:00-6:30)	WHBQ	12.9
6.	*Art Linkletter (M-F 1:30-2:00)	WREC	12.4
7.	*Beat The Clock (M-F 1:00-1:30)	WREC	12.0
7.	*Big Payoff (M-F 2:00-2:30)	WREC	12.0
8.	*Verdict Is Yours (M-F 2:30-3:00)	WREC	11.9
9.	*Guiding Light (M-F 11:45-12:00)	WREC	11.5

1.	26 Men (Tues. 8:00)	WHBQ	ABC	25.7	43	To Tell the Truth	WREC	22.9
2.	Highway Patrol (Sat. 9:30)	WREC	Ziv	24.5	51	Brains & Brawn	WMCT	13.2
2.	Target (Thurs. 8:00)	WMCT	Ziv	24.5	41	Verdict Is Yours	WREC	18.5
3.	Sheriff of Cochise (Tues. 9:30)	WREC	NTA	24.2	47	Late News	WHBQ	17.9
4.	Gray Ghost (Fri. 6:30)	WREC	CBS	22.2	49	Rin Tin Tin	WHBQ	17.5
5.	Ellery Queen (Wed. 6:30)	WREC	TPA	21.2	38	Wagon Train	WMCT	19.5
6.	Sea Hunt (Wed. 7:00)	WMCT	Ziv	19.9	34	Leave It to Beaver	WREC	24.5
7.	Amos 'n' Andy (Mon.-Fri. 6:00)	WREC	CBS	18.8	47	Happy Hal	WHBQ	12.9
8.	Boots & Saddles (Fri. 8:00)	WHBQ	CNP	16.5	30	Phil Silvers	WREC	22.3
9.	Harbor Command (Sun. 9:30)	WMCT	Ziv	14.5	29	What's My Line	WREC	23.5
10.	N. Y. Confidential (Sat. 10:00)	WREC	TPA	14.2	36	Late Show	WHBQ	15.5
11.	Mike Hammer (Fri. 9:00)	WHBQ	MCA	13.5	27	Undercurrent	WREC	24.9
12.	Our Miss Brooks (Mon.-Fri. 12:00)	WREC	CBS	13.4	53	Million $ Movie	WHBQ	8.2
13.	Annie Oakley (Sat. 6:00)	WREC	CBS	12.5	33	Dance Party	WHBQ	19.5
14.	Honeymooners (Sat. 8:00)	WMCT	CBS	12.2	21	Lawrence Welk	WHBQ	22.9
15.	Cisco Kid (Wed. 7:30)	WMCT	Ziv	11.9	20	Ozzie & Harriet	WHBQ	24.9
16.	Susie (Sun. 6:00)	WHBQ	TPA	11.5	33	Lassie	WREC	17.9
17.	Frontier (Sun. 10:00)	WHBQ	NBC	10.8	28	Late Movie	WREC	18.5
18.	Men of Annapolis (Tues. 9:30)	WMCT	Ziv	9.5	18	Sheriff of Cochise	WREC	24.2
18.	Union Pacific (Sun. 5:00)	WHBQ	NBC	9.5	40	Crowded Out	WREC	8.9

DES MOINES

Stations: KRNT, WHO, WOI. TV Homes: 75,700. Survey Dates: September 2-29, 1958.

TOP TEN NETWORK SHOWS

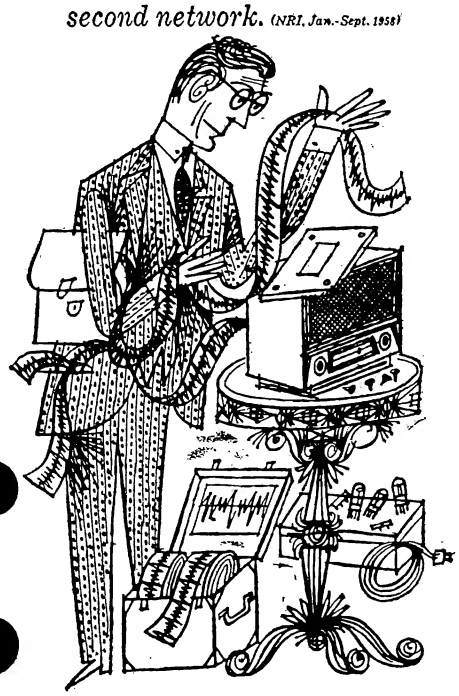
1.	What's My Line (Sun. 9:30-10:00)	KRNT	34.8
2.	$64,000 Challenge (Sun. 9:00-9:30)	KRNT	34.3
3.	Gunsmoke (Sat. 9:00-9:30)	KRNT	33.8
4.	I Love Lucy (Mon. 8:00-8:30)	KRNT	32.8
4.	Maverick (Sun. 6:30-7:30)	WOI	32.8
5.	It Could Be You (Wed. 9:00-9:30)	WHO	32.5
6.	Alfred Hitchcock (Sun. 8:30-9:00)	KRNT	32.0
7.	Decision (Sun. 9:00-9:30)	WHO	31.3
8.	I've Got A Secret (Wed. 8:30-9:00)	KRNT	30.3
9.	Chevy Show (Sun. 8:00-9:00)	WHO	29.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†News-Van Dyke (M-F 10:00-10:15)	KRNT	23.2
2.	†Wea., Sports (M-F 10:15-10:30)	KRNT	22.2
3.	†News (M-F 10:00-10:15)	WHO	21.6
4.	†News, Sports (M,W,F 10:15-10:30)	WHO	20.9
5.	†News Sports (M-F 6:00-6:15)	KRNT	17.9
6.	†Sports, Playback National Program (M-F 6:15-6:30)	KRNT	17.8
7.	*Mickey Mouse Club (M-F 5:30-6:00)	WOI	15.9
8.	*NBC News (M-F 6:15-6:30)	WHO	13.6
9.	†Wea., News (M-F 6:00-6:15)	WHO	12.9
10.	†Late Show (M-F 10:30-Signoff)	WHO	12.8

1.	Harbor Command (Wed. 9:30)	WHO	Ziv	32.8	57	U.S. Steel Hour	KRNT	16.3
2.	Official Detective (Sun. 9:30)	WHO	NTA	25.8	38	What's My Line	KRNT	34.8
3.	Sea Hunt (Sat. 9:30)	KRNT	Ziv	25.3	43	Brains & Brawn	WHO	21.3
4.	San Francisco Beat (Thurs. 9:30)	WHO	CBS	20.3	38	Playhouse 90	KRNT	20.8
5.	Target (Fri. 8:30)	KRNT	Ziv	19.0	32	Boxing	WHO	26.0
						Boxing, Pst Fight Bt.	WHO	22.5
6.	Tugboat Annie (Tues. 9:30)	KRNT	TPA	18.8	35	Playhouse of Stars	WHO	24.5
7.	Sheriff of Cochise (Fri. 6:30)	KRNT	NTA	18.3	53	Tin Tin Tin	WOI	19.3
8.	Amos 'n' Andy (Fri. 9:00)	WOI	CBS	16.3	30	Paradise in Mexico	WHO	20.3
8.	Frontier (Sat. 6:00)	WHO	CNP	16.3	35	News—Rhoades	KRNT	26.0
						Sports—W. Douglas	KRNT	26.5
9.	Flash Gordon (Sat. 4:30)	WOI	Guild	14.3	48	Sagebrush	WHO	9.3
9.	My Little Margie (Sun. 2:00)	WOI	Official	14.3	43	Sunday Matinee	KRNT	15.3
10.	Annie Oakley (Wed. 6:00)	WOI	CBS	14.0	33	News, Sports	KRNT	18.0
						Spts, Plyb, Nat. Pgm.	KRNT	18.5
10.	Gray Ghost (Fri. 9:30)	WOI	CBS	14.0	28	Thin Man	WHO	21.3
11.	Jungle Jim (Mon. 6:00)	WOI	Screen Gems	12.8	34	News, Sports	KRNT	13.5
						Spts, Plyb, Nat. Pgm.	KRNT	13.0
12.	Bengal Lancers (Thurs. 6:00)	WOI	Screen Gems	12.3	32	News, Sports	KRNT	14.0
						Spts, Plyb, Nat. Pgm.	KRNT	14.5
12.	Public Defender (Sat. 11:30 a.m.)	WHO	Interstate	12.3	54	Movie	KRNT	10.3
12.	26 Men (Thurs. 9:30)	WOI	ABC	12.3	23	Playhouse 90	KRNT	20.8
13.	Popeye (Sat. 8:30 a.m.)	WHO	AAP	12.0	64	Capt. Kangaroo	KRNT	6.8
14.	Whirlybirds (Thurs. 9:30)	WOI	CBS	11.3	21	Playhouse of Stars	WHO	24.5
15.	Great Gildersleeve (Tues. 6:00)	WOI	CNP	10.8	22	News, Sports	KRNT	23.5
						Spts, Plyb, Nat. Pgm.	KRNT	23.0

43% larger than the second network! Year after year, advertisers on the CBS Radio Network reach a larger nationwide audience in the average minute of program sponsorship than they do on any other network. In 1958: 43% larger than on the second network. (NRI, Jan.-Sept. 1958)



Nielsen:

Today, as always–the people That's why sponsors find consistently together on the

First in 225 out of 239 quarter-hours! In the top Metropolitan areas in 1958: out of an average of 239 quarter-hours a week when listeners could choose between programs on CBS Radio and at least one other network, they chose the CBS Radio Network 225 times.

(Network Radio Pulse, Jan.-Sept. 1958, reporting programs carried in 10 or more of the 26 markets.)

Pulse:

go where the programs are. both people and programs so CBS RADIO NETWORK.

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: September 2-9, 1958.

TOP 10 FEATURE FILMS	RUN	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS
1. "THE THING"— Margaret Sheridan, Kenneth Tobey, James Arness; RKO; 1951; C&C	1st Run	Early Show Sat. Sept. 6 6:00-7:20 p.m. WJZ	26.8	28.0	25.5	71	Union Pacific Brave Eagle Highway Patrol	WMAR WMAR WMAR	6.3 5.8 11.5
2. "THE BIG SKY"— Kirk Douglas, Dewey Martin, Elizabeth Threatt; RKO; 1952; C&C	1st Run	Late Show Fri. Sept. 5 10:40 p.m.-S.O. WJZ	21.3	22.0	20.5	58	Post Fight Beat 11 O'Clock News Channel 2 Theatre—"The Woman in Question" (Repeat)	WBAL WMAR WMAR	15.0 8.5 6.5
3. "BATAAN"— Robert Taylor, George Murphy, Thomas Mitchell; MGM; 1943; MGM-TV	Repeat	Early Show Mon. Sept. 8 6:00-7:20 p.m. WJZ	19.3	20.5	18.0	58	Amos 'n' Andy Badge 714 7 O'Clock Final	WMAR WMAR WMAR	9.3 7.3 10.0
4. "THE YELLOW TOMAHAWK"— Rory Calhoun, Peggie Castle; United Artists; 1954; UA-TV	1st Run	Early Show Sun. Sept. 7 6:00-7:20 p.m. WJZ	18.6	19.5	17.5	58	Search Air Power Lassie	WMAR WMAR WMAR	7.3 7.3 13.0
5. "THREE HEARTS FOR JULIA"— Ann Sothern, Melvyn Douglas, Lee Bowman; MGM; 1943; MGM-TV	1st Run	Late Show Tues. Sept. 2 10:40 p.m.-S.O. WJZ	16.6	17.5	16.0	58	Silent Service 11 O'Clock News Channel 2 Theatre—"Butch Minds the Baby"—(Repeat)	WBAL WMAR WMAR	13.0 7.5 4.8
6. "TOO HOT TO HANDLE"— Clark Gable, Myrna Loy; MGM; 1938; MGM-TV	1st Run	Late Show Wed. Sept. 3 10:40 p.m.-S.O. WJZ	15.4	16.0	14.5	49	Circle Theatre 11th Hour Final 11 O'Clock News Channel 2 Theatre— "Moss Rose"—(Repeat)	WMAR WBAL WMAR WMAR	13.5 8.0 8.0 6.8
7. "STEP BY STEP"— Ann Jeffreys; Lawrence Tierney; RKO; 1946; C&C	1st Run	Early Show Thurs. Sept. 4 6:00-7:20 p.m. WJZ	15.0	16.0	14.0	50	Amos 'n' Andy Badge 714 7 O'Clock Final	WMAR WMAR WMAR	9.3 10.3 10.5
8. "THE YEARLING"— Gregory Peck, Jane Wyman; Claude Jarman Jr.; MGM; 1946; MGM-TV	1st Run	Big Saturday Movie Sat. Sept. 6 12:30-2:30 p.m. WJZ	14.4	16.0	12.0	55	Collegians Lone Ranger Collegians Baseball Game of the Week New York vs. Washington	WMAR WMAR WMAR WMAR	7.8 7.8 4.8 10.8
9. "RED RIVER"— John Wayne, Montgomery Clift, Joanne Dru; United Artists; 1948; UA-TV	Repeat	Late Show Sat. Sept. 6 10:40 p.m.-S.O. WJZ	13.9	17.5	12.0	34	Football— Baltimore vs. Pittsburgh Miss America Pageant	WMAR WMAR	17.0 23.0
10. "MARIE ANTOINETTE"— Norma Shearer, Tyrone Power, John Barrymore; MGM; 1938; MGM-TV	1st Run	Early Show Wed. Sept. 3 6:00-7:20 p.m. WJZ	13.5	15.0	13.0	46	Amos 'n' Andy Crusader Charlie Chan	WMAR WMAR WBAL	8.3 8.8 10.0

SAN ANTONIO

Stations: KCOR, KENS, KONO, WOAI. TV Homes: 148,100. Survey Dates: September 8-15, 1958.

1. "ARIZONA TRAIL"— Tex Ritter, Fuzzy Knight, Dennis Moore; Universal; 1944	Repeat	Western Theatre Sat. Sept. 13 1:00-2:30 p.m. KONO	16.4	17.0	15.7	44	Baseball Game of the Week New York vs. Chicago	KENS	11.8
2. "BEYOND THE PECOS"— Allan Lane; Republic; 1948; HTS	Repeat	Western Theatre Sat. Sept. 13 12:00-1:00 p.m. KONO	15.3	15.7	15.0	52	Crossroads Store Baseball Preview Baseball Game of the Week New York vs. Chicago Baseball— St. Louis vs. Milwaukee	KENS KENS KENS WOAI	5.0 7.7 8.9 8.9
3. "MAN FROM THUNDER RIVER"— Bill Elliott, Gabby Hayes, Anne Jeffreys; Republic; 1943; HTS	Repeat	Western Theatre Sat. Sept. 13 2:30-3:30 p.m. KONO	14.7	15.7	13.7	42	Baseball Game of the Week New York vs. Chicago	KENS	10.9
4. "LAST DAYS OF POMPEII"— Preston Foster, Basil Rathbone, Dorothy Wilson; RKO; 1935; C&C	1st Run	20th Century Theatre Sat. Sept. 13 10:20 p.m.-S.O. KONO	14.5	21.3	10.3	44	10 O'Clock Movie— "Twist of Fate" (1st Run) Command Theatre—"Mr. Peabody and the Mermaid" (Repeat)	KENS WOAI	13.1 5.0
5. "CHICAGO CALLING"— Dan Duryea, Mary Anderson; United Artists; 1951; AAP	1st Run	Command Theatre Sun. Sept. 14 10:15-11:45 p.m. WOAI	14.0	17.7	11.3	47	20th Century Theatre— "Alexander Graham Bell" (Repeat)	KONO	10.9
6. "THE OX-BOW INCIDENT"— Henry Fonda, Dana Andrews; 20th Century Fox; 1943; NTA	Repeat	20th Century Theatre Fri. Sept. 12 10:20 p.m.-S.O. KONO	13.3	23.0	10.7	38	Command Theatre— "In This Our Life" (Repeat)	WOAI	13.1
6. "TWIST OF FAITH"— Ginger Rogers, Jacques Bergerac, Herbert Lom; United Artists; 1954; UA-TV	1st Run	10 O'Clock Movie Sat. Sept. 13 10:00-11:30 p.m. KENS	13.3	14.7	12.0	34	12 Star Final 20th Century Theatre—"Last Days of Pompeii" (1st Run)	KONO KONO	27.7 15.2
7. "IN THIS OUR LIFE"— Bette Davis, Olivia de Havilland, George Brent; Warner Bros.; 1942; AAP	Repeat	Command Theatre Fri. Sept. 12 10:20 p.m.-S.O. WOAI	13.1	14.3	11.7	37	20th Century Theatre—"The Ox-Bow Incident" (Repeat)	KONO	13.3
8. "CALLING WILD BILL ELLIOTT"— Bill Elliott, Gabby Hayes, Anne Jeffreys; Republic; 1943; HTS	Repeat	Sunday Show Sun. Sept. 14 2:30-3:30 p.m. KONO	13.0	14.3	11.7	37	NBC Film 6 Gun Theatre—"Heart of Rio Grande" (Repeat)	WOAI KENS	16.5 10.2
8. "ISLAND OF DESIRE"— Linda Darnell, Tab Hunter, Donald Gray; United Artists; 1952; UA-TV	1st Run	10 O'Clock Movie Tues. Sept. 9 10:00-11:40 p.m. KENS	13.0	14.7	10.7	39	12 Star Final 20th Century Theatre—"Flame of the Barbary Coast" (Repeat)	KONO KONO	23.3 12.2

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Haig & Haig, Blended Scots Whisky, 86.8 Proof; King William IV, Blended Scotch Whisky, 86.8 Proof; Remy Martin Cognac Brandy, 80 Proof; St. Remy Brandy, 80 Proof; Cointreau Liqueur, 80 Proof, Produced and Bottled by Cointreau Ltd., Pennington, N. J.; Flora delle Alpi Cordial, 92 Proof; Chianti Melini; VanderFlip, Wine Specialty, made with wine, sugar and natural flavors; Gordon's Distilled London Dry Gin, 90 Proof, and Gordon's Vodka, 80 and 100 Proof, 100% Neutral Spirits Distilled from Grain, Gordon's Dry Gin Co., Ltd., Linden, N. J.

NBC Radio Affiliates

Continued from page 27

84% clearance in the 10-12 morning period, 80% in the afternoon block, and 76% at night. "Monitor" pulls down 80% clearance.

4. CBS, Culligan said, has been forced for the first time to set up a merchandising operation in order to effectively compete with NBC's local-national sales tie-in campaigns, which have netted NBC's affiliates a total of 5,000 spots from retail outlets of the national advertisers used.

Culligan also outlined some new razzle-dazzlers in the way of marketing, involving the new "memory-vision" concept which is designed to impress on advertisers the effectiveness of various types of sound in creating emotional impact in the mind of the listener, and a followup concept designed not to move goods off the store shelves, but off the pantry shelves at home.

On the programming end, he announced pacting of the "Burns & Allen" capsule series as part of the web's "Stardust" group, a series of comprehensive "Image" reports, first of which is a 30-40 hour report on Russia (see separate stories), and "Stardust Analysis," series of capsules in which the web's top personalities will do commentary on subjects other than news. Included in the latter are Dave Garroway, David Brinkley, Leo Durocher and Marlene Dietrich.

Radio Affiliates' meeting was hosted by Harry Bannister, veep for station relations, with George A. Graham Jr., director of sales planning, discussing the "Summer Time Is Outdoor Eating Time" campaign and stressing the current "Fall Food Promotion Campaign" as well as the effectiveness of the "National-Local Plan" wherein closed circuit broadcasts with local dealers in attendance produced results.

Dr. Thomas E. Coffin, director of NBC Radio Network Research, recounted the research survey of Universal CIT Credit Corp.'s participations in "Monitor." Familiarity with sponsor's services more than doubled among listeners according to the research study, Dr. Coffin said.

Harvey Heads AM Affils

George W. Harvey, veep and general manager of WFLA, Tampa, was chosen chairman of the NBC Radio affiliates board of delegates and officers.

Douglas Manship, prexy of WJBO, Baton Rouge, was elected secretary-treasurer. Members of the board are David M. Baltimore, prexy and general manager of WBRE Wilkes-Barre; William Grant, prexy of KOA, Denver; Harold Hough, director, WBAP, Fort Worth; Willard Schroeder, prexy and gen. manager, WOOD, Grand Rapids; Frank Gaither, gen. manager, Atlanta; Ralph Evans, veep, WOC, Davenport, and William E. Goetze, gen. manager, KFSD, San Diego.

Baltimore, Grant, Hough and Schroeder were re-elected to the board.

'Fat Cat' Affils

Continued from page 27

their backs because they're having a tough time."

Actually, only one major affiliate demand rose up during the meetings. Another, that the web foot the bill for taped delays in daylight savings areas, was granted even before the affiliate arrived at the Hotel Plaza for the sessions, with the web capitulating on that point.

Affiliates demanded that NBC create a minimum of 15 90-second station breaks per week during daytime. Basis of the demand was the station contention that daytime advertisers want minute spots more than any other type of buy, and that CBS-TV has already granted its affiliate body the 90-second breaks. Idea would be to cut three strip shows short by one minute, giving the stations a minute, 20-second and 10-second ID in each case.

Another lesser demand was that the web extend all station breaks from 30 to 32 seconds, enabling the stations to program more promos and make their station ID's "cleaner."

RCA Decree

Continued from page 1

"reasonable" royalty rates for the next 10 years.

(2) All other patents now held in the field by RCA will be made available without licensing charges. Future patents acquired by RCA in the next 10 years will be available on the same "reasonable" royalty bases.

One of the complaints against RCA was its practice of licensing patents only in packages, which might or might not suit the needs of licensees.

Consent decree was announced by William P. Rogers, the U.S. Attorney General, who called it "one of the department's most important anti-trust cases." Also commenting on it was Victor H. Hansen, head of the Justice Department's anti-trust division, who said the judgment "cut through the jungle of patent and patent rights and makes them available to the entire industry."

Signing the decree for RCA were Robert Werner, John T. Cahill and special counsel Bernard Segal. David Sarnoff, RCA board chairman, and John L. Burns, prexy said, "RCA welcomes the determination of this long and burdensome litigation."

"Terms of the decree," said the RCA officers, "deal primarily with apparatus for radio purposes. They do not affect RCA's present activities in the important new industrial fields, such as automation, electronic computers, atomics, electronic tape recorders, electrofax and medical electronics."

The patent pool established by the Federal judge and okayed by the Justice Department will include what RCA describes as its "important" color patents and the color patents of other pool participants.

Ed & Pegeen in Shift To New Playbill Room

A last-minute decision by William Zeckendorf Jr. to shift Ed & Pegeen Fitzgerald into the new Playbill room of the Hotel Manhattan, twin hostelry to the Astor, caused WOR and AT&T into a rush job over the weekend so that the Mr. & Mrs. team could originate from its new spot. The Fitzgeralds, long in the Hunting Room of the Astor, will continue their luncheon broadcasts from The Playbill, a Melanie Kahane-designed show biz room (as the name implies) which was given a theatrical premiere Sunday night (26) with show biz personalities as invitees.

The managing director of Hotel Commodore, another in the expanding Zeckendorf operations, has also made a bid for the Fitzgeralds to originate either AM or tv from the East 42d St. spot.

Boston — WHDH, WHDH-TV, Hub's newest tv station, Channel 5, is going into a brand new station, to be constructed on Morrissey Blvd. Ground for the new studios and office bldg. was broken Thursday (23). Construction is starting immediately.

Inside Stuff—Radio-TV

WCBS-TV's "Right Now" show last Saturday (25) in which the four candidates for governor of N.Y. met face-to-face, achieved a rating for the hour of 14.8 (Arbitron) which is deemed high for any public service or political show. Rating beat all opposition including WRCA-TV's "Brains and Brawn," news and "Movie Four" in each quarter hour. Press coverage of the event was heavy with Trib printing a WCBS-TV-supplied transcript in full. Station preempted "Sea Hunt" and moved back the start of "The Late News" and "The Late Show" half an hour in order to present the program. Major attraction appeared to be Nelson Rockefeller, GOP candidate for governor, who was "counseled" by one Pat Weaver. Latter was doing for Rockefeller what another former NBC personality, Robert Montgomery, is in the habit of doing for President Eisenhower when the latter takes to the airlanes.

Sterling (Red) Quinlan, ABC veep in Chi, whose just-published Doubleday novel, "The Merger," is getting a publicity buildup from his publisher, is in New York on the ballyhoo pitch. He is also huddling with his agent, Annie Laurie Williams, on a play which the broadcasting exec has in work.

Doubleday bookstores had Quinlan yesterday (Tues.) on a publicity whirl and tonght (Wed.) Ruth and Maxwell Aley are "pouring" for the press and tv bunch at their home.

Federal Trade Commission's attitude toward radio-tv commercials will undoubtedly come under scrunity during FTC Chairman John W. Gwynne's address at initial Radio-TV Executives' Society Round Table luncheon today (Wed.) at Hotel Roosevelt, N.Y.

This marks first of seven such luncheons to be staged by Sam Cooke Digges, Round Table committee chairman and general manager of WCBS-TV.

Gwynne recently charged Congressional investigators with headline hunting, slander mongering and general irresponsibility.

After having had to delay a Pittsburgh onward-and-upward pitch since early October, because of a hotel employees strike there, ABC has rescheduled it for tomorrow (Thurs.) and is flying out members of the trade press to view the Cellomatic presentation along with several hundred Pittsburgh agencymen and advertisers.

ABC-TV's prexy Oliver Treyz, and AB-PT boss Leonard H. Goldenson will speak at the meeting on the theme "Business Builds Business." The ABC Pitt affiliate is WTAE, which went on the air in September, making that market the last of the top 25 cities to get three stations.

Membership rolls of Radio Television News Directors Assn. have risen to an alltime high of 550 after the 13th annual convention that ended a week ago in Chicago. With such speakers as Edward R. Murrow, Meade Alcorn and Paul Butler as lure, the 1958 parley of RTNDA was attended by almost 500, including 243 members and 63 wives, making it the biggest convention of the association to date.

The BBC has commissioned two works of art for the Television Centre now being erected at Shepherds Bush, London. One is a mosaic mural by John Piper which will feature an abstract pattern in brilliant color. The other is a fountain, which will be erected in the central garden of the main block, which comes into use in 1960.

Electronic Fashions

Continued from page 27

"We guess we'd better liquidate our biz in view of these competitive items." Among other things, they had in mind is the battery-operated portable tv receivers that would be brought into cars, on the beach and other public gathering points.

Gen. David Sarnoff, who was on hand to greet the press and affiliate reps, hastened to assure the audience that AM, once a thing of the past, now is a thing of the future because of the advent of stereo sound.

Bob Sarnoff, chairman of the NBC Board, in introducing his father, referred to the latter as a "gentleman." This moved Gen. Sarnoff to remark: "It's a compliment to have a son refer to his father as a gentleman."

Gen. Sarnoff, in a reminiscent mood, recalled a recent meeting of his with Dr. Lee DeForest, inventor of radio and the man who put the grid in the vacuum tube, the basis of all that followed. "A pioneer is a man who makes money for others." Gen. Sarnoff said, noting that Dr. DeForest "is not too flush" nor was Marconi.

Hosts at the RCA Labs included James Hillier, veep; Irving Wolf, veep of research, and Humboldt W. Leverenz, assistant director of Research.

'Man of The Hour'

Continued from page 20

right to put on the onetime entry.

Texaco, in a $4,500,000 potential deal, wanted to latch on to "Man of the Hour" but nixed the pilot offering, resulting in a no-deal impasse. On the other hand, CBS execs were so bullish as to the comedy potential of the initial runoff that they just couldn't see writing it off without exposure. Eastman-Kodak was the answer.

Washington—Mutual Broadcasting System moved Monday (27) into more spacious, more attractive Washington studios, giving up a floor of a downtown office building for a wing of the Sheraton-Park Hotel.

The Day My Husband Heard His Own Funeral Service!

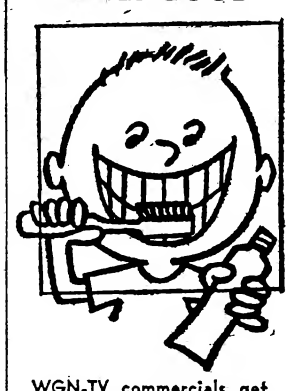
By Pat Carroll

If my husband, Lee Karsian, ever complains that his job at the William Morris Agency lacks excitement, I just remind him that he had more excitement by the age of 19 than most men do in a lifetime. It happened during World War II, when Lee was a radioman aboard the cruiser Honolulu. When a torpedo ripped a hole in his ship during the Battle of Leyte, Lee was trapped in a tiny radio shack. Over the intercom he heard his mates preparing to abandon the sinking ship. At one point he passed out. When he awoke, Lee heard the chaplain reading his funeral service!

The whole story of Lee's 20 hours of terror is told in an exciting article, "Trapped!", in the November READER'S DIGEST. I know that all of Lee's friends—and mine—will want to read it. The November Digest is at your newsstands now.

GEE!

THIS TOOTHPASTE TASTES GOOD



WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

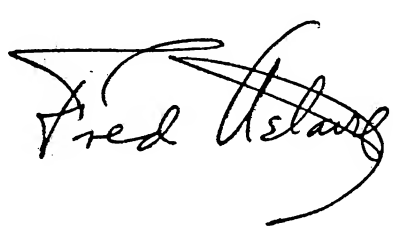
PUT GEE! In your Chicago sales with

WGN-TV

Channel 9 Chicago

SINCEREST THANKS
FOR THE OVERWHELMING RECEPTION
ACCORDED OUR TELEVISION SHOW OF
OCTOBER 17th OVER NBC FOR
THE CHRYSLER CORPORATION

Barrie Chase – The Jonah Jones Quartet – David Rose and Orchestra – Bud Yorkin – Hermes Pan – Herbert Baker – Gino Malerba – Pat Denise – David Robel – Alvin Stoller – Bobby Hammock – Walter Ruick – Joe Niemeyer – Mary Thomas – Darleen Engle – Joyce Horne – Larri Thomas – Mary Menzies – Glenda Guilfoyle – Terri Laurence – Barbara Frederickson – Roy Fitzell – Bert May – Paul Rees – Ricky Gonzales – Jimmy Huntley – Frank Radcliffe – Jerry Staebler – Rod Bieber – Herman Belmonte – Art Gilmore – Edward Stephenson – Ray Aghayan – William F. Wallace – Bill Cole – Jim Kilgore – Chuck Smith – Roy Montgomery – Paul Rose – Bob Graner – John Chambers – Frank Gaskins – Dale Applegate – Jerry Weiss – Carl Petsch – George Simpson – Karl Messerschmidt – John Casagrande – Louis Fusari – Ian Taylor – Eugene Schwarz – Mark Salvani – Robert Salle – Leon Fry – George Perry – Edward Colucci – William Verdier – Fred Cole – Clyde Fox – Frank Elwood – Ray Beal – Bob Johnson – Larry Peterson – Frank Barnhart – John Anderson – Howard Tollefson – Paul Stanhope – Rita Bennett – Norman Salling – Lynn Burke – Bob Conlin – Milt Altman – Russ Nies – Bob Smith – Robert Grapperhaus – Carl Hansenman – Harry Glyer – Gerald Smith – Sid Provost – Gordon Ward – Don Dunbar – Ken Baker – Wayne Kenworthy – Paul Murphy – Lon Stucky – Ron Olney – Bill Levitsky – Marvin Cooper – Karl Ravosa – Rolf Gompertz – Virginia Gregory – Mona Clark – John Christ – Don Tennant – Bernie Kamins – Elmer Holloway – Dean Craig – Marian Rees – Fred Astaire, Jr. – Jerry Gershwin – Mike Levee, Jr. – Jimmy Taylor – Stanley Hall – Ava Productions



Television Reviews

Continued from page 31

with a beauty parade; and the zany pair in "The Adventures of Zero," a hilarious takeoff of the "Mark of Zorro," set in the California of 1836.

With Wayne & Shuster doing their own writing, trio of satires were all swift-paced, fresh and funny. The comedians never lost out on their three sketches and their work continues in fast routines and lines without any comedy letup. (One of their biggest laughs was having frozen-faced Sullivan, via kinescope, take a bow from the audience.)

For their costume changes, plus variety injection, the series had blond Joan Fairfax straight-singing "It Could Happen to You," with the Boyd Robinson Trio (two boys in top-hats and tails, girls in furs and briefies) in for a dance specialty; and Denny Vaughan at the grand and singing his own accompaniment to "They Can't Take That Away from Me," with Vaughan and Fairfax back for a neat minstrel medley in straw hats and sticks.

It was a fast 60-min. teeoff, interspersed by brief commercials, with Wayne & Shuster, plus the entire cast, excellent throughout on a swift show that had the expert backgrounding of the Sammy Hersenhoren orch of 30 and the directional speed of Don Hudson, together with the timing and professional know-how of Wayne & Shuster. *McStay.*

FRAN ALLISON SHOW
With Frazier Thomas, Robert Trendler Orch (21), Gary Mann, others
Producer-Director: Bud Ellingwood
Associate Producers: Sheldon Cooper, Bill Brevall
Writer: Frank Hart
60 Mins., Mon.-Fri., 10 a.m.
PARTICIPATING
WGN-TV, Chicago

If Fran Allison were an unknown quantity it might be excusable that WGN-TV doesn't seem to know quite what to do with her, now that she's dotted for a cross-the-board stanza in the ayem. Miss Allison is a video pro if ever the Windy City airwaves bred one. Still remembered from her long "Kukla, Fran & Ollie" term are her qualities of charm and gentility, her talent to sing touchingly, and her ability to adlib with wit. Seemingly, any producer equipped with such talent ought to have it made.

Miss Allison's fate, however, is to be strapped in one of those rickety audience participation vehicles that makes the least of her talents. Most regrettable is the fact that the star is capable of upgrading the intellectual and taste level of daytime television but finds herself cast in a strictly lowbrow enterprise.

Apart from the fact that little, if anything, consequential transpires in the hour, the show suffers from two patent excesses—too many interviews and too much Frazier Thomas. The interviews betray a lack of ideas at the braintrust level of the program. When the singer has done his bit and the chitchat weakens, what is there to do but call up one of the ladies from the audience and kick it around about life in Podunk? As for Thomas, he could foil Miss Allison splendidly if he were not so often on camera. Thomas is a voluble, good-natured, hearty-laughing assistant who has a tendency to upstage and a more deplorable one to get over-solicitous. He cloys quickly.

Miss Allison's part in the show is to exchange trivia with Thomas, conduct the interviews, introduce guests and occasionally sing a song. There's the old cup-carrying game with a prize for the woman who can carry the biggest stack, and the ladies of Niles High School PTA, plugging their forthcoming benefit show, gave out with a gratis demonstration of the Charleston. Gary Mann, who guested as male vocalist last week, contributes a couple of songs in okay fashion. (They're still using that oldhat stunt of bringing on a girl from up front so the boy can warble a love song.)

Occasionally makeup artist Sid Simon comes on to show what miracles makeup can perform, and also occasionally book reviewers like Florence Burke-Ellis make with recommendations for the latest in John P. Marquand.

More of what's needed, as long as the show is mired in interviews, are conversations like the one Miss Allison conducted last Thursday (24) with a woman from Ceylon, who showed how the sari was worn and talked about child rearing in her country.

Withal, it's a show that merits casual tunein for the star but is hardly made of the stuff that infects the dialer with habit. *Les.*

TV's Going-over

Continued from page 31

in the (expected) sophisticated way.

Hayward is a well-known show biz figure, though he expressed some strange views on the show. (Actors don't draw, you must give the public what it wants, etc.) Whatever the wisdom of his position, and he appeared to contradict himself a couple of times, it was well expressed and helped to give the show spark and life.

But, when all was said and done, it was still Susskind who emerged as the most interesting participant. He demonstrated, for instance, that tv was virtually saturated with westerns, and deplored the lack of balance between "popular" programming aiming at the lowest common audience denominator, and the good shows. Path of least resistance will ruin tv, he maintained.

There were some nice personal touches in "Open End," apart from the fact that the guests treated one another and their various opinions with obvious respect. When coffee was served, and only three cups came to the table, Susskind quipped: "This would never happen on a network show. But, of course, here we are on a local station."

"Open End" had the quality of a group of intelligent, witty people sitting around informally in someone's living room, mulling over "the arts." That kind of easy atmosphere is rarely achieved on tv. If Susskind can keep it up, he should grab off a large and grateful audience for his show. *Hift.*

Japan TV

Continued from page 23

lion sets soon;" Katz continued. "Two million sets here are the equivalent of four or five million in any other country. I've never seen anything like sets in parks like they have here. All that does is increase the number of viewers. The important thing is the viewer count, not so much as the set count."

Katz spent two weeks in Japan negotiating sales for AAP. Huddles are being continued by local AAP rep Leon Britton.

Bulk of AAP sales come from the Warner and Monogram libraries which have contributed heavily toward giving the company a gross of $48 million since about two years ago when they acquired the WB films.

Time has not diminished the demand, Katz indicated. "In America, there is a tremendous shortage now. Feature films are repeated and repeated. In some major cities the same films have been shown 10 times. And there are cities where the libraries have played four different stations.

"Feature films do something the half-hour film can't do," Katz asserted. "They have the star value and production value that can't be matched. Don't get me wrong, there are many good half-hour films, but there's no comparison with feature films. And features are wonderful for the station too, giving them a chance for six, seven and eight sponsors."

Irving Scrams

Continued from page 22

and other benefits, and it was suggested this be attempted through SPG, but that guild stated it was not formed as a collective bargaining group, and would not seek such benefits.

TPG will seek a basic agreement in the industry, and a steering committee has been named to head the group until it has a general membership meeting within 30 days to elect officers. Ben Brady, producer of the "Perry Mason" series, is chairman of the committee, and other members are Cecil Barker, George Cahan, David Dortort, Ben Feiner, James Fonda, Alex Gruenberg, Hal Hudson, Roy Huggins, Richard Irving (resigned), Charles Isaacs, Sheldon Leonard, Ralph Levy, Nat Perrin, Edgar Peterson and Darrell Ross. N.Y. rep on the committee is Mort Abrahams.

Ritchie Paine has been named labor administrator for the guild, and Judge Lester Roth is counsel.

Eligible for membership are individuals responsibly connected with the production of live and filmed shows telecast globally, nationally or regionally.

While the group now has only a Coast setup, it's planninf to establish one in N.Y. following the membership meeting.

TPG members feel that directors are part of the management area in that they in some instances hire and fire, yet through Screen Directors Guild they draw residuals. While some of its members own pieces of series and some are exec producers considered part of management, the guild feels they are not definitely in the area of "pure" management, and consequently entitled to benefits.

Tele Follow-Up Comment

Person to Person

This was showbiz night, the glittering past and the hopeful, pregnant present, as vividly reflected by Rozicka (Rosie) Dolly and Roger Williams on Edward R. Murrow's Friday (24) drop-in-on-the-neighbor program over CBS-TV.

The contrast in personalities was most effective and made for first rate human interest viewing: Rosie Dolly living like a silken dowager dame in tufted surroundings with abundant memories of riotously rich stage door admirers and also knee-deep in precious gems, and Roger Williams, the young and gifted pianist-composer, with his clean-cut, devoted wife and mother of two children.

Murrow opened this edition of "Person to Person" with a peep into the posh Park Avenue apartment of the remaining sister of the onetime famed Dolly Sisters. Miss Dolly, who was raised in the Bronx after a brief stay in Hungary, was ensconsed in a peau de soie gown, cap-sleeved and off the shoulder, with the sculptured bodice criss-crossing into an Empire. The opulent bell-shaped skirt ended in intriguing knots at each side of the hemline. She was weighted down with a heavy, glittery three-strand necklace and long-drop two-strand earrings. She also wore a wide matching bracelet. On her bosom she displayed a stunning brooch in the form of a flower basket, a gift from her late husband. With her adornments and the severity of her centre-parted coiffure tightly drawn into a full, low chigon, she was indeed a dramatic sight on the video screen.

She told Murrow she was working on a book and currently engaged in charity work. She recounted how she broke the bank at Monte Carlo, running a paltry $10 bill up to the tidy sum of $500,000. She spoke of her sister, Jenny (Yanci) Dolly, and recalled showbiz encounters with Rudolph Valentino, Maurice Chevalier, Marlene Dietrich and others.

The visit to the Williams home opened with the pianist working on an arrangement of "Warsaw Concerto" and then segued to the living room where his wife and two children were at a piano-shaped coffee table. Williams, open-faced, friendly, articulate, gave an amusing account of his wedding day. The program closed with Williams and one of his daughters doing a Halloween piece on the piano with mother and other daughter looking on. There was an air of wholesomeness and fresh entertainment in this segment of the program. *Rans.*

Steve Allen Show

After Steve Allen made the usual vaudeo concession to the teenage viewer with a Laura Leslie vocal of "Lollipops and Lipstick," a banal juve disk item, the Sunday (26) stanza got down to adult fare that turned out to be a neat blending of spoof and song that made for enjoyable viewing.

In addition to his indispensable team of regulars, Louis Nye, Tom Poston and Pat Harrington Jr., Allen brought in Peter Ustinov to build up the comedy element. Ustinov did a satire on politicos, English, American gangster and Nazi style that built yocks easily and also toyed with a takeoff of an "Omnibus" program that used the Dave Brubeck Quartet straight and to good effect and built laughs via a parody of progressive jazz group headed by Allen. Also in the comedic vein were Allen's "Report To The Nation" on the moon rocket and the "Question Man" bit. Both good for strong laughs.

The musical end was neatly taken care of by Dorothy Collins who set up a nice mood with "Lover" and "But Not For Me" and by Warren Covington leading the Tommy Dorsey orch through a rehash of his Decca click, "The Tea For Two Cha Cha." Latter number had Augie & Margo leading a line through the Latino beat.

Unusual aspect of Miss Collins' stint was that Allen plugged her "Hit Parade" show, which is now on "another network" and her Coral album, "Picnic." Thrush has scrammed the Coral roster for a shot with the newly-formed Everest label while Allen, also a one-time Coralite, is now recording for Dot. *Gros.*

Desilu Playhouse

There were corns, rather heavy ones, attached to the hour-long Desilu filmed production of "Debut" with Susan Strasberg in the lead. Nor could a more unmoving vehicle have been provided for the tv debut of Miss Strasberg in an adult role. The saving grace of this Paul Monash written-produced affair for Westinghouse over CBS-TV Mon. (27) was the airy ballet sequences provided by choreographer Eugene Loring and were it not for these dance segments, "Debut" would have turned out an altogether plodding, pedestrian production.

Miss Strasberg was given the assignment of portraying a young Russian dancer in Paris torn between her love for an American architect who ached to transport her to American shores and her mother's frenzied efforts to turn her into a prima ballerina as she herself might have been had it not for an unfortunate automobile accident. Love ultimately triumphs and Miss Strasberg, as the young dancer, leaves her crippled mother, played by Maria Palmer, sitting in a wheelchair, and with tears on her pale cheeks accepts the offer of the American boy (Martin Milner) to build a home and family in Los Angeles.

Wolfe Barzell as the ballet master contributes an affectionate job as the dedicated ballet master and Henry Daniell does a standard bit as the hard-faced ballet impresario. Miss Strasberg, who has undoubted talents, fails to rekindle them in this vastly overblown, soporific ballet soaper.

Westinghouse's commercials for its new shaped electric light bulbs and vacuum cleaner, in this instance, proved more entrancing. *Rans.*

Ed Sullivan Show

With Ed Sullivan in Alaska, the emcee chores on his CBS-TV show last Sunday night (26) were taken over by Esther Williams, film star, who also appeared in a picturesque swimming sequence, handled the hostessing assignment a bit nervously, but, in the overall, was pleasant and visually appealing.

Peggy Wood and Imogene Coca, costars of the new Broadway entry, "Girls in 509," were spotted in a scene from the play along with other cast members. The sequence, in which the femmes trap a professor in the hotel room where they've been holed up for years, came off as an okay trailer for the comedy.

The vocal end of the bill was generally satisfactory with Lisa Kirk, Johnny Mathis and Janet Blair splitting the song assignments. Comedian Shecky Greene was good for a few laughs although his bit on a coal mine cave-in was hardly in the best of taste in view of the disaster last Thursday (23) in Springhill, Nova Scotia.

Bob Hammond's Birds registered as a nifty novelty act, while the Martin Bros. scored with their juggling routine. Terry Hall's ventro turn with his dummy Lenny the Lion was also good. *Jess.*

Mgt. William Morris Agency

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Beautifully furnished bedroom, living room and kitchenette facing Central Park South, New York.
Singly (man or woman) for a seven month period
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Action That Pays Off With Ratings!
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39.6 EUREKA ..... 24.2 SACRAMENTO ..... 20.1 MIAMI
Source, ARB . . . 1958.
SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO HOLLYWOOD MIAMI HOUSTON TORONTO

TV Repair Racket

Continued from page 20

Reliable, took one look at the set, quickly replaced the part at the fair price, and hurriedly left.

Favorite Victims

WWDC's survey has shown that Negroes are a favorite victim of the dishonest repairman. Women, and particularly the housewife in lower income brackets, are also easy prey for overcharging.

To clean up the repair industry here, WWDC advises those who need tv set repairs:

1. To check the Electric Institute (a trade organization which polices its 150 repairmen members) for a list of repairmen considered reliable. ("Our telephone calls had quadrupled since WWDC began its campaign," W. D. Watkins, training director for EI which is operated by Potomac Electric Power Co., said.)
2. To complain to the Better Business Bureau if you suspect you are being over charged. (BBB says the complaints on tv repair overpricing have "greatly increased" with the WWDC campaign.)
3. To schedule the tv repairman's visit when the man of the house is home. WWDC found thtat overcharging happens less frequently if the repairman must deal with a man.
4. To ask questions about the trouble. Honest repairmen don't mind explaining; the dishonest ones are apt to grunt a reply.
5. To refuse to give up the parts and tubes replaced.
6. To demand an itemized receipt.

B & B Study

Continued from page 21

carried on the three networks is kept track of from the rating point of view. The agency, according to Rich, will predict the success of new shows on the air and established programs in new time slots with an 80% accuracy.

Benton & Bowles programming-media setup differs from all other agencies in that both the programming and media departments must act jointly in selecting programs. If for one reason or another the radio-tv programming sector or the media department nixes a show then the program is written off. Some of the considerations in selecting a new show, says Rich, is a study of the network competition, the night of the week, the sets in use, the lead-in and the lead-out. These plus other factors make up the media side of the argument as to whether to buy a network show.

Serling

Continued from page 21

did, and in the newer version the lead goes to a newspaper to tip them about Pearl Harbor, but it brushes him, saying it doesn't want to get involved in Army red tape. There were a number of other changes ordered by McCann-Erickson, which, incidentally has in the past rejected Serling's "Patterns" and Reginald Rose's "Tragedy in a Temporary Town." Both had originally been submitted to the now defunct "Studio One," and nixed. Later, "Patterns" scored a tremendous hit on Kraft, and "Tragedy" was a success on the old "Alcoa Hour."

—*—

'Suzie Wong' Lead Pacted by Sullivan

France Nuyen, who plays the lead in "World of Suzie Wong," has been signed by Ed Sullivan for two or possibly more exclusive guest shots on his CBS-TV stanzas within the next few months.

She'll make her first appearance on Nov. 16 when Josh Logan, who staged the Broadway production, will produce a five-minute musical image which she'll do with several members of the B'way cast.

She won't do a scene from the play about the Oriental prostie but a specially created vignette for the Sunday night airer.

Nielsens Are In

Continued from page 21

to Como. On the Nielsens, Mason is the winnah. More surprising, Como is even edged out by CBS' "Wanted—Dead Or Alive" in the 8:30 to 9 period—and Trendex didn't give the CBS entry even a flicker of a chance. More surprises: Pat Boone was a "Trendex baby" in competition with "Zane Grey Theatre." On the Nielsens "Zane Grey" walks away with the honors. ABC's "Zorro" is a big hero on the Trendex charts. Nielsen leaves him trailing behind CBS' "December Bride." NBC's "Restless Gun" is the big champ on Trendex. On Nielsen his CBS "Texan" rival comes out ahead.

And so, as the sun sets on the first Nielsen report, the panic is on. While there's happiness within the CBS precincts, based on what has come up so far, NBC, by virtue of some late entries and improved shows, cries: "Let's be fair; wait for the second and third Nielsens." And ABC might claim a foul on the basis of a one-night-only victory and cop the same "it's far too early" plea.

But if anything the more respected Nielsens, with their wide divergence vs. the overnight Trendex sample, has compounded the confusions and the nervousness that are now basic network staples. It's another indication of the persuasiveness of the pulse takers and the nose counters in practically dominating an industry, and in keeping the medics busy.

Unfortunately none of this has anything to do with the quality of programming, unless one goes on the premise that the quality show gets the audience. But that'll get you a fight in any respectable drawing room.

Montreal — A two-alarm fire heavily damaged Canada's oldest radio station CFCF. But station continued its regular schedule from temporary quarters with only about one minute lost in actual broadcasting and is currently identifying itself with: "CFCF Radio—the hottest spot on your dial."

Jack Paar 'Tells All'

Takes on Visiting Press Boys and Tangles With 'TV Guide' Over Story

Jack Paar's refusal to continue with his late-night NBC TV'er beyond next July, when he completes his second year on the show, stems from the web's refusal to cut a half-hour off the show after it promised to do so, Paar said last week.

Final half-hour constitutes a repeat of the first half-hour commercials, although the content is different, and is done only to service stations in other time zones, which carry only an hour of the show. Paar said the web had promised to tape the first half-hour and repeat the tape, eliminating the necessity of doing 90 minutes, as soon as videotape equipment arrived in New York from the Coast.

At the end of the summer, he said, he was called into a meeting and told that the tape plan had been dropped, that he'd have to continue doing 90 minutes a night. Reason, he said, was that affillates in the east wanted all 90 minutes, that they'd lose money if the show were cut to 60 minutes; this despite the fact that the commercials in the last half-hour are repeats. Thereupon, Paar said, he gave notice he was quitting at the expiration of his second year next July.

Decision had nothing to do with offers for half-hour shows, of which there have been two from major advertisers, he said. He didn't want it to appear as if he were playing the late-nighter against the half-hour prime-timers, he added, but simply gave notice because of the tape hassle. Paar said he had been cautioned not to talk about the situation by NBC, but gave forth with the story on his Thursday night show (23) under questioning by a panel of reporters selected from the visiting NBC press junket.

Paar had a virtual 24-hour round of interviews, starting the previous night, when he blasted TV Guide on his show, following this with an impromptu press conference with the visitors that stemmed from the TV Guide blast and ran into 4 a.m. that morning. He picked it up again at a party he hosted for the press, scheduled in advance, the next day at Toot's Shor's, then swung into the scheduled nighttime panel.

Paar took exception to a reference in this week's TV Guide to the appearance of Dody Goodman on his anniversary show. Story had reported Paar had been forced to use her by NBC, which put pressure on because it had to play out her contract. Paar called the statement untrue, and took out after TV Guide on several other counts.

Magazine replied with a statement to the press, in which it termed Paar's outburst "unfortunate." It declared Paar, upon learning it wanted to do a piece on him, demanded the right to name the writer who would do the piece, which it refused. It termed "amusing" his allegation that the mag is experiencing circulation troubles, citing an Audit Bureau of Circulation figure of 6,699,000 last week. His "emotional state," it suggested, "was, perhaps, responsible for his irresponsible statements."

Alger Hiss on WJAR

Providence, R.I., Oct. 28.

Alger Hiss will appear on "The World Around Us," on WJAR, Tues. (4), from 9 to 9:30 a.m. Controversial former State Department official convicted of perjury will discuss several aspects of foreign policy with Prof. David Warren of the history department of the U. of Rhode Island, and program moderator Miss Betty Adams.

The Tuesday and Thursday series currently is bringing viewers personalities who have had experience with various aspects of U. S. foreign policy.

MARY A. KELLY

WILLIAM McCAFFREY AGENCY
501 MADISON AVENUE
NEW YORK 22, N.Y.
ELdorado 5-1076

Dear Dave Garroway:

Thank you for seven wonderful years on "TODAY" and for your faith and encouragement to continue my career as a talent representative in association with Bill McCaffrey.

Sincerely,

Mary

Jocks, Jukes and Disks

By HERM SCHOENFELD

Connie Francis (MGM): "FALLIN'" (Aldon†) is a good rocking tune with an offbeat idea which this thrush handles very effectively. "HAPPY DAYS AND LONELY NIGHTS" (Fisher-Advanced*), an oldie, gets an approach that'll appeal to the kids.

Frankie Vaughan (Columbia): "ONE THING LED TO ANOTHER" (Rancom*) is a nifty rhythm number which should pick lotsa spins via this bright slice. "SO HAPPY IN LOVE" (Pickwick*) is a lilting ballad in a catching format.

Eydie Gorme (ABC-Paramount): "THE VOICE IN MY HEART" (Summit*), a fine ballad with an interesting idea, gets a nifty rendition that'll earn plenty of spins. "SEPARATE TABLES" (Hecht-Lancaster-Buzzell*) is an okay entry that delivers the plug for the film.

Lord Rockingham's XI (London): "HOOT'S MON" (Southern*) is a solid instrumental rocker with Scot overtones which lends a fresh flavor. Could be big. "BLUE TRAIN" (Southern*) is a catching Latin-flavored item colorfully performed by this British combo.

Fats Domino (Imperial): "COQUETTE" (Feist*), the oldie, turns up in a slow rocking slice that'll give it a new round of spins. "WHOLE LOTTA LOVING" (Marquis†) is a familiar uptempo rocker.

Julie London (Bethlehem): "SOMETIMES I FEEL LIKE A MOTHERLESS CHILD" (p.d.) is projected very effectively by Julie London in a tasteful arrangement. "A FOGGY DAY" (Gershwin*), the standard, gets a swinging, atmospheric slice.

Francois Charpin Trio (Kapp): "EL RANCHO DE MARIA" (Cromwell*) is a charming Gallic slice which could fit right into the current trend of foreign-language pops. "BAMBINO" (Raphael*), the French version of "Guaglione," also gets a winning workover.

Buddy Holly (Coral): "WELL, ALL RIGHT" (Nor Va Jak†) is a tuneful ballad delivered by one of the best rockabilly practitioners. "HEARTBEAT" (Nor Va Jak†) is a listenable ballad with a light Latin beat.

Malcolm Dowds (Decca): "THIS IS REAL" (Roncom*) is a catching rhythm number with a fine lyric which this singer handles in straightforward style. The kids may latch onto this one. "I'LL ALWAYS BE WITH YOU" (Broadway*), in slow tempo, is another strong entry for the current market.

Sallie Blair (MGM): "SHE SERVES A NICE CUP OF TEA" (Alamo*) is a somewhat wordy piece of material with doubtful pop chances. "DADDY" (Republic†), the standard, gets a savvy vocal by this songstress.

Eddie Heywood (RCA Victor): "ST. LOUIS BLUES" (Handy Bros.*) gets a suavely melodic keyboard rendition that adds new values to this oldie. "RENDEZVOUS" (Witmark*) is another fine instrumental entry for change-of-pace programming.

Poni-Tails (ABC-Paramount): "SEVEN MINUTES IN HEAVEN" (Stratton†) is an okay rocking item delivered in the usual style by these juve thrushes. "CLOSE FRIENDS" (Rush†) is another routine number in the same groove.

Hillard Street (Capitol): "IT WILL NEVER HAPPEN AGAIN" (Sands*), a good ballad with a lyric the kids understand, is stylishly vocalled by this tenor. "RIVER LOVE". (Shaw*) is a pretentious ballad.

Jo Stafford (Columbia): "HIBISCUS" (Melrose*), a light rhythm ballad with a pig latin lyric is attractively bounced by Miss Stafford. "LAZY MOON" (Ankerford*), from the "GOLDILOCKS" score, is a pleasant piece of old-fashioned-style material.

Big Al Downing (Carlton): "MISS LUCY" (Mustang†), a driving rhythm tune, is belted with a powerful beat by this blues shouter. A solid juke item. "JUST AROUND THE CORNER" (Mustang†) is a rocker with some interesting melodic figures.

Jimmy King (Herald): "BROKEN VOWS" (Angel†) is an above-par rocking ballad belted in the modern manner for good impact. "KNOCKIN' ON YOUR DOOR" (Angel†) is a familiar rock 'n' roll stuff.

The Sugar Canes (King): "SIOUX ROCK" (Jay & Cee†) is a driving instrumental rocker with a solid dance beat. "POOR BOY" (Meridian-Parkwood†) is another well-executed instrumental due to catch spins.

* ASCAP. † BMI.

Best Bets

ELVIS PRESLEY ..... **I GOT STUNG**
(RCA Victor) ..... **One Night**

Elvis Presley's "I Got Stung" (Gladys) can be considered an automatic hit since it features this surefire disk name on a typically driving rocker with a cute lyric. "One Night" (Travis-Presley†) is a slow ballad also due for big play.*

* * *

GARY LEMEL ..... **JOLLY ROGER**
(Rev) ..... **Rockin' In The Halls**

Gary Lemel's "Jolly Roger" (Desert Palms-Trinity†) is a clever rocking entry with lyric idea and melodic line which should get it zooming with the kids. "Rockin' in the Halls" (Desert Palms-Trinity†) is routine.

* * *

EVERLY BROS. ..... **LOVE OF MY LIFE**
(Cadence) ..... **Problems**

Everly Bros.' "Love of My Life" (Acuff-Rose†) is a winning ballad number delivered in highly commercial style by this duo. "Problems" (Acuff-Rose†) is a teenage-pegged number also due for hefty spins.

* * *

BILLY BARNES ..... **IF YOU BUT KNEW**
(United Artists) ..... **You'd Have To Fall In Love**

Billy Barnes' "If You But Knew" (Eden†) is a solid ballad done by a fine stylist who could hit big with this entry. "You Have to Fall in Love" (Big Billy†) is another ballad which could go over with the juves.

* * *

TOMMY DORSEY ORCH Starring WARREN COVINGTON
I WANT TO BE HAPPY CHA CHA
(Decca) ..... **Satan Takes A Holiday**

Warren Covington's "I Want to Be Happy Cha Cha" (Harms) is a natural followup to this orch's click on "Tea for Two" and should ride on the impetus to potent results. "Satan Takes a Holiday" (Lincoln*) is an okay instrumental item.*

* * *

LEROY HOLMES ORCH ..... **IN A PERSIAN MARKET**
(MGM) ..... **Spanish Rock**

Leroy Holmes' "In a Persian Market" (Bosworth-Baldwin), a colorful takeoff on a well known theme, has a rhythmic kick in the orch-choral arrangement that's stir considerable noise. "Spanish Rock" (Haworth*) is an okay variation on a theme from "Carmen."*

* * *

BILLY GRAMMER ..... **GOTTA TRAVEL ON**
(Monument) ..... **Chasing A Dream**

Billy Grammer's "Gotta Travel On" (Sanga†) is a catching folk-styled number which is skiffled with potent results by this singer and vocal combo. "Chasing a Dream" (Combine†) is a conventional rocking ballad with little impact.

LAWRENCE WELK
and His Champagne Music
Present
"KEYBOARD KAPERS"
With Tiny Little, Jr., Larry Hooper
Frank Scott and Jerry Burke
(Coral Album No. 57214)

Album Reviews

"Ella Fitzgerald Sings The Irving Berlin Songbook" (Verve). The click results which Verve chief Norman Granz garnered with Ella Fitzgerald's Cole Porter and Rodgers & Hart "song books" are a cinch to be repeated, if not exceeded, in this Irving Berlin wrapup. This songstress' swinging beat, fresh phrasing and warm projection are focussed on a superb songalog. It encompasses not only Berlin's familiar hits, but several fine numbers that failed to make it big, such as "Suppertime," from the 1953 show, "As Thousands Cheer," and "I Used To Be Color Blind," from the 1938 "Carefree." The song selection from the embarrassment of Berlin riches includes such evergreens as "Always," "How Deep Is The Ocean," "Puttin' On The Ritz," "Remember," "The Song Is Ended," "Cheek To Cheek," "Alexander's Ragtime Band," among others of equal stature. Although Miss Fitzgerald occasionally indulges in some of her colorful scat jazz phrasing, on the whole she delivers with a lucid directness that frames the Berlin lyrics in their most appealing setting. Paul Weston's orch backs up in faultless style, supplying an attractive instrumental setting without ever overwhelming the star of this double LP set.

Lena Horne: "Give The Lady What She Wants" (RCA Victor). A sophisticated song program performed by Lena Horne with her customary flashing style adds up to potent entertainment. Her workover of "Honey In The Honeycomb," is an instance of savvy technique which sells, but never oversells. An excellent sheaf of tunes include "Diamonds Are A Girl's Best Friend," "You'd Better Know It," "Speak Low," "Bewitched," "Baubles, Bangles and Beads" and "Love," among others. Lenny Hayton batons a big orch in expert backing.

Freddy Martin Orch: "Concerto!" (Capitol). The basic source for numerous Tin Pan Alley creations are candidly accredited in this lush instrumental set of pop hits borrowed from the classics. Among the syncopated longhair themes is "Tonight We Love," from the Tchaikovsky First Piano Concerto, which furnished a tremendous hit for Freddy Martin some years back and now has returned in its original form via the current Van Cliburn smash. This is easy listening, with a slight cultural seasoning, of melodies by Rachmaninoff, Debussy, Chopin, and Beethoven, plus a smattering from Gershwin's "Rhapsody in Blue."

Kaye Ballard: "The Fanny Brice Story in Song" (MGM). This is a nostalgic tribute to a bygone star which makes for an interesting packaged format. Kaye Ballard, a hep nitery performer, takes off on a collection of songs associated with Fanny Brice and succeeds in suggesting the comedy-pathos of the latter without any attempt at straight carbons. Included are such material numbers as "I'm An Indian," "Becky Is Back At The Ballet," "Oh How I Hate That Fellow Nathan," "The Shiek of Ave. B" and the memorable "My Man," in which Miss Ballard falls somewhat short of the original's tragic impact.

The Mary Kaye Trio: "Too Much" (Warner Bros.). Mary Kaye, by her brother Norman Kaye and Frank Ross comprise a slick, versatile song combo. By various solo and ensemble arrangements, they lend an ususual pace and variety to this offering. This set ranges from "Lazy River" through "Hawaiian Wedding Song" to "My Heart Belongs To Daddy."

Vienna State Opera Orch: "Foolish Heart" (Westminster). This is the sound of music presented on WPAT, which services the Greater New York with a consistent brand of pop instrumentals that fall into the "mood music" groove. This LP achieves a uniform programming concept with an interweaving of themes from band to band. It's a relaxing background sound stemming from lilting melodies by Kern, Gershwin, Weill, Arlen, Porter and other standard writers.

"Lawrence Welk Presents Keyboard Kapers" (Coral). A quartet of keyboard performers featured on Lawrence Welk's television shows take the spotlight in this production. In conformity with Welk's overall style, Tiny Little, Larry Hooper and Frank Scott, on piano, and Jerry Burke, on the Conn organ, blend into a tuneful, unpretentious musical styling in which the song is the main thing. This repertory includes such standards as "The Peanut Vendor," "Wunderbar," "I Want To Be Happy," "The Glow-Worm" and "Just One Of Those Things."

Tommy Dorsey Orch Starring Warren Covington: "The Fabulous Arrangements of Tommy Dorsey In Hi-Fi" (Decca). Warren Covington, who has been clicking as maestro of the band playing the book of the late T. D., here revives the music of that swing organization. Covington, who plays a fine trombone and also handles a vocal neatly, fronts a clean sounding orch on such T. D. numbers as "I'm Getting Sentimental Over You," "Song of India, "Opus One" and "Boogie Woogie." Covington's easy vocal of "My Baby Don't Care For Me" rates special attention.

Mohammed El-Bakkar & His Oriental Ensemble: "Music of the African Arab" (Audio Fidelity). Mohammed El-Bakkar, who has given middle-eastern music some b.o. impact via his previous albums, here switches to Africa, with another package of colorful, swinging sounds. Whatever the ethnic validity of this music may be, El-Bakkar gives it a native gloss. And if the music doesn't get you, the cover photo of the bare-bosomed slave girl will.

Jose Melis: "Christmas With Melis" (Seeco). Pianist Jose Melis, backed by organ and bells, turns up in attractive set of Christmas numbers. Melis plays the hymns and carols, like "Silent Night" and "Noel, Noel" with complete simplicity and also performs "Sleigh Bells," "Winter Wonderland" and "Merry Christmas Music" in tasteful arrangements. *Herm.*

VARIETY 10 Best Sellers on Coin Machines

1. IT'S ALL IN THE GAME (7)	*Tommy Edwards*	*MGM*
2. TOPSY (5)	*Cozy Cole*	*Love*
3. TOM DOOLEY (2)	*Kingston Trio*	*Capitol*
4. TEA FOR TWO CHA CHA (6)	*Dorsey-Covington*	*Decca*
5. IT'S ONLY MAKE BELIEVE (3)	*Conrad Twitty*	*MGM*
6. BIRD DOG (9)	*Everly Bros.*	*Cadence*
7. NEL BLU DIPINTO DI BLU (3)	*Domenico Modugno*	*Decca*
8. THE END (1)	*Earl Grant*	*Decca*
9. CHANTILLY LACE (1)	*Big Bopper*	*Mercury*
10. DAY THE RAINS CAME (1)	*Raymond LeFevre* / *Jane Morgan*	*Kapp* / *Kapp*

Second Group

TEARS ON MY PILLOW	*Imperials*	*End*
ROCKIN' ROBIN	*Bobby Day*	*Class*
SUSIE DARLIN'	*Robin Luke*	*Dot*
I'VE GOT A FEELING	*Ricky Nelson*	*Imperial*
LITTLE STAR	*Elegants*	*APT*
TO KNOW HIM IS TO LOVE HIM	*Teddy Bears*	*Dore*
NEAR YOU	*Roger Williams*	*Kapp*
GEE, BUT I'M LONELY	*Pat Boone*	*Dot*
THERE GOES MY HEART	*Joni James*	*MGM*
MEXICAN HAT ROCK	*Applejacks*	*Cameo*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

RALPH MARTERIE BAND AS MARLBORO ENVOYS

Chicago, Oct. 28.

Ralph Marterie band is about to link up with Marlboro ciggies as official "goodwill ambassador." Deal, via Leo Burnett ad shop, is still a few weeks away from inking.

Alliance will cue a new billing for the orch, Ralph Marterie and his Marlboro Orchestra. Intensive ad campaign is planned, with Marterie himself to be featured as "The Marlboro Man," and maestro's Mercury disks will henceforth note the ciggie identification. First platter to so indicate is the soon-due "Pretend Cha Cha" and "Flightly." Marlboro theme will also be carried out visually at dance dates per sheet stands as giant facsimiles of the cig's package. Marterie makes infrequent tv appearances, so a conflict of interests that would result thereby seems a remote problem.

Roger Williams will play at the Music Hall in Troy, N. Y., Nov. 2, under the auspices of promoter Ted Bayly.

ASCAP STORM SIGNALS FLYING

Japan's Vast Disk Potential Parallels U.S. Market in Major Details: Marek

Tokyo, Oct. 28.

Japan's social centers, the coffee shops, were given a boost by George R. Marek, RCA Victor veep and general manager, who was here on a two-week visit. He arrived back in New York yesterday (Mon.).

After making the rounds of Tokyo's java points and absorbing recorded sound that ranges from rock 'n' roll to the classics, Marek said, "the best way to sell records is to have people hear them. So I feel in a way that the coffee shops are the disk jockeys of Japan."

It is Marek's belief, based on the appetite for music he has discovered here, both from casual and statistical study, that Japan has a bright musical future. He said, "Without posing as an expert on Japan, I feel very strongly that Japan could be one of the biggest markets in the world."

Here for huddles with officials of the Victor Co. of Japan, Ltd., an indie outfit that holds the Victor franchise here, Marek has learned that Japan's sales breakdown is "remarkably like the U.S." Speaking only for Japanese Victor, he said that the two biggest hits in the last two months, Elvis Presley's "Hard Headed Woman" and Perez Prado's "Patricia," have also been the company's top sellers in the U.S.

Nothing that Bethoven and Tchaikovsky are most popular in the classical field, Marek offered, "Classical music is more or less the same the world over in taste." Marek was all puzzlement, however, when asked about rockabilly's feverish fad in Japan. "I'd be a genius if I could answer that," he smiled.

One of the results of Marek's meetings with the local Victor people is the decision "to go very hard to develop stereophonic sound in Japan." Some stereo records are already on sale here. "Of course before you have a record business, you have to have

(Continued on page 50)

MGA Asks NLRB For Control Over Disk Musicians

Hollywood, Oct. 28.

Jurisdiction in the recording field is asked by the Musicians Guild of America, which recently became bargaining rep for tooters in major studios, in a petition filed today (Tues.) with the National Labor Relations Board. MGA has notified approximately 35 diskeries of its intention to push such jurisdiction, and has asked them to refrain from entering into a pact with the AFM.

Meanwhile, MGA bested AFM, which in past years always supplied musicians to Ringling Bros-Barnum & Bailey Circus, in signing for current 10-day stand at the Hollywood Bowl. Circus won a temporary restraining order against AFM picketing, with court expected to rule on the injunction today. Central Labor Council, to whom circus performers belong via the American Guild of Variety Artists, is also interested in the outcome. Should they decide to throw in with the picket line, it would cause the circus to close before Nov. 2, its skedded last day.

Peter Fremd Joins Col's Publicity Dept.

Peter Fremd has joined Columbia Records as publicity manager of pop records and products. He'll assist Debbie Ishlon, Col's publicity chief.

Fremd comes to Col after a stint with the Longines-Wittnauer.

Weems to Chi

Chicago, Oct. 28.

Bob Weems, of the band division of General Artists Corp., has been shifted by the agency to the stewardship of its Chi office, job he first held some 10 years ago. Windy City branch is active chiefly with bands and nitery acts.

Transfer followed the recall of Pat Lombard to N. Y., on roster of the parent company, though it may be he'll see service with GAC-TV.

RANK DISK REP IN U.S. TO SCOUT A&R CHIEF

London, Oct. 28.

Malcolm McGrady, general manager of Rank Records, is due in New York today (Tues.) for a 10-day stay during which time it is likely that he will appoint an American artist and repertoire manager to join his outfit in London.

McGrady is also planning to scout the disk field with a view to doing tie-ups with Yank labels. The a&r man will be asked to sign on for about two years and get the label on its feet. He will also train a young Briton to take over.

PROBE, GILBERT IN SPOTLIGHT

On the eve of the New York membership meeting at the Waldorf-Astoria Hotel tomorrow (Thurs.), there's more internal friction looming for the American Society of Composers, Authors & Publishers.

The current reexamination by the Dept. of Justice of ASCAP's setup as an aftermath of the recent Congressional hearings, is seen sparking a new bitter battle from the floor between the administration and its critics. Latter are now pressing for an overhauling of both the distribution and electoral systems, claiming that they are in violations of the consent decrees. The critics, moreover, now believe they have support from the Justice Dept.

Also L. Wolfe Gilbert, veteran Coast writer and member of the board, has again come into the spotlight of controversy as a result of reports that he's due to be dumped from the Society's board in elections next spring.

Gilbert is hitting back against these reports and has demanded that the ASCAP leadership deny the specific yarn about his removal that was published in Walter Winchell's column last week. There's little doubt that Gilbert will take

(Continued on page 50)

Seeco Decision Sets Fed'l Court Rule Over Pub-Diskery Licensing Deals

Major publishers, represented by Harry Fox, agent and trustee, won a key legal action last week against Seeco Records, establishing their right to go into Federal Court to insist on the exact terms of the Copyright Act in mechanical licenses.

New York Federal Judge Edward Weinfeld ruled that Seeco Records could be charged with violating the Copyright Act if it failed to adhere exactly to the compulsory licensing provisions involving notice of use and observance of the accounting periods. Plaintiff publishers represented by Arnold J. Bernstein (Abeles &), were Joy, Hawthorne, E. B. Marks, E. H. Morris, Crestview, Mayfair, Paramount, Famous and Shapiro-Bernstein.

Seeco attempted to dismiss the case in the Federal courts on grounds that its licensing agreement with the publishers were based on a normal contractual arrangement, rather than the Copyright Act. Breach-of-contract suits would ordinarily be brought in N.Y. State courts. Advantage of having Federal jurisdiction for the publishers stems not only from the easier calendar situation but from the more important fact that a violation of the Copyright Act could bring treble damages to the publishers plus attorney's fees.

Prior to this case, publishers did follow the practice of bringing similar suits for proper accounting in the state courts. Transfer of jurisdiction to the Federal Court, which Judge Weinfeld granted, now gives the publishers a heavier club to police the diskers.

Case against Seeco was filed after Fox's accountants charged that there was shortage in royalty payments. Another suit, involving whether Seeco must pay publishers on the basis of records manufactured or sold, is still before the courts.

Arithmetic on a Hit

Max Youngstein, vicepresident-partner in United Artists, has a new-born interest in recordings via the UA subsidiary. This prompted the film showman to declare recently his opinion that artists ought to get 50% of the profits of a hit.

This carries an inference of being a big jump over regular royalty practice but needs some explaining. The standard Class A contract of 5% is on 90% of gross sales. Hence, 50% of net profit would probably figure out 7-8% of the gross sales.

AUDIO FIDELITY GETS CINERAMA PIC TRACK

Audio Fidelity Records has copped its first soundtrack album in a deal with Stanley Warner Cinerama Corp.'s current pic release, "South Seas Adventure." Alex North wrote the score for the film.

The Cinerama track, which is designed for stereo sound, will be released by AF in both monaural and stereo form shortly.

Col Gets Cast Set For R&H Legiter; 'Redhead' to RCA

Richard Rodgers & Oscar Hammerstein 2d are returning to the Columbia Records fold with the original Broadway cast package of "Flower Drum Song." With the "Drum Song" acquisition, Col is now pacing Victor in the original Broadway cast album sweepstakes, two packages to one. Col adready has "Goldilocks" in the groove and Victor has wrapped up "Redhead." It's reported that Victor invested $150,000 in "Redhead" thus assuring the original cast album rights.

Broadway opening for "Redhead" is scheduled for Feb. 5 with original cast grooving set soon after. Tuner, which has a score by Albert Hague and Dorothy Fields, stars Gwen Verdon. Grooving date for "Flower Drum Song" is scheduled soon after the Broadway preem Nov. 1. Cast is headed by Miyoshi Umeki, Jaunita Hall, Keye Luke, Larry Storch and Pat Suzuki.

It's not yet been determined whether Miss Suzuki, a Vik pactee, will be released for the Col package. Vik is RCA Victor's subsid label.

Similar situation between Columbia and RCA Victor arose last season with "Oh Captain." Col had the original cast rights but Victor had show's co-star Abbe Lane under an exclusive deal and they nixed an okay for the Col shot. Columbia did the album with Eileen Rodgers singing Miss Lane's songs.

BERT HABER'S NEW SPOT

Bert Haber has taken over as general professional manager of Murray Kaufman's Portrait (BMI) and Royalty (ASCAP) music firms.

Before joining Kaufman, Haber had been eastern rep for Johnny Mercer's publishing firm.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	TOMMY EDWARDS (MGM)	It's All In The Game*
2	2	COZY COLE (Love)	Topsy*
3	4	CONWAY TWITTY (MGM)	It's Only Make-Believe†
4	5	KINGSTON TRIO (Capitol)	Tom Dooley†
5	3	DORSEY-COVINGTON (Decca)	Tea For Two Cha Cha*
6	..	TEDDYBEARS (Dore)	To Know Him, Love Him†
7	6	BIG BOPPER (Mercury)	Chantilly Lace†
8	7	EVERLY BROS. (Cadence)	Bird Dog† / Devoted To You†
9	9	EARL GRANT (Decca)	The End*
10	..	RICKY NELSON (Imperial)	I've Got A Feeling* / Lonesome Town†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*IT'S ALL IN THE GAME	Remick
2	2	*TOPSY	Cosmopolitan
3	6	†IT'S ONLY MAKE BELIEVE	Marielle
4	7	†TOM DOOLEY	Beechwood
5	3	*NEL BLU DIPINTO DI BLU (VOLARE)	Robbins
6	5	*TEA FOR TWO CHA CHA	Harms
7	..	†TO KNOW HIM IS TO LOVE HIM	Warman
8	4	*NEAR YOU	Supreme
9	..	*DAY RAINS CAME	Garland
10	10	†CHANTILLY LACE	Glad

* ASCAP, † BMI

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dean Hunter—WMGM—New York	Milton Q. Ford—WOL—Washington	Buddy Deane—WJZ-T—Baltimore	Alan Dary—WBZ—Boston	Charlie Mansfield—WHAV—Haverhill	Dick Smith—WORC—Worcester	Danny Stiles—WNJR—Newark	Bob Woodel—WWHG—Hornell	Tom Hopkins—WDLC—Port Jervis	Ed Meath—WHEC—Rochester	Bud Brees—WPEN—Philadelphia	Lee Vogel—KQV—Pittsburgh	Dean Slack—WJOY—Burlington	SOUTH: Jim Carley—WPIN—St. Petersburg	Paul Drew—WGST—Atlanta	Burl Q. Womack—WSAV—Savannah	John Wrisley—WIS—Columbia	Bill Larimer—WSIX—Nashville	Bill Jenkins—KBOX—Dallas	Sonny Sievers—KCTI—Gonzales	Roger Clark—WGH—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Mal Bellairs—WBBM—Chicago	Don MacKinnon—KIOA—Des Moines	Harvey Kaye—WBRB—Mt. Clemens	Jim Ramsburg—WDGY—Minneapolis	Gene Piatt—WOW—Omaha	Bill Dawes—WCPO—Cincinnati	Bill Mertz—WVKO—Columbus	Larry DeBeau—WTOL—Toledo	Robb Thomas—WEMP—Milwaukee	FAR WEST: Bob Furry—KTAR—Phoenix	Jack Shefrin—KMAP—Bakersfield	Jim Ameche—KABC—Hollywood	Dick Sinclair—KFI—Los Angeles	Lamar-Sherlock—KASK—Ontario	Len Ross—KDB—Santa Barbara	Jim Blaine—KTOO—Las Vegas	B. Vanderhoof—KLIQ—Portland, Ore.	Paul Coburn—KLUB—Salt Lake City	TOTAL POINTS
1	1	10	Tommy Edwards	MGM	*It's All in the Game	2	..	4	2	..	9	1	10	..	1	..	2	..	7	..	1	1	..	..	7	..	1	1	..	5	7	1	3	5	1	..	5	4	..	..	..	3	1	7	3	192
2	3	4	Kingston Trio	Capitol	†Tom Dooley	..	..	..	..	..	10	..	..	..	8	..	8	..	5	..	7	..	..	10	..	..	4	1	3	1	..	..	2	2	..	10	10	2	1	1	2	..	3	1	129
3	2	9	Dorsey-Covington	Decca	*Tea for Two Cha Cha	4	1	8	5	..	..	..	8	..	2	1	3	..	..	..	6	3	..	..	..	..	6	2	..	..	..	2	..	7	5	..	6	3	..	..	10	9	2	..	10	129
4	4	8	Cozy Cole	Love	*Topsy No. 2	1	..	1	..	1	..	7	..	..	3	..	..	..	..	1	10	6	..	..	..	1	..	..	10	1	..	..	2	3	7	..	..	1	..	..	..	..	..	..	2	119
5	8	7	Earl Grant	Decca	*The End	..	..	7	7	..	..	5	..	..	..	..	4	..	..	4	8	4	..	..	..	4	2	..	7	..	5	5	10	..	3	3	1	..	..	..	..	..	..	..	..	97
6	5	6	Conway Twitty	MGM	†It's Only Make Believe	5	..	2	..	..	2	..	..	..	5	2	10	..	..	2	..	..	..	..	..	2	..	..	..	..	2	..	1	..	6	..	..	..	7	..	..	..	..	..	..	86
7	9	9	Big Bopper	Mercury	†Chantilly Lace	3	..	6	4	..	..	6	4	..	4	..	9	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	8	..	4	67
8	31	7	Tony Bennett	Columbia	*Firefly	..	3	..	6	..	..	..	..	..	10	..	..	..	..	..	..	5	1	..	..	..	..	6	..	..	..	..	..	..	..	..	8	..	5	..	..	4	3	..	..	59
9	12	6	Jane Morgan	Kapp	*Day Rains Came	..	8	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	8	..	6	..	6	..	..	8	2	..	..	1	..	..	..	..	..	7	50
10	15	4	Nat King Cole	Capitol	†Non Dimenticar	..	..	..	..	..	..	..	..	4	..	8	..	..	..	..	..	..	2	..	..	10	4	..	..	..	..	..	..	..	..	..	..	4	4	5	..	..	9	49
11	13	4	Johnny Mathis	Columbia	†Call Me	..	7	..	..	..	..	..	..	..	..	7	1	9	..	9	..	..	..	..	..	..	8	..	..	..	..	9	..	..	..	..	..	..	..	7	..	..	2	5	46
12	..	3	Teddy Bears	Dore	†To Know Him Is to Love	7	..	..	..	..	1	..	..	..	..	..	..	..	..	3	..	..	..	..	..	5	..	..	..	..	4	..	..	1	..	..	..	..	..	..	..	..	..	..	45
13	20	10	Roger Williams	Kapp	*Near You	..	..	..	..	..	..	..	..	..	..	10	..	..	3	..	..	..	..	1	..	7	5	..	..	..	..	..	..	..	..	..	8	..	..	..	5	5	..	..	44
14	16	6	Joni James	MGM	*There Goes My Heart	9	..	..	..	..	8	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	7	6	..	..	9	..	..	..	2	..	10	..	8	40
15	7	10	Bobby Day	Class	†Rockin' Robin	8	..	..	8	..	..	2	..	..	..	6	..	..	..	..	3	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	38
16	14	5	Patti Page	Mercury	†Fibbin'	..	2	..	..	6	..	..	..	..	..	6	..	..	9	..	..	..	4	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	9	..	..	36
17	..	1	Kalin Twins	Decca	†Forget Me Not	..	..	..	..	..	..	..	..	..	..	..	7	3	..	..	..	..	6	..	5	..	..	..	..	..	3	..	..	..	..	7	..	..	..	..	..	..	..	..	35
18A	18	6	Gordon MacRae	Capitol	†The Secret	..	..	..	9	..	..	..	..	10	..	..	..	..	..	..	9	..	..	..	3	..	..	..	..	..	..	..	9	1	..	..	..	..	6	7	..	..	34
18B	43	3	Four Lads	Columbia	*Mocking Bird	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	5	6	34
20	36	3	Esquires	Paris	*Hideaway	..	..	..	..	4	..	..	..	..	4	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	4	..	..	..	3	..	..	..	..	..	..	33
21	11	3	Dinah Shore	Victor	*Scene of the Crime	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	1	9	..	3	..	..	..	..	..	..	..	5	..	..	..	9	..	..	..	..	..	32
22	10	16	Domenico Madugno	Decca	*Nel Blu Dipinto Di Blu	..	..	..	1	..	..	..	..	..	..	..	..	..	1	..	9	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	30
23	29	3	Perry Como	Victor	*Mandolins in Moonlight	..	6	..	3	..	..	..	..	..	9	..	..	..	..	6	..	..	6	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	29
24A	21	12	Imperials	End	*Tears on My Pillow	..	..	..	..	..	3	..	..	..	..	..	8	..	..	..	7	..	..	..	..	..	..	..	..	..	9	..	9	..	..	..	6	..	..	..	..	..	..	..	24
24B	6	12	Everly Bros.	Cadence	†Bird Dog	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	4	2	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	6	..	..	24
26	44	5	Ames Bros.	Victor	*Pussy Cat'	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	4	..	10	..	..	2	..	..	10	..	..	..	..	23
27A	28	2	Frank Sinatra	Capitol	*Mr. Success	9	..	..	..	..	..	..	..	..	..	..	..	6	10	..	..	..	8	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
27B	..	1	Donni Owens	Guyden	†Need You	..	..	..	..	..	5	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	19
29A	..	1	Dion & Belmonts	Laurie	*No One Knows	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	3	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
29B	38	2	Don Rondo	Jubilee	*I Could Be a Mountain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	18
31A	35	3	Perez Prado	Victor	*Guaglione	10	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	8	..	..	..	..	7	..	..	..	..	..	..	..	..	17
31B	..	1	Ricky Nelson	Imperial	†Lonesome Town	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	3	..	..	..	..	..	..	..	..	..	..	..	..	..	17
33	..	2	Jerry Vale	Columbia	*Go Chase a Moonbeam	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	10	..	..	..	..	..	4	..	..	..	..	..	..	..	..	9	..	16
34A	..	1	Pat Boone	Dot	†For My Good Fortune	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	2	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
34B	..	1	Royaltones	Jubilee	†Poor Boy	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
34C	..	1	Billy Vaughn	Dot	*Cimmaron	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	15
37A	..	5	Shields	Dot	†You Cheated	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	4	8	..	..	..	..	..	..	..	..	..	..	..	..	..	13
37B	23	8	Robin Luke	Dot	*Susie Darlin'	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
39A	32	2	Doris Day	Columbia	†Tunnel of Love	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	12
39B	17	17	Doris Day	Columbia	*Everybody Loves Lover	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	12
41A	..	1	Connie Francis	MGM	*Fallin'	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	11
41B	..	1	Four Coins	Epic	†The World Outside	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	11
41C	24	4	Pat Boone	Dot	†Gee, But I'm Lonely	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
41D	..	1	Frankie Avalon	Chancellor	†I'll Wait for You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	11
41E	..	1	Ed Townsend	Capitol	*Grow Too Old to Dream	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	11

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Pop Biz Hurting Because...

With reports in from a 30-city study, Teen-Age Survey Inc. has come up with the following reasons for lagging pop single record sales:

1) There is nothing exciting on records to make the teenagers want to rush into the store to buy a record.

2) Young people find the dollar harder to come by.

3) There are so many different records on the market that confusion reigns and there's indecision as to which to buy.

4) The regular weekly visit to the record shop is fast becoming a lost custom.

5) Many people now wait for a hit record to get into an album and purchase the LP for better value.

The survey concludes that the era of order taking has long passed. Dealers must get a better grasp and knowledge of the business. They must utilize showmanship and salesmanship to get traffic into the stores. Business no longer drifts in automatically, and dealers must reach out and bring it in.

Inside Stuff—Music

A group of American high fidelity fans will leave next May 23 for a four-week musical tour of Europe. Plans include hi-fi recording sessions in Austria and Germany, stopovers at leading music centers and an optional sidetrip to Moscow. Trip is under auspices of Committee for the International High Fidelity Music Festival to be held in Washington early next year. M. Robert Rogers and Pierson Underwood, music figures in Washington, D. C., will conduct tour. Anybody can go for $1,295.

A major crossplug disk-pic campaign for Figaro's "I Want To Live" production has been set by United Artists, the pic's distributor, and the UA diskery. Latter will release two LPs based on the score, including a soundtrack set featuring Johnny Mandel's jazz score and another album with Gerry Mulligan's combo playing the same music. The film division, meantime, is setting screenings for some 1,200 disk jockeys in 33 exchange areas and the pic ads and lobby displays will spotlight the LP platters. Pic stars Susan Hayward and was produced by Walter Wanger.

PARNELL HEADING HERE TO SET DEALS FOR PYE

London, Oct. 28.

Val Parnell, managing director of Associated TeleVision, is to plane out to America within the next few days to scout both the disk and tv fields. It is likely he will concentrate more on the platter business as ATV has confirmed it has bought a "substantial interest" in Pye Records.

The tv company's interest is reported to be a 50% share. It will be represented on the Pye diskery board by Prince Littler, Val Parnell, Lew Grade and Richard L. Meyer.

The Pye-ATV tieup is not new but is an expansion of an existing association in which Pye holds 9% of the equity of the tv outlet, and C. O. Stanley, Pye's chairman, is a director of ATV.

The new partnership is almost certain to upgrade the diskery into a major platter power. Since it began operating three years ago the label has developed fast but, faced with stiff opposition from Decca and EMI, has cornered only a small percentage of the market.

Pye recent split with the U.S.' Mercury Records after several disagreements, and shortly before that Leonard Smith resigned his managing directorship of the label after reported disagreements at a board meeting. The company then formed a new outlet, dubbed Pye International, with which it intends to freelance throughout the world, buying up material wherever it is available.

MGM On Ink Spree; Capitol Repacts Thompson; Esquivel's Dual-RCA Deal

Morty Craft continued his pacting splurge for MGM Records and its subsid labels, Cub and Metro. Craft handles all the pop recording operations for the parent company and its affils.

Added to the MGM label were the Webtones whose first disk is "My Lost Love" and "Walk, Talk and Kiss." The new pactees for Cub are Al Martino, Jimmy Williams, Toby & Iris and The Five Reasons. Joining Metro are Lee Laurence and Dotts Johnson.

Shifting from MGM to Metro were Georgie Shaw, Buck Griffin and Richard Barrett.

Cap Repacts Thompson

Hank Thompson has signed a new long-term pact with Capitol Records as singer-guitarist. He has been with the label for the past ten years during which time he has risen to one of company's top oatune artists and disk sellers.

Ken Nelson produces all of Thompson's sessions, which also include his Brazos Valley Boys band.

Esquivel's Dual RCA Role

Esquivel, Mexican bandleader whose current package, "Other Worlds, Other Sounds," has climbed into the bestseller lists, has been inked by Victor to a dual deal as artist and musical director. Besides recording with his own band, he'll back Victor's top vocalists. Diskery also plans to give Esquivel's orchestral arrangements a maximum stereo push. Herman Diaz Jr., manager of pop artists & repertory programming, set the deal.

Winograd To AFL

Arthur Winograd, American conductor, has joined Sidney Frey's Audio Fidelity Records to direct an album series for the company's new classical division. Winograd left for London to join Frey who has been supervising the recordings of an initial Audio Fidelity classical series under the direction of Alfred Wallenstein.

Winograd has close to 30 titles on other labels in the classical field.

ABC's Randazzo

Teddy Randazzo has been picked up by the ABC-Paramount label. Crooner previously etched for Vik Records.

First disk for Randazzo under the new tie will be cut under the supervision of Don Costa, head of ABC's album division.

Imperial's Juve

Ronnie Diamond, 14-year-old youngster from Honolulu, has been signed to a recording pact by Imperial Records. Lew Chudd, prexy of the diskery, spotted the juve singing in the Islands. Initial session is set to roll this week.

Contemporary Inks Pepper

Art Pepper, jazz alto saxist, has been pacted by Contemporary Records, a Coast label. Pepper originally came into the jazz spotlight while playing with the Stan Kenton band of 1947-52 and since then has freelanced with his own combo in the Los Angeles and San Francisco areas.

BMI Competition Aids Young Longhair Writers

Broadcast Music Inc., which has been rapped for accenting the rock 'n' rollers too heavily, will award $9,250 in prizes to young longhairs in its Student Composers Awards program. The competition, which kicked off last week, is designed to encourage the writing of concert music by students.

Including the 1958 awards, BMI has given over $50,000 in the seven years of the contest with grants ranging from $500 to $2,000. The 1958 winners will be disclosed next June.

FRED JACKSON HEADS KAHL'S BRITISH FIRM

Phil Kahl starts his London firm rolling this week with Fred Jackson as managing director. The new firm will be known as Planetary-Kahl (London) Ltd.

Jackson will work in conjunction with the New York office to coordinate releases throughout the world and also to acquire compositions on the Continent and in the U.S., outside of the Kahl firms. Jackson had been associated with Mills Music for the past eight years.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music Shop)	Cleveland—(Record Renderzvous)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	TOMMY EDWARDS (MGM) It's All in the Game	3	3	3	4	1	1	2	3	4	1	5	..	2	9	2	..	1	1	2	6	3	153
2	2	COZY COLE (Love) Topsy	1	2	..	..	2	9	1	4	2	..	9	1	1	1	1	5	6	10	4	1	2	136
3	3	CONWAY TWITTY (MGM) It's Only Make Believe	2	1	1	3	6	8	..	2	..	4	2	..	6	3	9	1	8	2	1	4	..	124
4	4	KINGSTON TRIO (Capitol) Tom Dooley	..	6	2	2	..	..	..	5	1	3	1	3	..	2	..	4	2	6	..	2	1	114
5	11	TEDDY BEARS (Dore) To Know Him Is to Love Him	6	4	4	1	..	..	..	6	..	..	..	..	3	..	3	7	..	..	..	8	9	59
6	6	BIG BOPPER (Mercury) Chantilly Lace	7	10	5	8	8	7	..	1	..	..	7	..	..	..	..	..	..	..	5	3	..	49
7	5	DORSEY-COVINGTON (Decca) Tea For Two Cha Cha	..	7	..	..	7	4	..	8	9	6	..	5	..	10	..	..	..	..	7	7	6	45
8	8	EARL GRANT (Decca) The End	8	..	6	..	5	..	4	..	7	..	..	9	..	..	..	3	..	..	..	..	..	35
9	10	ROBIN LUKE (Dot) Susie Darlin'	..	..	..	..	..	..	..	..	..	5	3	4	7	..	..	..	7	..	..	..	..	29
10A	15	RICKY NELSON (Imperial) Lonesome Town	..	..	..	..	4	..	..	..	..	..	..	..	8	7	..	10	..	..	..	..	4	22
10B	12	EVERLY BROS. (Cadence) Bird Dog	5	..	..	..	9	3	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	22
12	..	BOBBY DARIN (Atco) Queen of the Hop	..	..	7	..	..	..	..	..	..	..	..	..	4	4	..	..	..	8	..	..	..	21
13	9	IMPERIALS (End) Tears on My Pillow	9	..	..	..	..	..	..	..	..	2	..	..	..	..	8	6	..	..	..	..	..	19
14	23	JONI JAMES (MGM) There Goes My Heart	..	8	..	..	..	10	..	..	..	..	4	..	..	..	..	..	7	..	..	..	..	16
15	7	BOBBY DAY (Class) Rockin' Robin	..	..	..	..	..	5	..	..	..	..	8	..	..	..	..	..	..	..	..	9	7	15
16A	14	SHIELDS (Dot) You Cheated	4	5	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
16B	16	RAYMOND LeFEVRE (Kapp) The Day The Rains Came	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	5	14
18A	..	ESQUIRES (Paris) Hideaway	..	..	..	6	..	..	10	7	..	..	..	..	..	..	..	..	..	..	..	..	..	10
18B	25	JOHNNY MATHIS (Columbia) Call Me	..	..	..	..	..	..	5	..	8	..	..	10	..	..	..	..	..	..	..	..	..	10
18C	..	FIVE BLOBS (Columbia) The Blob	..	..	..	..	..	..	..	..	6	..	6	..	..	..	..	..	..	..	..	..	..	10
18D	..	JANE MORGAN (Kapp) The Day The Rains Came	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	3	..	..	..	..	10
22A	17	RICKY NELSON (Imperial) I've Got A Feeling	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	9
22B	24	EVERLY BROS. (Cadence) Devoted To You	..	..	..	..	..	..	3	..	..	..	..	..	10	..	..	..	..	..	..	..	..	9
24	..	DICKY DOO & DON'TS (Swan) Leave Me Alone	..	..	9	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	8
25	..	DINAH SHORE (Victor) Scene of the Crime	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	9	..	..	10	..	..	6

DANIEL NAYS, TOLAND AYES TAP BY LOCAL 47

Hollywood, Oct. 28.

Eliot Daniel, prexy of Local 47, AFM, declined nomination at last night's (Mon.) session to tap new officers, declaring that no administration slate be presented then but that a complete one be presented in two weeks by petition. Under the union's bylaws, 50 names are required to nominate by this method.

Others nominated were Ray Toland, spokesman for the opposing Musicians Guild of America group; John teGroen, who refused to run; Lou Maury, not present. Incumbent v.p. John Tranchitella; and incumbent recording secretary Max Herman, also nominated, declined, as did Lee Collins, nominated for financial secretary. Election for two-year terms will be held in mid-December.

MGM Label Swinging on All Fronts

HERE ARE THE GOLD RECORDS FROM MGM IN '58

WHO'S SORRY NOW
CONNIE FRANCIS
K12588

THE PURPLE PEOPLE EATER
SHEB WOOLEY
K12651

IT'S ALL IN THE GAME
TOMMY EDWARDS
K12688

IT'S ONLY MAKE BELIEVE
CONWAY TWITTY
K12677

CLIMBING FAST

THERE GOES MY HEART
JONI JAMES
K12706

LOVE IS ALL WE NEED
TOMMY EDWARDS
K12722

FALLIN'
CONNIE FRANCIS
K12713

SUNDAY KIND OF LOVE
FRAN WARREN
K12718

MGM RECORDS

On The Upbeat

New York

Helmut Zacharias, Polydor maestro, back to his Hamburg base with his wife, following their first-time visit to America **Kurk Kinkele**, Polydor's a&r man, also a Gotham visitor, seeing the publishers et al.

Connie Francis, MGM thrush, leaves for Hawaii today (Wed.) . . . **Ernestine Anderson** makes her New York nitery debut at the Village Vanguard Nov. 11 . . . **Miles Davis** Sextet also will be on the bill . . . **Louis Armstrong** will intro his new Decca platter, "I Love Jazz" on the "Timex Jazz Show" (CBS-TV) Nov. 10 . . . **Ira Morais** handling publicity and promotion for Urania Records . . . **Jack Gold** and **Wally Gold** on a promotion trek for their Paris Records and Greta Music properties.

Charles Paul plays a Conn organ in his "Console Magic" album for RCA Victor . . . **Artie Wayne** back to the Coast after a deejay tour of the east for his Epic slice of "Oooh, You Said The Magic Word" . . . **Paul Knopf Trio** opens at the Columbia Restaurant, new jazz room near Columbia U. on upper Broadway, today (Wed.).

Hollywood

Pat Boone and **Steve Allen** have teamed up to wax "Loyalty," **Sammy Fain-Paul Francis Webster** song from 20th-Fox's "In Love And War," for Dot Records. Allen has also penned a new tune, "Alaska," for Hanover Records . . . **Julie Meade** and little **Eddie Hodges** have duetted "What Would It Be Like In Heaven" for Decca . . . Composer - conductor **Leith Stevens** has pre-recorded 10 songs for "The Five Pennies," Paramount's Red Nichols biopic starring **Danny Kaye.**

RCA Victor's **Chet Atkins** in town to cut a new album with a full string backing arranged by **Dennis Farnon, Dick Peirce** supervises session . . . **Jimmie Rodgers** will cut at least one folksong album a year for the next five years for Roulette . . . **Ray Combs** has joined World Pacific Records as assistant sales manager under **Woody Woodward.**

Chicago

Pat Moran Trio to the Whitehouse, Minneapolis, Oct. 27. They'll be followed by pianist-thrush **Lee Wiley** (not the w.k. jazz chirper) Nov. 10 . . . **Weela Gallez** is in for a month at Houston's La Bistro, with **Crandall & Charles** set to open Nov. 19 . . . K.C. Orchid has booked **Charley Fuqua's Inkspots** for one stanza Nov. 4 . . . **Billy Williams Quartet** signed by Rancho Don Carlos, Winnipeg, Nov. 8 . . . **Eddie Barnes** goes to Detroit's Knife & Fork Nov. 10.

Bob Scobey's Frisco band current at Peoria's Clover Club. Gene Krupa is headed there Nov. 3, and **Dizzy Gillespie** Nov. 10 . . . **Earl Bostic** combo is at the Key Club, Minn . . . **Gene Krupa** opens at the Milwaukee Brass Rail Nov. 11, with **Louis Armstrong** in Dec. 1 for three days, and **Salt City Five** down for Dec. 15 to launch a two-weeker . . . **Bobby Hackett** set for the Villa, Madison, Wis., Nov. 4, then returns to the new Embers, St. Louis, Nov. 10, with **Dorothy Donegan** following Nov. 17 for a pair . . . 88er **Spike Harrison** opens a five-framer at the Flame Room, Houston, Nov. 10 . . . **Inez & Gordon** chirp duo set for the new Hilton Hotel ice show Dec. 27.

San Francisco

Andre Previn opens Friday (31) at Fack's II . . . **Earl Bostic Quintet** follows **Jimmy Giuffre Trio** into Blackhawk next Tuesday (4) . . . **Marty Marsalla's** dixieland band into the Kewpie Doll . . . **Mahalia Jackson's** Frisco area concerts cancelled . . . **Buddy DeFranco** follows **Harold Land** into Jazz Workshop . . . **Red Norvo** returns to Turk Murphy's Easy Street Jan. 30 . . . **Virgil Gonsalves Sextet** working weekend gigs in Capitola . . . Blackhawk's signed **Modern Jazz Quartet** for six weeks starting Feb. 10.

Philadelphia

Dakota Staton and **Ahmad Jamal** to headline the Thanksgiving Night bash, Nov. 27, at the Broadwood ballroom . . . **Dave Appell & the Applejacks** current at the Lindenwold Inn . . . **Freddie Cole**, Nat's younger brother, brought unit into Spider Kelly's . . . **Vincent Rizzo** orch working the Capri . . . Listings for the Red Hill Inn slate **Lionel Hampton**, Oct. 28-Nov. 2; **George Shearing**, Nov. 7-9; **Ahmad Jamal**, Nov. 14-16; **J. J. Johnson** and **Don Elliot**, Nov. 21-23; **Red Norvo** group, Nov. 25-30; **Chico Hamilton**, Dec. 5-7; **Dizzy Gillespie**, Dec. 12-14; **Kai Winding**, Dec. 19-21.

Pittsburgh

Joey Sims band picked for fifth straight year to play Harlequin Ball for Ladies Auxiliary of St. Clair Memorial Hospital . . . Former Pittsburgh musician **Eddie Koch**, who has been living on the West Coast for some time, is now playing and arranging for Les Elgart . . . **Walt Harper's** picked as one of the orchs for Carnegie Tech's annual Homecoming this weekend . . . **Billy Cotton** unit into Northside's newest spot, Chappie's. . . . **Ahmad Jamal** trio plays Copa next week . . . **Joey Ashe** combo had option picked up again at Ronnie's in Millvale . . . New music line-up at Penn-Sheraton's Harp and Crown has **Joe Negri** and his guitar, **Bobby Cardillo** at the piano and **Tomy Mara** on the harp alternating as soloists . . . **Phil Cavezza** orch into the Lincoln Manor for a run and **Lillian Keller**, at the organ, entertaining in the lounge.

BIG 3, O'SEAS AFFILIATES IN NEW YORK CONCLAVE

An international meeting of Big Three Music (Robbins, Feist & Miller) staffers here and abroad, including reps from affiliate companies overseas, is under way in New York this week under the aegis of Maurice (Mickey) Scopp, Big Three v.p. and general manager. Purposes of the meet are to set policy for the next period and to detail the recent changes in the Big Three's professional setup in which Norman Foley has been made chief.

Attending the meet from England are Brian Bradley, as a representative for Francis-Day & Hunter; Ben Nisbet, general manager of B. Feldman & Co.; and Paddy Crookshank, European director for the Big Three. Ben Bloom, U.S. rep for several of the Big Three's affiliates, is also on hand along with Jack Denton, head of the Francis-Day firm in Paris. Last get-together of the Big Three was three years ago.

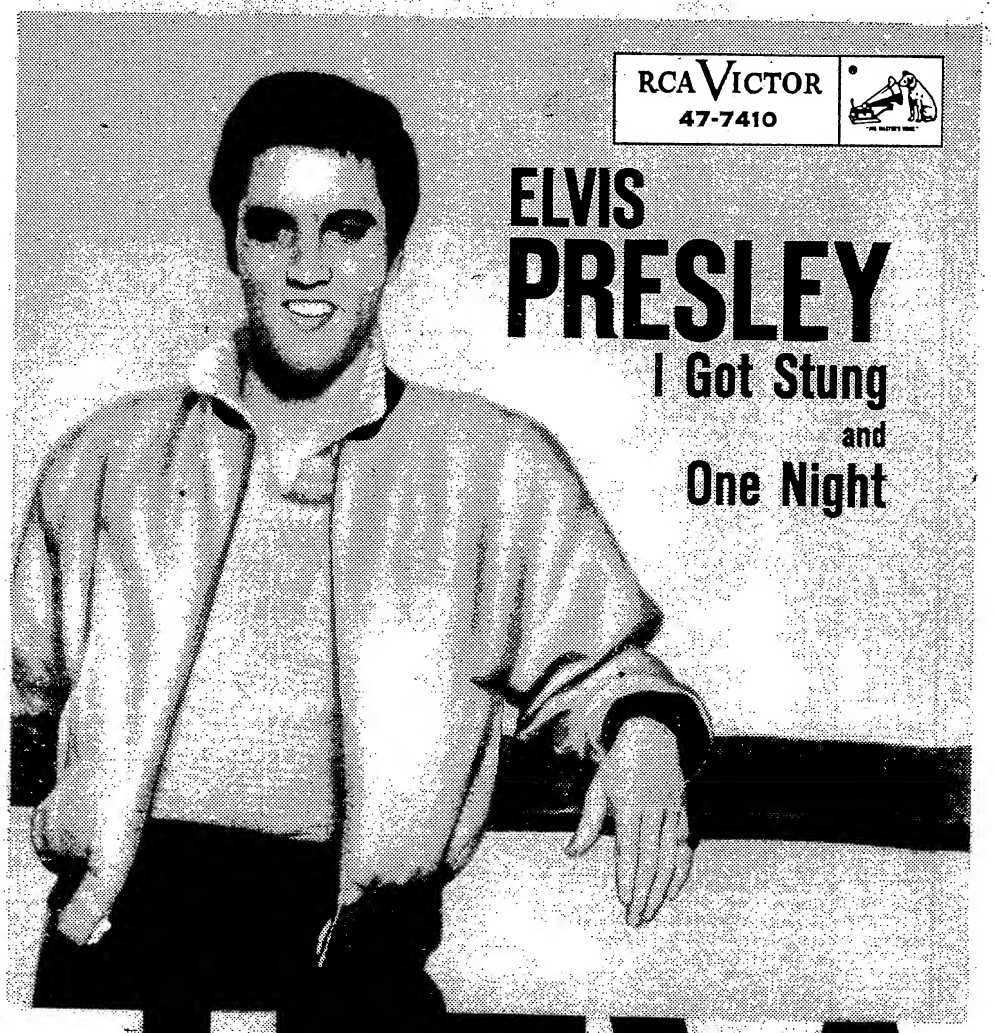
Welker's New RCA Post

Ed Welker, former pop artists & repertoire chief for RCA Victor's album department, has been named to the newly created post of manager of product planning and market development. He'll work under James P. Davis, Victor v.p. over record operation.

In his new spot, Welker will be in charge of studying distribution technique and new uses and markets for the disk division.

From the Paramount Picture
"HOUSEBOAT"
Starring CARY GRANT and SOPHIA LOREN
2 GREAT SONGS
By Jay Livingston and Ray Evans
LOVE SONG FROM "HOUSEBOAT"
(ALMOST IN YOUR ARMS)
BING! BANG! BONG!
PARAMOUNT MUSIC CORPORATION

3 HITS
IT'S ALL IN THE GAME
TOMMY EDWARDS MGM
GO CHASE A MOONBEAM
JERRY VALE COLUMBIA
YOU WILL FIND YOUR LOVE IN PARIS
PATTI PAGE MERCURY
MUSIC PUBLISHERS HOLDING CORPORATION



NEW

Elvis recorded this just before he shipped out for Germany. Let us ship you a batch!

I GOT STUNG/ONE NIGHT

47/7410

RCA VICTOR

Tmk(s) ® RADIO CORPORATION OF AMERICA

Philips Buys German Labels; Cliburn Bally

Berlin, Oct. 21.

Philips, which handles the U. S. Columbia repertory here, has now also taken over the Fontana and Durium labels. It's a considerable expansion. Durium comes along with the most successful Italian song-stars and pop tunes, while Fontana brings besides pop music also classical repertory on the German market.

"Everybody Loves a Lover" (Doris Day's Columbia platter) is currently one of the big top tunes in Germany. To cash in on song's wide popularity, Philips has come out with the German version of this tune. Latter has the title "Junge Leute brauchen Liebe" (Young People Need Love) with Nana Gualdi, diskery's new songstress, on the vocal.

German versions of foreign hit tunes are extremely successful these days. Aside from "Everybody Loves a Lover," Philips has now also the German version of the world success "Nel Blu Dipinto Di Blu" which Aurelio Fierro brought to Germany. German title is "Bambina," sung by Philips' Greek-born singing star Leo Leandros.

Meantime, Teldec is currently riding a publicity campaign for Van Cliburn. Latter's Tschaikowsky concert No. 1 is now on sale. It belongs to the RCA repertory which is handled by Teldec in Germany.

'Geisha' and 'Roots' Latest Tracker Sets From 20th

With the soundtrack sets of the late Glenn Miller pix ready to roll as its first album project, the 20th-Fox label is now prepping two soundtracks from current films to bolster its plunge into the package goods field. The new soundtrackers, slated for November release, are "The Barbarian and the Geisha" and "Roots of Heaven," both 20th releases.

Score for "Geisha" was written by Hugo Friedhofer while that of "Roots" was cleffed by Malcolm Arnold and Henri Patterson. The Miller soundtrackers are from his "Sun Valley Serenade" and "Orchestra Wives" pix.

In the offing for the 20th-Fox's LP push are soundtrackers from the old Shirley Temple pix. Deal on these, however, has not yet been closed. The wheels were set in motion by Henri Onorati, diskery prez, on his recent trip to the Coast studio.

While in Hollywood, Onorati also initiated a deal for Jayne Mansfield to record for the 20th label.

RETAIL ALBUM BEST SELLERS

VARIETY — Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Cleveland—(Grossman Music)	Minneapolis—(Dayton's Dept. Str.)	Indianapolis—(Ayres)	Kansas City—(Katz Drug Co.)	Portland—(Hunter's Record Shop)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**FRANK SINATRA** (Capitol) **Only The Lonely** (W 1053)	1	2	4	..	1	1	1	1	1	4	2	1	10	2	4	..	5	3	1	6	1	8	156
2	2	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1932)	..	5	..	2	8	7	5	4	5	8	5	2	1	..	3	..	1	..	7	3	..	6	104
3	4	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1160)	3	..	8	1	4	6	2	2	4	..	..	5	..	..	2	6	3	..	..	5	..	2	101
4	5	**GIGI** (MGM) **Soundtrack** (E 3641)	..	4	2	..	6	3	6	..	3	7	..	..	6	..	..	..	2	9	..	4	8	7	86
5	8	**JOHNNY MATHIS** (Columbia) **Swing Softly** (CL 1165)	6	..	1	4	3	..	4	7	9	5	10	..	2	1	..	..	..	4	..	..	10	..	77
6	6	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	2	..	7	7	10	5	..	5	8	3	..	..	..	..	5	..	6	..	2	..	..	..	71
7	3	**VAN CLIBURN** (Victor) **Tchaikovsky Concerto** (LM 2250)	4	..	..	..	..	..	..	3	6	2	..	3	3	..	..	..	7	..	4	..	..	4	63
8	12	**PAT BOONE** (Dot) **Stardust** (DLP 3118)	..	..	..	8	5	..	..	..	7	..	..	..	4	..	7	1	4	1	6	..	..	..	56
9	7	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	..	6	..	6	2	..	9	..	..	10	4	..	..	..	9	..	..	2	9	..	3	..	50
10	10	**KINGSTON TRIO** (Capitol) **Kingston Trio** (T 996)	..	..	..	..	..	..	..	..	..	1	1	8	..	..	..	..	..	..	..	1	5	1	49
11A	9	**RAY CONIFF** (Columbia) **Concert In Rhythm** (CL 1163)	..	..	..	5	7	8	..	8	..	..	..	10	..	9	6	3	..	10	..	..	2	..	42
11B	11	**AHMAD JAMAL** (Argo) **But Not For Me** (LP 628)	10	..	..	..	9	2	3	..	2	..	..	..	..	..	..	..	8	7	5	..	..	..	42
13	13	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	..	..	..	3	..	4	..	9	..	..	6	..	..	..	8	..	..	..	..	..	..	..	25
14	15	**NAT KING COLE** (Capitol) **Cole Espanol** (W 1031)	..	7	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	6	..	..	9	..	19
15A	17	**DAKOTA STATON** (Capitol) **Dynamic** (T 1054)	..	..	..	..	..	9	..	..	..	..	..	9	7	..	..	7	..	5	..	..	..	..	18
15B	14	**ELVIS PRESLEY** (Victor) **King Creole** (LPM 1884)	5	9	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	3	..	..	..	18
15C	16	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	8	..	6	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	18
18	19	**JONAH JONES** (Capitol) **Jumping With Jones** (T 1039)	..	..	..	..	..	..	..	..	..	..	..	4	8	..	..	..	9	..	..	..	..	..	..	12
19	..	**FOUR FRESHMEN** (Capitol) **Voices In Love** (T 1074)	..	..	..	..	..	..	..	..	..	..	7	..	..	4	..	..	..	..	..	..	..	..	..	11
20A	22	**ROGER WILLIAMS** (Kapp) **Fabulous Century** (KXL 5005)	..	..	..	..	..	..	..	..	10	..	..	..	9	..	..	..	..	..	..	..	..	5	9
20B	23	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu** (DL 8808)	..	..	..	..	..	..	7	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
20C	..	**ESQUIVEL ORCH.** (Victor) **Other Worlds** (LPM 1753)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	4	..	9
23	..	**LOUIS PRIMA** (Capitol) **L. Vegas Prima Style** (T 1010)	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	7	..	8
24*	25	**GEORGE SHEARING** (Capitol) **Burnished Brass** (T 1038)	..	..	..	..	..	..	..	..	..	..	..	6	..	10	..	..	..	..	..	..	..	..	..	6
25	..	**MANTOVANI** (London) **Gems Forever** (LL 3032)	..	..	..	9	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	5

ASCAP Storm Signals Up

Continued from page 45

off on the rumor at the membership meeting.

Gilbert, who served as chairman of the Coast ASCAP committee for nine years before that group was dissolved last year, is known to have incurred the ire of several top ASCAPers when he made his unprecedented open bid for the Society's presidency three years ago. At that time, he charged that a "powerhouse" dominating ASCAP was determined to keep him out of the presidency. These charges about so-called "powerhouse" were repeated by others at the recent Washington hearings and have been a sore point with the administration since.

Gilbert, now 72, intends to fight for his post as board member by vigorously telling his side of the story to the membership, here and on the Coast. The veteran writer, however, no longer has any ambitions to be ASCAP prexy and will make no effort in that direction when a choice for Paul Cunningham's successor will have to be made next spring.

Meantime, Pinky Herman, a longtime firebrand in ASCAP's ranks who has been more or less reconciled to the leadership in recent years, is on the warpath again. He's bitter over the fact that the administration has persistently ignored his advice to invite the Dept. of Justice and Congressman Emanuel Celler to the Society's membership meetings. Herman also has protested that the formal portions of the ASCAP meetings have been so long that there was no time for discussion from the floor.

Marek

Continued from page 45

phonographs," he considered. "I think it'll be very important to introduce some good low-priced phonographs here. I know that Victor plans that," he said.

Marek said he was definitely interested in the possibilities of releasing records of Japanese artists in the U.S. He is taking back an armful of locally-pressed Victor disks to explore the matter.

Those already stacked for further hearing included clarinetist Shoji Suzuki and his Rhythm Aces and thrush Izumi Yukimura. The latter will be brought to New York after her shot on the NBC-TV Japanese special in February.

In addition to business meetings in Japan, Marek has been filling his two-week schedule with personal efforts to further stimulate music here. He has lectured on Puccini, on whom he is an authority, having authored that composer's autobiography, has attended record concerts both here and Osaka, appeared on a NTV forum with local opera notables and talked to a number of record dealers.

JAZZ PACKAGE TO HUB

Boston, Oct. 28.

The only jazz package concert tour of the season, "Jazz For Moderns," featuring the Four Freshmen, Dave Brubeck Quartet, Maynard Ferguson Orch and the Sonny Rollins Trio, opens at Symphony Hall here Friday (31) for one nighter.

Jazz entrepreneur George Wein, operator of Boston's Storyville jazz nitery, is promoting the Hub date and also one at Worcester, Mass. Nov. 2.

MUSIC BY
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JAPANESE TOYLAND
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Published by
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Nov. 10 (Week) CLOVER CLUB, Peoria
Nov. 18 (Week) CLUB VILLA, Madison, Wis.
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Ice Show Biz Up 25% Over Last Year; Guessing Game on Reasons

Ice show business is approximately 25% ahead of last year in virtually every stop that the three major shows have worked. The entrepreneurs are hitting higher grosses than ever in many situations with reason for the increase difficult to pin down specifically.

One of the reasons may be the fact that there are only three major companies on tour with most towns getting one show only. A fourth company is the second edition of "Ice Capades." Other companies are "Holiday On Ice" and "Ice Follies."

Another reason for the increase is attributed to the fact that two of the shows, "Ice Capades" and "Holiday," had two of the best layouts in their histories last year, bringing an accrued dividend at the boxoffices this year.

However, there is one debatable item. "Ice Capades" ascribes a great part of its spurt at the wickets to the increased use of video. In some towns, the show has bought spots up to the saturation point. This has given the show an upbeat in towns such as Boston, Cleveland and elsewhere. In addition, the display has run the normal complement of newspaper ads. Much of the advance, they believe, is due to the stress on television.

On the other hand, "Holiday" which also tried saturation tele ads, hasn't done too well in that medium. The show still relies mainly on newspapers.

Oregon Expo Wants Big Packaged Shows For 100-Day 1959 Run

Portland, Ore., Oct. 24.

Floyd Maxwell, managing director of the Oregon Centennial Exposition and International Trade Fair, is now in the process of lining up his giant stage shows. The exposition will run 100 days from June 10, 1959, to Sept. 17. The arena will seat 8,000 to 9,500, depending upon type of show presented.

Maxwell is looking for package shows. Each layout will be booked not longer than two weeks. Budget has already been set for $25,000 to $40,000 per week. Maxwell is in the market for circuses, aqua-follies, vaulders with name headlines, or any other packages that will draw. He hopes to have the entire 13 weeks lined up by Dec. 1. Construction crews are busy remodelling the Exposition Building, adding new structures, midways, etc.

Marie McDonald's 8G Can't Be Hung Up on Fur Coat

Dallas, Oct. 28.

Marie McDonald got the legal right Thursday (23) to claim her $8,000 salary for a fortnight's singing stint at the Statler-Hilton Hotel, over the protest of a New York furrier.

Dist. Judge Paul G. Peurifoy ruled that the signer's salary could not be claimed by the furrier, Milton C. Herman. Judge added that the decision has no bearing on any alleged debt Herman claims against Miss McDonald. Also, she probably won't get the money while the case is on appeal. Her local attorneys concede that a bond by the N.Y. furrier will tie up the money until the appeals court makes a decision.

Herman claimed Miss McDonald owed him $5,000 on a $7,000 chinchilla coat bought last December. She testified in court here that her ex-husband, Harry Karl, bought the coat and that she hadn't seen it since last Christmas.

Gastonia Fair Grosses $37,000; Net Only 5G

Greensboro, N.C., Oct. 28.

Spindale Center Fair in Gastonia grossed $37,000 this year. This includes gate receipts, the association's share of midway income and payments for leased concession and commercial exhibits. Expenses were $32,000.

Leon Schneider, a department store owner at Gastonia, is spokesman for a group seeking to ban midway attractions from the annual fair.

Robbins Exits Flamingo Post to Resume Trouping

Archie Robbins has resigned as entertainment director of the Flamingo Hotel, Las Vegas, and will return to work as a performer.

Robbins sails for England next week to open in a musical revue at the Winter Garden, London, Nov. 15. He's also set for a television show in Manchester the following day.

Lido Producers Set A 2d Revue For Vegas Spot

Pierre Louis-Guerin and Rene Fraday, producers of the Lido, Paris, returned to their home-base over the weekend after o.o.ing "C'est Magnifique," their nitery show at the Stardust, Las Vegas, and also firming up a second six-month semester with Allard Roen and Frank Sennes, who bought the Gallic revue for the Nevada spa. Guerin and Fraday's current frolic on the Champs-Elysees is establishing a parallel milestone by being held over for a second season, a departure for the Paris spot which usually changes shows annually.

The show for next year at the Stardust will also be a Donn Arden-staging, under their direction, and will be titled "Ca C'est l'Amour," and like the current show will be rehearsed and packaged in Paris and flowing over intact, including scenery, production, principals and even the choristers. The acts will all be European, hence first time seen in America which, they all agree, is one whyfore of the show's current longevity. It will have been seen by 200,000 customers come Nov. 1 at the Stardust, which was a shuttered convention hotel until the Wilbur Clark interests (Roen) took it over. Incidentally, Fraday stresses that all the publicity about the nudity of his French show is an incidental, since the undraped beauty parade is but one component, considering the elaborate mechanical effects, the swimming pool, ice-tank, fireworks, etc., that is part of the elaborate French package.

Fraday-Guerin-Arden will utilize the huge waterfall effect for the next Vegas show—this was part of Maurice Chevalier's one-man show at the Empire musichall, Paris, some seasons back. Theatre, incidentally, is now in its third year with Cinerama, showing the third-of-the-series; this is the one with the Vatican scenes which, especially now with the change in Papacy, has heightened audience interest and attendance.

More Casinos, Liberal Liquor Laws Seen Need To Help Irish Tourism

Dublin, Oct. 28.

Casinos and more liberal liquor laws are what the Irish need to hypo their tourist biz which last year was around $102,000,000, according to Kenneth G. Besson, prexy of Royal Hiberian and Russell Hotels, two of Ireland's most elaborate hostelries. He made the point at a luncheon meeting of caterers, tourist industry toppers and public leaders after opening of Catering Exhibition in Dublin.

Besson, who has been a long-time advocate of casinos for Ireland, had a project to build one in the mountains overlooking Dublin on site of famous "Hell Fire Club," resort of 18th Century dandies. Revision of liquor laws is likely to come quicker than an okay for gambling as new legislation is to be introduced during the coming session of Dail (Congress).

According to a survey made by Irish Tourist Assn., tourist biz was off slightly this year, with the weather being blamed.

Pitt Show Biz Perks After 22-Day Walkout Of Hotel Workers Ends

Pittsburgh, Oct. 28.

Theatres, niteries and taverns all over the downtown sector relaxed last week when the damaging hotel strike came to an end on Thursday (23). Penn-Sheraton, Roosevelt, Sherwyn, Pittsburgher and Webster Hall had been strapped by the walkout for 22 days, practically wrecking the amusement business in the Golden Triangle.

Cost to the hotels alone was placed at over $1,000,000 in lost business, especially from conventions. At least a dozen were cancelled during the duration and several others booked for next couple of weeks conked out because they couldn't wait any longer.

The break came suddenly after a series of unsuccessful negotiations just when it looked as if the strike might last as long as the previous one in 1946 when the big inns were shuttered for 53 days.

Chief sufferers, aside from hotels themselves, were cafes in the few blocks radius which bounds the hotel belt and the musicians. Latter were not only knocked out of steady work at different spots but a lot of spot jobs, always an adjunct of every convention, were erased, too.

The contract which sent service employees back on their jobs again will run through Sept. 30, 1961.

Havana Nacional Gets New Setup

Havana, Oct. 28.

Changes in the Havana casino scene are starting to make themselves felt following the withdrawal of Las Vegas coin from that town. The Nacional Casino, which had been operated by Wilbur Clark of the Desert Inn, Las Vegas, has been sold to the McIlhenny Bros. and Al Schwartz, who have been prominent in casino operation in several cities. Reportedly, Canadian mining money capitalized the venture.

In another change in the hotel, this one having nothing to do with the casino. William Land, who recently resigned as resident manager of the Savoy Hilton, N.Y., has become general manager of the Nacional. He was formerly manager of the Caribe Hilton, San Juan.

Sam Tucker, who had been in charge of the casino under the Clark regime, is still in charge of operations for the time being. Merle Jacobs of Cleveland is still booking the spot.

Fialkoff Booking Acts For Nisshin in Orient

The Herman Fialkoff Agency has been named exclusive U.S. representatives for Nisshin Productions Ltd., a major promoter in arenas and auditoriums in Tokyo. Fialkoff will book names for them for work throughout Japan and other countries, including Formosa, Korea, Singapore, Hong Kong and other spots in Southeast Asia.

Nisshin Productions recently played Paul Anka on several dates. They are able to offer headliners as much as a three-month tour. Outfit is presently seeking top disk and film names.

Fialkoff recently toured Japan with a variety unit, "Hit Parade," and a version of "Brigadoon" at military posts there.

Exotic Fined in Mass.

Lowell, Mass., Oct. 28.

Juliana Brooks, 29, New Bedford exotic, pleaded guilty in Lowell district court last week to participating in an immoral show and was fined $100. She was arrested 10 days ago when state police raided Duke's Night Club in Tyngsboro.

Cases of three others in the police raid were continued to Friday (31). They were Benny Gailos, Lawrence; Julas Linsky, Dorchester; Frank Costello, Tyngsboro. Gailos and Linsky were charged with participating in an immoral show and Costello, alleged proprietor of the nitery, with presenting it.

Bill Miller to Reopen Cafe de Paris With Sepia Show; Renamed Riviera

Bill Miller has acquired the Cafe de Paris, N. Y., started by Lou Walters and which folded after a little more than a month of operation. Miller, operator of the long-shuttered Riviera, Ft. Lee, N. J., will open around Dec. 27 with Larry Steele's "Smart Affairs" and spot is expected to operate on a sepia talent policy afterward.

Miller said that he will change the name of the spot, and make certain alterations, such as the installation of a circular bar in front of the house with 48 seats. He stated that the new venture will be bankrolled at $250,000. His partners in the deal are Dave Shear, a Boston shoe manufacturer, and Abe Berg, with the Hotel Corp. of America. Miller claims a 10-year lease on the spot. It may be rebilled as Miller's Rivera.

The bankruptcy filed by Walters, says Miller, has given him control of a cafe that is free and clear of previous encumbrances. The spot, at its folding had about $500,000 backlog of liabilities, which made it difficult for new new money to come in. However, the legal procedure makes it possible for a new operator to come in and start from scratch.

Miller is currently interested in the Monte Carlo Hotel, Havana, which is currently in the process of being built.

He is a former hoofer who later became an agent starting out in the office of Charlie Morrison. At various times he operated Luna Park, Coney Island, with the Danziger Bros., operated his own talent agency, was talent buyer for the Sahara Hotel, Las Vegas. He tried his hand with Las Vegas inn operation on his own when he took over the Royal Nevada, and the Dunes, both of which didn't turn out successfully. However, he started the burlesque policy at the Dunes, which still pays him a healthy commission weekly. Last year, he booked the Deauville, Miami Beach.

Harlem-on-Broadway

Broadway will be upbeat on Negro shows starting late December. Already announced has been Bill Miller's takeover of the Cafe de Paris which preems Dec. 27 with Larry Steele's "Smart Affairs," colored revue. Set immediately afterward was Sallie Blair's entry into the International, for the same period. The Jack Silverman spot is next door to the Cafe de Paris, in the same building.

In the adjoining edifice is Birdland, which always has a series of Negro artists on tap.

Diners Club Gets Hotel Chain Tie Via Sheraton

In an agreement completed last week, The Diners Club has acquired the assets of the newly established Sheraton Central Credit Corp., a subsidiary of the Sheraton hotel chain, in exchange for 150,000 Diner Club shares. Deal was initiated about two weeks ago following the collapse of DC dickers with the Hilton Hotels which was about to set up a separate organization to handle the credit corporation. Difference on stock-swap terms snafued the deal.

Inasmuch as a huge chunk of hotel and nitery business comes as the result of credit card organizations, Sheraton chain, according to president Ernest Henderson, expects earnings of the hotel chain to rise and anticipates a tremendous amount of new business. The Sheraton Corp. will continue to issue courtesy cards, good only for its own hotels. It will switch holders of Sheraton credit cards to the Diners Club, which is anticipated will enroll another 250,000 members into the organization which now has around 850,000 card holders.

The arrangement between both organizations points up anew the necessity of credit to keep the hotel industries going. It is believed that with the entry of stiff competition into the field, such as the American Express forming its own club, and the Hilton chain going in for its own credit club with collapse of DC dickers, it was best that the Diners have the backing of a substantial organization to insure a steady business backlog.

H'wood Bowl Converts For Ringling Circus; 7,500 at Bow in Rain

Hollywood, Oct. 28.

The Hollywood Bowl, long a stronghold for symphonic entertainment, has reached a new milestone after nearly four decades of "Symphonies Under the Stars" and other melodic treats. For a 10-day period, beginning last Firday (24), open air forum is catering to the tanbark set, for a 20-performance stand of Ringling Bros., Barnum & Bailey.

For this stop, scaled to $4, the huge shell has been moved via tracks off the stage and out of sight, to provide space for the three-ring circus that still boasts the best in the field. Opening night saw approximately 7,500 stalwarts and smallfry brave the elements which only an hour before the bell threatened to more than dampen hardy spectators. As though on signal, the shower halted as the ringmaster's proverbial whistle sounded.

Circus, which last year played Gilmore Stadium, is in the Bowl on a percentage arrangement for Bowl Assn., ranging from 5% to 10%, dependent upon take, with a minimum guarantee of $500 per show to Bowl. An advance sale of $25,000 for the two weekends was reported.

Eddie Jackson's Split With Jimmy Durante Breaks 40-Year Tie

A historic show biz partnership dissolved last week when Eddie Jackson announced that he was leaving Jimmy Durante's act. It's an association that, with only a couple of interruptions lasted about 40 years. Reason given by Jackson was that the present routining of the act gives him little to do during the turn.

During Jackson's recent illness, Sonny King was brought into the Durante act and has become a permanent fixture. Much of the time previously allocated to Jackson, is now being done by King including the famed "Bill Bailey" number.

The team of Clayton, Jackson & Durante has as it sole survivor Durante. Lou Clayton died some years ago after serving as Durante's manager after he retired as a dancer. Jules Buffano, with the act for 18 years, is the sole outside member of an old retinue. Drummer Jack Roth, who unerringly caught all the piano parts that Durante threw around, returned several years ago. He's been 40 years with Schnoz.

There were a couple of periods when Jackson was not associated with Durante. Early in 1940 Jackson was the senior number of Jackson, Stone & Reeves, which had a vogue on 52d st. for a while.

LeChard Named Prexy Of Miss America Corp.

Atlantic City, Oct. 28.

Joseph LeChard, president of the Atlantic City Sewage Co., was (22) elected prez of the Miss America Pageant Corp., which stages the annual Miss America event in September. He succeeds Howard H. Melvin, local utility executive who has headed the group for the past two years.

Other officers elected were Robert Nesbitt Jr., first v.p.; Albert Marks Jr., second v.p.; P. E. M. Thompson, treasurer, and Lenora S. Slaughter, executive secretary.

Vaude, Cafe Dates

New York

Artists Representatives Assn. board meeting postponed from tomorrow (Thurs.) to Nov. 6 . . . **Larry Steele** revue booked for the Town Casino, Buffalo, Nov. 10 for two weeks . . . **Shawn Elliott** opening at the Town House, Pittsburgh, Nov. 3 . . . **Larry McMahon** now emceeing the Village Barn show . . . **Wally Griffin** to do two weeks at the Adolphus, Dallas, starting January 15 . . . **Rover Boys** started at Three Rivers, Que., Monday (27) . . . **Naja Karamuru**, Brazilian import current at the Reef, Revere Beach, Mass., moves to the Hiway Casino, Fall River, Nov. 10, then the Palace, Buffalo, Nov. 21 . . . **Jerry Tokofsky** switched from the William Morris cafe dept. to the video sector.

Atlanta

Gene Austin, heads new show at Chick Hedrick's Domino Lounge in Imperial Hotel, on same bill with instrumentalists **Roger & Rainni**, Spanish dancer **Pilar** and music by **George Bruton** orch . . . **Somethin' Smith & His Redheads** opened at manager **Lark Bragg's** Paradise Room in Henry Grady Hotel, plus magi **Carl Cartwright** and music by **Don Grimes** band . . . **Freddie Martell** fronting a new edition of "Ice-O-Rama" in Empire Room of Biltmore Hotel . . . All-exotic lineup at Clovis Club includes **Betty Dixon, Rusty Lee** and **Suzette LaRue**, with **Benny Raye** in emcee role . . . Anchorage Room in Clermont Hotel holding over singer-dancer **Joey Howard**, exotic **Taffy Castle** and **Billy Brown's Big Beat Revue** . . . At Earl Turner's Club Peachtree are warbling accordionist **Frank Capri**, dancing Latinos **Alvero & Aurora**, exotic **Nancy Childers** and **Nat Foster Trio** . . . Other holdovers: Six-foot-plus exotic **Dallas York** at Harem Club, 340-pound singing pianist **Roy Topps** at Howell House's Zebra Lounge, **Spider Ridgeway's Dixielanders** at Hank & Jerry's Hideaway.

Chicago

Pearl Bailey set for the St. Louis Chase Jan. 14 . . . **Shelley Berman** opens Nov. 12 at Montreal's El Morocco, and returns here to Mr. Kelly's Nov. 24 . . . **Olsen & Johnson** signed by the Tidelands, Houston's new private poshery, Jan. 12. They'll be at the Monteleone, New Orleans, Dec. 26 . . . **Marie McDonald** has a Tidelands date Nov. 17 . . . **Dave Gardner** launches an Eddy's, K.C., stand Nov. 14, and is set for the Lake Club, Springfield, Ill., Nov. 29 . . . **Tommy Edwards** will be at the Flame, Detroit, starting Nov. 28.

Detroit

Cab Calloway will help Flame Show Bar patrons celebrate Halloween week . . . Impressions of other vocalists will be offered by **Chuck Miller** at Yeaman's Knife & Fork . . . **Cathy Carr** into the new Roostertail . . . **Mae Segan** takes Elmwood Casino patrons on a musical tour of Paris in the "Parisian Follies" revue now current . . . **The Gaylords** are back at Club Cliche . . . Songstress **Peggy Lloyd** in fortnight's billing as Gay Haven headliner.

Hollywood

The Treniers open a four-week stand at Gene Norman's Crescendo Nov. 13 . . . **Ruth Olay** has been filling in for ailing **Billy Ward** at the Crescendo, in addition to her stand at the upstairs Interlude . . . **Freddy Martin's** orch returns to the Cocoanut Grove today (Wed.) for opening of **Carol Channing** . . . Latin-American singer **Dorita** making an indefinite stand at the Encore Restaurant . . . **Three Suns** open at Casino Room of the Ambassador Nov. 3 . . . Puppeteer **Sid Krofft** opens a two-week stand at the Riverside, Reno, Nov. 20.

Houston

Tito Rodriguez orch will play at the Pan American Club . . . The **Sonny Land Trio** is playing the Studio Lounge in Galveston . . . **Shirley Reid** opened at the Houston Club . . . The Tideland's Club's Nov. 17 opening will have **Marie McDonald** with **Ted Flo Rita** at the piano, plus **Jackie Miles**, the comic . . . **Gretchen Wyler** booked as an added attraction for the Houston National Automobile Show scheduled from Nov. 29 to Dec. 7 at the Sam Houston Coliseum. Lineup include **Les Paul & Mary Ford**, the **Four Lads** and **Conway Twitty**.

St. Loo Auto Show Lineup

Chicago, Oct. 28.

St. Louis Auto Show, set for Kiel Auditorium Nov. 21-30, has signed Jonathon Winters, Dennis Day and Tommy Sands, via Music Corp. of America.

To round it out, show will have Johnny Matson to emcee, a 10-girl line and a 20-piece local orch.

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'8:05' Revues Rack Up Peak Gate In Scotland

Glasgow, Oct. 28.

Howard & Wyndham's two "Five-Past Eight" productions, annual spring-to-fall revues, have notched up new records here and at Edinburgh this year. The current show, starring Stanley Baxter, Rikki Fulton and Kevin Scott, has played to 328,000 customers in a 24-weeks' run, beating last year's record of 317,000 customers in 21 weeks. Top is $1.45, and theatre seats 2,250 capacity.

The Edinburgh edition of "Five-Past Eight" has run for 22 weeks, including a four-weeks' season at Aberdeen, and one in new terrain at the Gaumont Cinema, Dundee. On its Edinburgh run this production played to 170,000 customers in a 1500-seater King's Theatre in 17 weeks. Top is, as at Glasgow, $1.45. Jimmy Logan and Jack Radcliffe, Scot comedians, starred with Gil Johnson, U.S. dancer, in the Edinburgh version of the Howard & Wyndham coin-spinner.

Cafe Continental Revives Little Revue in Chicago With 'Leftovers of 1923'

Chicago, Oct. 28.

Cafe Continental, moody cellar dinery in the near north side bistro district, is set to unveil a little revue after the fashion of the Julius Monk cameos in New York.

Titled "Leftovers of 1923," show preems tomorrow Wed. in the eatery's Embassy Room, which has under 200 capacity. Apart from gambling on the layout itself, boniface Irv Roth has decided to launch it with a $2.50 per minimum. However, room will serve liquor only.

It's been years since the little revue was a staple in any Chi nitery. Last to try it was the old Blackhawk (which has since remodelled and forsaken talent). Shortly after the second World War, the Sherman Hotel's whilom College Inn switched from name bands to a revue policy helmed by vet writer-producer Sherman Marks.

The Cafe Continental bill was prepped by agent Dick Champley and hoofer Rudy Noel (of the Nicki & Noel duo), and stars portly chirper Laverne Pearson, an alumnus of the Spike Jones troupe. Featured acts include the song-and-terping De Wolff Sisters (2) and singer Tony Caruso, plus several dancers and a four-piece band.

Show's in for a month with options.

INJURED AT A.C. ICER, WINS 25G FROM CITY

Atlantic City, Oct. 28.

A jury here last week awarded Lawrence M. Weitzel, of Lancaster, Pa., $25,000 for a broken leg and other injuries received in a fall while attending an "Ice Capades" performance in Convention Hall more than three years ago. The panel assessed the full amount against the City of Atlantic City, owner of Convention Hall, where "Capades" breaks in its new show each summer. Weitzel had sued both the ice show's management and the city.

Weitzel claimed that while he was leaving the show and descending a stairway leading from the balcony to the garage level, the lights suddenly were extinguished, which caused his fall into the basement pavement below.

Ice Capades Inc. denied any negligence with the claim that all the hall lights were under the sole control of the city, from which it merely leased space for its show.

Politics and Pills

Greensboro, N. C., Oct. 28.

Not a gag but literally true —A North Carolina industry offical reports that sales of headache remedies have "skyrocketed" at Little Rock, Ark., recently.

So reports Mrs. Sarah Hicks, vice president of the Hicks-Capudine Chemical Co. of Raleigh, manufacturers of a headache remedy. Her firm's orders at Little Rock have doubled lately.

Jets Spurt Convention Biz

Continued from page 1

tions and availibility of entertainment.

Night Life Important

Conversely, according to some travel agencies, any town that lets its night life go to seed is liable to be hit with more losses since entertainment is an essential part of the convention scene. Department stores, hotels, theatres, souvenir shops, etc., suffer with the absence of convention trade. It is pointed out that in this instance, the 20% cabaret tax is contributing to the decline of convention trade in the U.S., and aiding surrounding countries, especially in the Caribbean area, in getting many confabs and sales award trips that might ordinarily go to an American city.

There are other factors as well. For example, one manufacturer turned down an otherwise favorable locale because of the lack of sufficient hospital facilities.

One of the prize convention plums is the confab of the American Society of Travel Agents, a body that frequently controls the fate of resorts. This meeting will be attended by hotel operators from every city in the world. The Tropicana, Havana, thinks sufficiently of the selling power of this group to bring up their entire nitery show to entertain the agents.

Henry Kronengold, prexy of the New York State ASTA, on an October cruise of the Caronia recently inspected hotels in four different cities in the Caribbean as possible sites for next year's powwow.

It is also pointed out that while entertainment is one of the major factors in determining palaver sites, it is only one aspect. Entire communities are pitted against each other in the pitch for confab business. Macy's may not like to lose business to Gimbels, but that store is now seen as being in direct competition with Carson, Pirie & Scott, Chicago; May's Hollywood, or La Belle Creole, Port au Prince.

Jamaica recently took cognizance of this fact and enacted free port legislation that enables that island to compete with Curacao, Hong Kong and Haiti. Upbeat in tourist and convention trade has been highly evident since the shopkeepers have been able to lower the prices.

The various governments of the world have learned that convention business is wholesale tourist trade. The new tax setups in the U.S. make it feasible to travel far and wide. And with the advent of the jet age, the returns of convention business will become increasingly higher. There is hardly a government in the world that isn't cognizant of that fact and gearing an important part of their economy to that goal.

Friars Club

Continued from page 2

In this instance, the basement bistro was taxed to capacity.

Leonard's one-liners were a marathon of inside quips like "Beldon Katleman—in our business is known as a sore winner . . . Danny Thomas couldn't be here because he's entertaining the troops in Lebanon . . . Alan Gale —the Jewish Billy Graham . . . Joey Adams, illegitimate son of John Quincy, and he has jokes to match . . . Harry Hershfield who refereed the Lincoln-Douglas debate . . . we're surrounded by GAC, MCA and William Morris, the enemies of our craft . . . so many Eytralians here they oughta start a Sicilian B'nai B'rith . . . Joe E. Lewis, the only guy in the world who has an honorary liquor license," and many others.

Pari-Mutuel Decor

There was a ribald pseudo-horserace recording; the table props were scratch sheets and parimutuel tickets; the humor attested to the honor guest's prowess with the bottle and the babes. A similar idea was used for the Humphrey Bogart luncheon several years ago.

Jack ("21") Barry was the natural target of the quizling gags and, after a deft sentimental speech, he signed off, "see you in 20 years." Erroll Flynn managed well, considering the league he was in; Jack Waldron, Leonard's mentor, was authoritative in his equips; Met singer Robert Merrill made it a quickie; Joey Adams' closeups on Lewis were unique, funny and also sentimental, as he paraphrased a Will Rogersism, ("I never met a man I didn't like") with "I've never met a man who didn't like Joe E. Lewis."

Hershfield was his usual effective self as raconteur; Alan Gale's dais stint was likewise socko, including the sage observation that the public and profession alike "never goes to see Lewis—we go just to visit with Joe."

Seagram's contributed a solid gold shot glass to its prime exponent of the brew-that-cheers; the William Morris office also made a suitable gift presentation.

Lewis' rebuttal was brief and keynoted the underlying show biz sentiment as he expressed gratification in the honor as abbott of the Friars, considering that the great George M. Cohan likewise was a former abbott. And, in making reference to the finale-on-earth that must come to all men, Lewis cracked, "And when it's ghost time, in that white sheet, I'll still be with the Friars in spirit."

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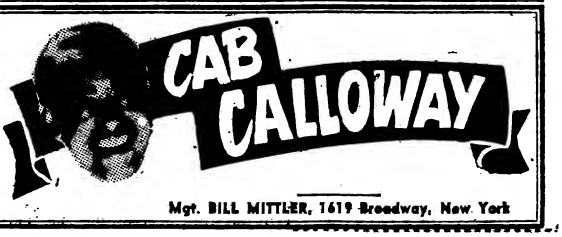

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New Acts

GORDON MacRAE
WITH SHEILA STEPHENS
Songs, Comedy
50 Mins.
Hotel Waldorf-Astoria, N.Y.

Gordon MacRae, who originally came from radio and thence to vaude, is now working in a different milieu. His wife, Sheila Stephens, has now moved in as an integral part of his act, hence this entry into the New Act files.

MacRae remains a personable singer. His voice is virile and expressive and he has enough acting ability to enlarge his scope so that he cannot be classified merely as a singer or as a satirist. The turn with the blonde Miss Stephens is a combination of both—and loaded with entertainment. This is MacRae's first trip to the N.Y. supper club circuits. Because of Edith Piaf's accident in France Waldorf exec Claude C. Philippe had to shift booking plans for the Empire Room, thus the MacRaes' a fortuitous byproduct of a personal tragedy since it gives Gotham a set of new and impressive entertainers to its roster.

The modus operandi of the act is such that each abets each other. There are alternate and tandem turns so that personablity in such copious doses won't be outworn in a single evening. MacRae, with an impressive backlog in film musicals, starts off on a familiar footing with one throwaway opener, but follows up with some of the impressive tunes from the Todd-AO verson of "Oklahoma," in which he costarred. Thence follow the personality impressions with Miss Stephens.

She has a sure feeling for satire. Her ribs of Katharine Hepburn and Dinah Shore are top-drawer. She captures some of the more obvious mannerisms, combines them with subtleties, and creates a portrait that bears a strong relationship to the original. Her takeoffs on Zsa Zsa and Lena Horne (latter with black wig), while not as strong as the others, have attributes that clicked with the crowd.

MacRae is also bullish on the mimicry, being able to give a portrait of Arthur Godfrey with reasonable relationship to the original, and he does an amiable Perry Como.

However, the strong points of the turn is an ability to sing and a tune catalog that's easy to take. In this department they pass the high standards of the Waldorf set. They charm with a rewrite of "I Remember It Well" as their sole straight duet. The solos are by the male half and are mainly from this films, and reap beaucoup mitting.

The MacRae-Stephens combination is another in the list of man-and-wife teams who have made good in this room, notably Peter Lind Hayes & Mary Healy and Anne Jeffreys & Robert Sterling. Domesticity apparently pays off at this hospice. It was again evident by the crowd's reaction when the McRae's introduced their brood of four who were ringsiding.

Van Alexander, prominent in the big band era as a batoneer and composer, capably leads the Emil Coleman outfit as the MacRaes' special maestro. *Jose.*

DEE LAWSON
Songs
20 Mins.
Village Vanguard, N.Y.

Dee Lawson owes a lot to Chris Connor for her vocal styling. Miss Connor's cool phrasing is evident throughout Miss Lawson's work and unfortunately she doesn't take it any further than that. She has an interesting jazz feel that could be better developed if she added some new techniques of her own.

Her repertoire is standard stuff including "S'Wonderful," "Round Midnight," "Bewitched," "I'll Remember April" and the seldom-heard oldie out of the Arthur Schwartz-Howard Dietz catalog, "Confession." Thrush has an easy stage demeanor and is an okay bet for jazz rooms. *Gros.*

TWO GUYS & GEISHA
Dance, Songs
13 Mins.
Brown Hotel, Louisville

Dance trio, together since last February, but not listed in New Act files, went over big to a packed Bluegrass Room. Occasion was the Kentucky Bankers Convention, cramping the floor space. Act, however, comprising two lads in sailor costume, and Japanese femme, adapted their routine of lifts and fast stepping to the limited space, and customers gave 'em a hefty salvo.

Femme sheds her kimono and fan, and goes into a fast routine of lifts and stepping with the two guys, both youthful and fast working with the shapely and attractive gal. All mix some vocals with the dance numbers, a medley of "Funny Valentine" and "Concentrate On You," plus a Japanese tune by the femme, all make for contrast and audience acceptance. Gal is a well stacked nisei Japanese, and the trio works fast to please. Monica Lind is credited with the choreography.

Excellent turn for any nitery or stage, and okay for video shots. One of the lads has an excellent voice, and is a good bet for waxing. *Wied.*

LITTLE, DANE & MASON
Comedy-songs
15 Mins.
Den in the Duane, N.Y.

This well-groomed male trio goes in for straight vocalizing and comedy songstering. Delivery is okay, piping pleasant and comedy ideas are generally bright. Unfortunately, though, not all of the material pans out in execution.

Their fugue routine, for instance, in which they start off with a neat workover of "Fugue for Tin Horns" (from "Guys and Dolls") and then follow up with some similarly-styled numbers, is basically humorous. The overall risible impact, however, isn't too strong.

They work at a fairly fast clip and in a personable manner. For a pace-changer they do a fine job on a straight rendition of "Everytime We Say Goodbye" from "Seven Lively Arts." However, their closing workover of "Heart" from "Damn Yankees" is a little too noisy. *Jess.*

125G 'Holiday on Ice' Cracks Columbus Mark

Columbus, Oct. 28.

"Holiday on Ice" drew its biggest gross in local history with a $125,000 take at the Fairgrounds Coliseum here for a 10-day date which ended last Wednesday (22) during which span 13 shows were given. Take is $30,000 ahead of last year when layout played 12 days.

Show moved on to Indianapolis where it opened to its largest advance. Already in the till on opening day (Oct. 23) was $105,000. About $180,000 is anticipated for this 11-day semester.

Jones Seeks Arbitration on Philly Charges Against AGVA's Bright

The running battle between Dick Jones, former eastern regional director of the American Guild of Variety Artists, and Jackie Bright, AGVA national administrative secretary, entered a new phase last week, when Jones, in a letter to the Associated Actors & Artistes of America, offered to submit the charges lodged by him against Bright to impartial arbitration. Paul Dullzell, 4A chairman told Jones the matter would be presented at its next meeting.

Jones' charges were read into the record of the AGVA national board meeting two weeks ago, but were tabled immediately afterward. It is unlikely that AGVA will do anything to hear the charges in the immediate future.

The charges were the result of a censure by the national board that the Philadelphia branch, of which Jones is a member, acted unconstitutionally in proferring charges against Bright and the national board.

Jones' charges stated that the AGVA is under a dictatorship acting with the full knowledge and approval of the national board. Complaint called Bright a dictator and charged him with constitutional violations.

Jones' letter stated that the charges hurled by him at Bright and the national board cannot be heard impartially in AGVA inasmuch as they are in no position to try themselves. Also since AGVA counsel Harold Berg is also attorney for the 4As, there is a decided advantage to AGVA in that body as well. He therefore proposed an impartial body to determine who violated the AGVA constitution.

Jolly Joyce Booking Millville, N. J., 2-Niters

Philadelphia, Oct. 28.

The Levoy Theatre, Millville, N.J., film house, signed with the Jolly Joyce Agency to book stage shows two nights a week. Emphasis is on musical and recording attractions. Most bookings are for two-day stands (Wednesday, Thursday) with two performances nightly.

New policy was launched with Olsen & Johnson's "Yock 'n Roll" unit, followed by Dave Appell & his Applejacks heading a five-act bill. South Jersey spot is one of few remaining stage-screen houses in the east.

O'Keefe

AUDITORIUM

Canada's

SPECTACULAR NEW THEATRE

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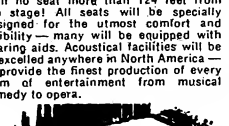
When O'Keefe Auditorium opens in 1960, it will offer a 3,200 seat theatre, with no seat more than 124 feet from the stage! All seats will be specially designed for the utmost comfort and visibility — many will be equipped with hearing aids. Acoustical facilities will be unexcelled anywhere in North America — to provide the finest production of every form of entertainment from musical comedy to opera.



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EXECUTIVE OFFICE

Hotel Adolphus

DALLAS TEXAS

H. H. (ANDY) ANDERSON
MANAGING DIRECTOR

October 13, 1958

Miss Anna Sosenko
25 Central Park West
New York City, N. Y.

Dear Miss Sosenko:

We were more than pleased with Soocha Renay. The coverage by our two newspapers described well the way that she was received and were both extremely complimentary about our having brought her to Dallas and the Century Room. I couldn't give you a stronger recommendation than the fact that we would like very much to have Miss Renay back next fall.

My personal thanks for your calling and recommending her to us. We know that with your name associated with a personality, it identifies the personality as an outstanding one, because, in my opinion, you would not associate yourself with any act that didn't have great possibilities and expect to reach the top.

Sincerely,
Andy
H. H. (Andy) Anderson
Managing Director

AA:H

My sincere thanks to HAROLD KOPLAR, President of the CHASE AND PARK PLAZA HOTELS IN ST. LOUIS; LARRY LARREA of the HOTEL MUEHLEBACH, KANSAS CITY; LARRY BORSTEN, Managing Director of the WHITEHALL HOTEL, PALM BEACH, FLORIDA, and ROGER SONNABEND of the SONNABEND HOTELS for the confidence they've shown in my judgment, by engaging Soocha Renay for their respective hotels. —ANNA SOSENKO

House Reviews

Roxy, N. Y.

Robert C. Rothafel presentation "The 49th Star" with Millie Vernon, Mark Reddy, Ian Bruce, Rayo Bros. (2), Balladeers, Dancers Moderne, Robert Boucher Orch; staging and direction, Mervyn Nelson; choreography, Ray Frost & Kenny Springer; costumes, Winniford Morton; sets, Bruno Maine; "The Last Hurrah" (Col) reviewed in VARIETY *Oct. 15, '58.*

The Roxy's second stageshow follows closely along the lines of the preem display. The hallmarks instituted by Robert C. Rothafel are very much in evidence despite the engagement of Mervyn Nelson as the new stager. There is tendency to overextend its forces because of the vastness of the stage. Nelson, who has mounted a long series of nitery shows, is perhaps not yet used to working on the Roxy's scale, but there is evidence in his maiden try that he'll mate his background and the Roxy stage for overall good results.

The theme of the present show is "The 49th Star." It's difficult to get excited over Alaska at this time. As a matter of fact it's safe to assume that the majority of the folk locally haven't yet found any romantic attachments to the annexed area. However, stagers have managed to put some warmth into the igloo country. For example Betty Winsett & James Eiler, in a bit of special material, cleverly deliver a tune kidding Alaska. There's humor and a lot of charm in their work.

Another good sequence is a penguin number with Millie Vernon as a school marm. The number is nicely staged and choreographed. Miss Vernon shows humor and personality as well as an ability to move about, and the episode comes off well.

The sequence wherein a bunch of the boys were whooping it up in the old Malamute saloon tends to become overdramatic and loses its punch. Miss Vernon, presumably the "lady known as Lou," Mark Reddy and Ian Bruce as the major danseurs, try to extract too much emotion out of this bit. However, there is color and a lot of good movement in this sequence. A tightening up process should give it the desired effect.

The Rayo Bros. (2) appear in the opening sequence. They're on too briefly to properly assess their work.

Robert Boucher conducts capably, a difficult process since the orch is hidden from view until the final sequence. The sets are colorful. There are a lot of good bits in the display. A contraction of some episodes would give the stagger the added touch to out it into the hit column. *Jose.*

Apollo, N. Y.

Bo Diddley & Co. (3), Buddy Johnson Band (14) with Lee Thomas and Ella Johnson, Thurston Harris & Masters (5), Wynona Carr, Belmonts (4), Clay Tyson, Shields (4); "Gun Brothers" (U-A).

This is one of those occasions at this Harlem vaudery when the musicians and singers are skilled professionals, one and all, but with the exception of top-bannered Bo Diddley, there isn't an act on the card with particularly strong marquee pull for the rock 'n' roll crowd. Buddy Johnson's aggregation of sidemen, the three singing groups—Thurston Harris and his Masters, the ofay Belmonts and The Shields (each with exceptionally polished lead singers) — Wynona Carr and Bo Diddley are confident performers and convey the niceties of music.

Johnson's veterans open and set a pace for all to follow. Sidemen are satisfying throughout—nothing spectacular but real steady. Ditto the band's singers, Lee Thomas and Ella Johnson, the batoner's sister.

Main body of the program begins with Thurston Harris, and the quality of his group's "Pretty One" and "Over and Over" is indisputable. The Belmonts are a novelty in this house: they're white boys whose command of the idiom is as great as any colored troup's. Moreover, they extend their feel for the particular tempo of rock 'n' roll to instrumentalizing as well as singing; three of the boys take up electric guitars, the fourth handles the traps for slick results in their finale. The third vocal group, The Shields, isn't quite as experienced as the other two, but they nonetheless don't forget that music has its subtleties, even when the dominant characteristic of selections is the blare of r 'n' r (to keep the teenagers from getting restless).

Soloist Wynona Carr, her own piano accompanist has a clear, strong voice, and does a variety of musical selections to the marked satisfaction of pewsters. Diddley's clowning (plus that of his two supporting precussionists) is clever. Not only that, these guys are musically distinctive; their powerful beat caps an all-together fine bill.

Comedian Clay Tyson's arrival on stage has the audience titering even before he says a word. He's a masterful pantomimist and his monolog is as droll as that of any laugh-getter to play this house. *Art.*

Alhambra, Paris

Paris, Oct. 28.

Charles Aznavour, Delta Rhythm Boys (5), Carsonys (3), Theda Sisters (2), Bobby May, Elise Vallee, Jean Leccia Orch (22); $2 top.

Charles Aznavour, the small, raspy-voiced singer, is in top form. He comes on with a high voltage rendition of a song on youthful desires and keeps it up with sudden shafts of rueful poetics. He is one tracked on love and its various aspects.

Savvy lighting, less overstatement in his gestures, and a surety in tone, gesture and delivery have made Aznavour one of the top personality singers here. His individuality makes him definitely ready for specialized Yank boite or video chances. Aznavour's jazz beat and his good English would also help in the U.S.

Delta Rhythm Boys (5) bring in a lively, zesty medley of choral numbers and add some French lingo bits that also help. They get solid mitts. Not so Elise Vallee, ex-dancer-turned singer, who seems to have stagefright. When she gets with it she will be an okay chirp for orch possibilities. She is sleekly turned out.

Carsonys (3) are a suave acro group with effortless grace concealing rigorous acrobatics. Theda Sisters (2) do a well synchronized bit on a double trapeze to emerge a fine filler. Bobby May's rapid, exemplary juggling, ending with a group of lit up objects in the dark, is firstrate.

Jean Leccia Orch is okay for medleys and backing. Show is in for six weeks. *Mosk.*

Empire, Glasgow

Glasgow, Oct. 23.

Shirley Bassey (Griffith Lewis at piano), Howard Jones & Reggie Arnold, Bob & Marion Konyot, The Hi-Fi's (3), Les Brazilianos (3), Joan Winters & Guy Fielding, Horler Twins, Bobby Dowds Orch.

Dark-skinned Welsh thrush Shirley Bassey headlines another lightweight layout at the ace Scot vaudery, and scores a personal victory despite sameness of act from last time around. Thrush gives out with a vibrant and intense personality, and wins mitting for "Birth of the Blues," "Burn the Candle at Both Ends" and other tunes.

Act could be sharpened still further if it were given some definite shape and if femme would give more distinction and clarity to gabbing, plus evoking a smile or two. As is, the personality that emerges is too serious and sad, and requires a spark of gaiety. Given this, it would have solid impact.

Howard Jones & Reggie Arnold, musical duo, wind the first segment with comedy and instrumentalism, plus some strong vocalizing by Jones. While Arnold is seated at piano, he offers comedy interruptions of his partner's songs to good effect, particularly in "September Song."

Bob & Marion Konyot garner yocks with some spoof ballet and knockabout acrobatics, and have customers in continuous chuckles. Male half is garbed as an artist, and emerges from easel to paint his partner, then hoists her aloft for what at first appears to be classical ballet, winding into lively knockabout stuff.

Joan Winters is joined by her partner Guy Fielding for some comedy business and gabbing; distaffer, a blonde looker, has more personality than her partner, whose ultra-sophistication hampers his impact, although pair do better as a couple of moppets in their second-segment offering.

The Hi-Fi's, three males in harmony, register with a well-rehearsed song routine. Les Brazilianos, luminous-garbed trio, are easy-on-eye spectacle as dancers and jugglers. Horler Twins open both segments with well-patterned dance bits.

Billy O'Sullivan, Irish comedian, brings welcome blarney and style to a pre-finale spot, and wins strong reaction with jaunty style. Winds with the song "When I Leave the World Behind."

Resident showbacking from the Bobby Dowds house orch is okay. *Gord.*

Timmie Rogers

Continued from page 2

charge. He declared that on one date he had a rough time, but he played that stand again and was accepted wholeheartedly. He explained that managers of the various post clubs are changed periodically. A new manager came in this instance and everything was okay. This, he said, was typical of many situations. While abroad he met other Negro actors who reported similar impressions.

The conditions abroad for actors generally, Rogers stated, could improve. A lot of money is being spent foolishly. There should be better pay, better organization and better travel facilities. He reported that scale for U. S. acts was highest, and that German and British acts were being discriminated against financially and for no particular reason, he added. He also said that on certain bookings, where acts must stay overnight, the lodgings bill should be paid. It is not now done, he said. Rogers stated that free auditions should be eliminated They are generally given in front of an audience at the various post clubs, and they should be paid for them inasmuch as it substitutes often for a regular turn.

Rogers also said that there was unnecessary misunderstandings. His initial contracts issued to him addressed him as 'Herr' or 'herrn.' "Until I found out it meant Mr., I thought I was being called a she-type guy."

However, Rogers remains bitter about the Bailey incident and the Army's acquittal of the officer on several of the major charges including "conduct unbecoming an officer." "Was this then conduct becoming to an officer?" he asked. "We must have had Little Rock on the jury."

Indie Rushing

Continued from page 2

the original Russian, is currently working on the screenplay.

Rights to the work reportedly were obtained in a pre-production deal and Dragon staked claim to the title Sept. 5 with the Motion Picture Assn. of America's Title Registration Bureau. Similar claims were filed later with the bureau by Joshua Logan and Warners. Dragon is said to have had its version in preparation for the last three months.

Distribution deal with a major company for "Zhivago" is now in negotiation according to Dragon. Latter previously turned out such pictures as "Chase a Crooked Shadow" for Warners release and "The Plunderers" for United Artists.

Well publicized since author Pasternak won the Nobel prize, "Dr. Zhivago" indicts the Communist way of life as having corrupted the Russian people. Book, originally published in Italy, has not been printed in Russia for obvious reasons. In fact, repercussions to to the Nobel award Monday (27) resulted in Pasternak's expulsion from the Soviet Writers Union and loss of the title of Soviet writer.

Johnston

Continued from page 2

companies. Johnston said the satellites sought reciprocity along the lines of the Russians, but that he explained the impossibility of this to them. Johnston several times stressed his preference for regular commercial transactions as against the type of semi-diplomatic deal he signed in Moscow. The MPEA prexy said he didn't favor U. S. Government aid to the film companies in meeting expenses incurred in connection with the handling of the Russian films. "That would give them an aura of propaganda, and we want to avoid that," he said.

Johnston noted that foreign market problems were mounting, and that he expected to have to spend more of his time abroad. He's due to go to Japan in early December.

VARIETY BILLS

WEEK OF OCTOBER 29

NEW YORK CITY

MUSIC HALL 30
2 Martins
Corps de Ballet
Rockettes
R. Paige Orc.
ROXY
Millie Vernon
Mark Reddy
Ian Bruce
Troupers
Balladeers
Rayo Bros.
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Winifred Atwell
Morecambe & Wise
Gaston Palmer
2 Earls
Ross & Howitt
J & D Rees
Najas
Vic Sabrino
Lorraine Bransgrove
Beverly Urquhart
SYDNEY
Tivoli
Merry Macs
Fredye Marshall
Arnley & Gloria
Terry Scanlon
Kuban Dancers
Max & Cherie
Simone Monin
Margo Glancy
John Broadway
Norman Yemin
Sally Richardson
Deidre Green
Susanne & Escorts

BRITAIN

ASTON
Hippodrome
Terry Cantor
Red Preston
Dale Warren
Colleen Laine
Toiya Kee
Lake & Rose
Kenny Cantor
John Walters
BIRMINGHAM
Hippodrome
Edmund Hockridge
Taylor Maids
Bill Maynard
Hill & Billie
Baker & Douglas
2 Hellos
Freddie Harrison
Josephine Anne
BRADFORD
Alhambra
Ken Dodd
2 Carols
Dennis Spicer
2 Clifts
Raindrops
Donna Douglas
2 Kelwins
BRIGHTON
Hippodrome
Shirley Bassey
Lane 2
Jones & Arnold
B & M Konyot
Winters & Fielding
Eva May Wong
Billy O'Sullivan
Hi-Fi's
COVENTRY
Coventry
David Whitfield
3 Kaye Sis
Jimmy Wheeler
3 Monarchs
Lane & Truzzi
3 Merkys
Eliane & Rodolph
Grace O'Connor
Mitchell Singers
16 Jean Davis Co.
EDINBURGH
Empire
Jill Day
Mandy & Sandy
Robert Earl
Carl Barriteau
Alain Diagora
Jeffrey Lenner
Roy Earl
Johnny Stewart
GLASGOW
Empire
Lonnie Donegan
Flack & Lamar
Billy Dainty
Carlo Sis
Miki & Griff
Annell & Brask
D & S Stephens
HANLEY
Royal
Tony Hancock
A & L Ward
Audrey Jeans
Pardoe Sis
3 Brittons
Wareham & Marcia
Evers & Toni
Marie De Vere's Co.
LEEDS
Empire
Dickie Henderson
Freddie Mills
Anthea Askey
N & P Delrina
Skylons
2 Gees
Marie De Vere's Co.
LIVERPOOL
Empire
Mudlarks
Fuller & Janette
Leslie Randall
O'Duffy Bros.
Lorrae Desmond
Maurice & May
Laycock & Bee
NEWCASTLE
Empire
Diana Dors
3 Quarters
Dickie Dawson
Shermans
Group One
Bobby Dennis
Van Veen Duo
Cycling Kirks
SHEFFIELD
Empire
Dickie Valentine
Anton & Janetta
Dowie & Kane
Rose & Marion
J & P Barbour
Roy Castle
Skating Merenos
SUNDERLAND
Empire
Nitwits
Magyar Ballet
Gold & Cordell
Fraser's Harmonica
O'Neill & Haig
Danny Purches
Hill Billy Co.

Cabaret Bills

NEW YORK CITY

Blue Angel
Nichols & May
M. Davis & Spouse
Dorothy Loudon
Jo March
Jimmy Lyon 3
Bart Howard
Bon Soir
Kay Ballard
Mae Barnes
Jay Lawrence
Jimmie Daniels
Three Flames
Murray Grand
Casanova
Cardini Strings
Chateau Madrid
Tun Tun
Nejla Ates
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Nat King Cole
Blackburn Twins
Jerry Collins
Peggy Womack
Bob Warren
Downstairs Room
Demi Dozen
Jean Arnold
Jane Connell
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
No. 1 Fifth Ave.
Phyllis Diller
Harold Fonville
Joan Bishop
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Plaza
Hildegarde
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Earl Wrightson
Felix Knight
Betty Bennee
Joseph Recardel Orc
Alan Logan Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Fernanda Montel
Ray Bari Orc.
Milt Shaw Orc
Hotel St. Moritz
Marshall Grant 3
In Bobeli
Isobel Robbins
Dean Sheldon
Latin Quarter
Jane Russell
Bennett & Patterson
Maryyn Roy
Dick Curry
4 Fays
Lewis & Roberts
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Mary Small
Howard Beder
Ish Ugardi Orc
Catun Orc
International
Alan Gale
Kay Brown
Arnold Dover
Mike Durso Orc
R S V P
Mabel Mercer
Savoy Hilton
Emile Petti Orc
Town & Country
Jack Carter
Rose Hardaway
Agostinas
Burnell Dncrs
Ned Harvey Orc
Sicari Orc
Two Guitars
Olga Valdi
Ivan Nepa
Xenia Brante
K. Poliansky Orc
Misha Usdanoff
Viennese Lantern
Luc & J Peret
Evelyn Sharpe
Ernest Schoen
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Mickey O'Malley
Lou Harold Orc
Village Vanguard
Lawson & Newborn
Irwin Corey
Waldorf-Astoria
Gordon McRae
Sheila Stephens
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Phil Ford & Mimi Hines
Gateways (4)
Joe Parnello (3)
Blue Angel
Barbara Velasco
Mighty Panther
Lord Carlton
Rick Shaw
Malley & Margot
Lord Christo
Blue Note
Dakota Staton
Master Sounds
Chez Paree
McGuire Sisters
Jay Jason
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Don Adams
Lonnie Sattin
Ramsey Lewis Trio
Conrad Hilton
Harrison & Kossi
Noberti
Helga Neff
Hans Leiter
Heinz Kroel
Charlie Fisk Ork 10
Drake
Evelyn Knight
Jimmy Blade Orc
Gate of Horn
Will Holt
Marilyn Child
London House
Jonah Jones (3)
Mister Kelly's
June Christy
Marty Rubinstein 3
Marx & Frigo
Palmer House
Marguerite Piazza
Ben Arden Orc
Praview Lounge
Harry Epps' Muskat Ramblers
Sutherland
"Wild Bill" Davis 3

LOS ANGELES

Band Box
Billy Gray
Barbara Heller
Guy Rennie
Jackie Hilliard
Bob Bailey's orc
Ben Blue's
Ben Blue
Helen Boice
Smith Twins
Sally Blythe
Charles Vespia
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Cocoanut Grove
Carol Channing
Freddy Martin Orc
Crescendo
Mort Sahl
Billy Ward & His Dominoes
881 Club
Matt Dennis
Interlude
Earl Grant
Ruth Olay
Morty Jacobs Trio
Slate Bros.
Rose Marie
Lenny Kent
Paul Freed Trio
Statler Hotel
Gogi Grant
Skinnay Ennis Orc
Ye Little Club
Cleopatra John's
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
Jane Powell
Patti Moore
Ben Lessy
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Follies International"
Tempest Storm
Norton & Patricia
Irv Benson
Marilyn Dann
Samy Bros.
Sharon Randall
Alan Roberts
Tommy (Moe) Raft
Barbara Eske
Murray Brisco
Vickie Denas
Cee Davidson Orc
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Vic Damone
Lili St. Cyr
Hal Loman
Dick Rice Orch
Flamingo
Mills Bros.
Andrews Sisters
Sid Krofft
Don Kirk
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
Phil Silvers Show
Ray Sinatra Orc
Sahara
Ann Blyth
Billy De Wolfe
Saharem Dancers
Louis Basil Orc
Mary Kaye Trio
Sands
Dean Martin
Mattison Trio
Texas Copa Girls
Antonio Morelli Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Ces't Magnifique"
Billy Daniels
Happy Jesters
Wingy Manone
Tropicana
Dick Shawn
Sally Forrest
Carla Alberghetti
Jack Ackerman
Ray Malone
Perez Prado
D Williams Singers
Nat Brandwynne Orc

MIAMI - MIAMI BEACH

Americana
Alan King
Sheila Reynolds
Stan Ross Trio
Lee Martin Orc
Nina Ramon
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Clover Club
Moorman & Picadilly Pipers
Bonnie Davis
Bob Novack Orc
Eden Roc
De Castro Sis
Sammy Shore
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
Luis Varona Orc
Fontainebleau
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Gallagher's
Tune Toppers
Fred MacKenzie
Herbie Fields 6
Harbour Lounge
Sammy Walsh
Gilbert & Tracy
Rasha Rodell
Tony Matas
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
The Grate
Joe Mooney Quartet
Johnny Smith
Herbie Brock Orc
Phil Ruedy 3

HAVANA

Capri
Juan Guerrero
Gloria y Rolando
Victor Alverez
Somavilla Orc
Calvet Orc
Hilton
Fernando Albuerne
Metamoros Trio
Gladys & Freddy
J. Moreno Orc
Fajardo Orc
Nacional
Celeste Mendoza
Monica Castell
Manteca
Dancing Waters
W Reyes Orc
Gina Romand
Manolo Torrente
Ana y Julie
Riviera
Vanja Orico
Ramon Veloz
Gina Martin
Raul de Mesa
Nilo Rodrigues
Ojeda Trio
Felix Guerrero Orc.
Sans Souci
Alberto Aguila
Agloria & Rolando
Victor Alverez
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Xiomara Alfaro
Marta Castillo
Berta Depuy
Guaracheros
Rolo Martinez
Henry Boyer
Tropicana Ballet
S Suarez Orq
Romeu Orq

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Alfredo Cortez
Eluard Burt
Blackhawk
Jimmy Giuffre 3
Mitchell-Ruff 2
Easy Street
Louis Jordan 5
Fack's
Lenny Bruce
Cathy Hayes
Herb Barman Orc
Fairmont Hotel
Ella Fitzgerald
E. Heckscher Orc
440 Club
Larry Winters
Geneva Vallier
Leonard Dixon
Gay 90's
Bee & Ray
Jack Farrell
Joy Healy Dncrs 6
Wally Rose Orc
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry i
Shelley Berman
Stan Wilson
Pat Yankee
Jazz Workshop
Harold Land
On the Levee
Kid Ory Orc
Purple Onion
Travelers
D. Hollingsworth
Chuck Daniel
365 Club
Rusty Draper
Richiardi Jr.
Moro-Landis Dcrs
Bill Clifford Orc.

RENO

Harolds Club
Patsy Shaw
Characters
Harrah's Club
Dick Contino
Joe Karnes
Lisa Alonso
Mike Wallace
Don Baker
Johnny Ukulele
Holiday
4 Barons
Don, Dick & Jimmy
Harry Ranch Revue
Mapes
Nancy Lee Bachelors
Meri Ellen Cohorts
Dubonnet 3
Riverside
Noonan & Marshall
Estelle Sloane
Riverside Starlets
Freddy Martin Orc.

Hotel Pierre, N. Y.

"An Evening With Sigmund Romberg" narrated by and with Earl Wrightson and Felix Knight, plus Betty Benee starred; produced by Stanley Melba; staged by Dolores Pallet; orchestra, Joseph Ricardel; lighting, Leslie Wheel; $2 couvert.

Stanley Melba pulled a sleeper with the opening "Evening With Victor Herbert" and, if the waiters and the pro in the powderroom are any criteria (and they are invariably the best barometers on saloon biz), the second show, "An Evening With Sigmund Romberg" should be more of the same. If so, Melba, who has been 18 years entertainment director at the posh Pierre, has achieved a neat trick—a box-office gimmick at low-cost. He tried it last year with a fiddle policy which, while good for Chez Vito in New York and the manifold violin boites in Paris, didn't come off. The $2,500-$4,000 names left little black ink for the Cotillion Room. He figured that if Herbert, Romberg et al. on records are perennials, if the al fresco municipal auditoriums and outdoor theatres can do business year after year with revivals it might work in a class saloon. It did.

In Earl Wrightson and Felix Knight the room has a couple of seasoned pros and the blonde diva, Betty Benee, who was at the Cotillion last year with the string policy, is no novice either, for all her young years. They're an ideal combo for the pot-pourri of Romberg melodies—and what a medley that is!

Longtime Broadway musicomedy favorites like "Maytime," "Desert Song," "New Moon," "Up in Central Park," "Student Prince," "My Maryland" and "Blue Paradise" are richly productive of most of the melodies, plus a filmusical excerpt, "When I Grow Too Old To Dream," from "The Night Is Young." Not part of the Wrightson-Knight narration, it may deserve mention that the last song is the lone 1,000,000-copy pop seller for either Romberg or Oscar Hammerstein 2d who did the lyrics. A nice professional touch for future program credits would be inclusion of the divers lyric collaborators — without Mrs. Rida Johnson Young's and Hammerstein's words, perhaps, even the highly durable Romberg melodies might not have the same significance. Strangely enough there are no excerpts from "Blossom Time"—there was long a show biz axiom that "the sun never sets on a 'Blossom Time' company which is touring somewheres in the world." In fact, one Coast revue, later brought to Broadway, made much of a scene about a "lost" company of "Blossom Time" troupers, so prolific and vagabondia have been their tours.

"Desert Song" and "Student Prince" each contributed three ballads to the company; there are two from "New Moon"; and the rest are scattered. Wrightson, in attractive Van Dyke, is a goodhumored barytone and so is tenor Knight, no stranger to full-length Romberg productions. The beauteous Miss Benee is the right dignified touch as the romantic vis-a-vis and in her solo opportunities.

The staging seems improved as they make their entrances from the slightly raised balcony tables on the sides and full-stage centre. The narration is also in proper mood, light, informative and literate. The titles strike responsive chords with the more mature moneyed crowds and the tunes are undeniable to any listener of any age: "Will You Remember?", "Riff Song," "Wanting You," "Romance," "Softly As In A Morning Sunrise," "April Snow," "Deep In My Heart," "When I Grow Too Old To Dream," "One Alone," "Lover Come Back To Me," "Serenade," "Golden Days," "Your Land and My Land" and "Auf Wiedersehn."

Click of this policy has prompted other hostels to buy the original unit; and when the Richard Rodgers show (lyrics both by Lorenz Hart and Hammerstein 2d) comes in Dec. 3 this, too, will go on tour. Mimi Benzell so far is the only one signed for the Rodgers "night."

New managing director William Ebersol and entertainment director Stanley Melba seem to have hit on the right formula for the Cotillion Room. Idea, also, of one dinner show nightly, Tuesday-Thursday is good; there's a midnight frolic only on Fridays and Saturdays (room is closed Mondays). It's a realistic awareness of current conditions where supper business is a problem. Maitre d' Pasquali is again happy to handle the traffic (the predecessor show did so well that it was held over an extra week) and "Gogi" continues as the new personality host; his New York, Hollywood and Palm Beach following has interpreted itself in socialite patronage.

Joe Ricardel backstops the difficult musical pot-pourri as expertly as he gets them up on the dance floor. Incidentally, he has a cutie of a thrush who is not only decorative but acts as if she's constantly "with it." Many of the vocal lookers just sit there; this canary, Marilyn Mitchell, contributes to the general spirit. *Abel.*

Hotel Carrera, Santiago

Santiago, Oct. 18.

Johnnie Ray (with Herman Kapp), Marcel Lebon, Los Huasos Quincheors (4), Saul San Martin Orch (12) with Jorge Foster, Valentin Trujillo Tropical Orch (6) with Lucho Aranguiz.

Intercontinental's Hotel Carrera temporarily moved its Hanga-Roa nitery on the mezzanine to the more spacious and terraced 15th story roof garden to accommodate the overflow crowds for Johnnie Ray, Warbler, on S.A. tour, flew into Santiago from Buenos Aires to make personal appearances at the Astor Theatre, Radio Cooperativa Vitalicia, and the Carrera in a hectic 2-day stay.

Programming included French singer, Marcel Lebon, and curtainraiser, a Chilean quartet known as Los Huasos (Chilean Cowboys) Quincheors. Only Lebon was bedded with high fever and couldn't make it to the roof.

Quincheros, who've been pacted by Intercontinental to perform at hostelries in Venezuela, Puerto Rico, Cuba, Mexico, El Salvador and Colombia, trimly outfitted foursome, specialize in rhythmic ballads known as "cuecas," Chile's national tune. Four guitarrists are brightly attired in typical Chilean cowboy costume of jingle-jangling spurs, short white pea jackets trimmed with Chile's national flower, the scarlet copihue, high-cut trousers and colorful ponchos. Quinchero group has been around for some time, changing members with the years, and present group's looks are okay for the distaffers. Repertoire is strictly Chilean but they've varied presentation with a parody on rendition of "Rio Rio" as it would be presented by Argentines, Mexicans, Cubans and Americans, to healthy mitting. They top off warbling with call for volunteers in audience to dance the cueca while audience joins rhythm-makers by palming the catchy cueca beat.

Ray's appearance was widely heralded, and there was plenty of curiosity regarding the emotional yanqui warbler. Not many U.S. acts get down this way and Ray's arrival had been well paved in advance by his disks and film work. Opening night crowd, including heavy attendance by younger generation, was a bit taken aback when one of Ray's coterie appeared to set up mike with careful "1-2-3-4-Mary-had-a-little-lamb" call for testing. Why this sort of thing hadn't been done beforehand was a mystery or was it just buildup? But if the Chilenos were going to sit on their hands, they didn't for long. Vocalist ingratiated himself with efforts to say a few words in Spanish which the polite Chileans liked, and he was off to the races with around 10 of his best-known songs. His belting, contortions, and stylized warbling drew hefty palms. He went over big and when he suddenly bounced over to the sidelines to buss a gray-haired matron, the crowd loved it. Final number was a spiritual with which he tried for audience participation but with only fair success. The locals didn't seem to go for that kind of tuning. Herman Kapp ("my musical director and friend") handled the drums with local ork expertly batoned by Saul San Martin although the lads had a tendency in the opening phases to almost drown out Ray. *Edie.*

Ritz Carlton, Montreal

Montreal, Oct. 23.

Fernanda Montel, Johnny Gallant, Paul Notar Trio; $2-$2.50 cover.

An established fave with the patrons of the Ritz Cafe, Fernanda Montel is currently scoring in this attractive boite with her husky piping, glamorous appearance and breezy songalog.

With practically no English songs when she first played this city, Miss Montel is now in the 50-50 stage and experience acquired over past few years is evident throughout. Payoff numbers, of course, are still on the Gallic side and this time around she intros several new Parisian clicks and reprises the standards for plaudits. General manner with a song and with the customers is better and visually, she is more striking than ever.

Johnny Gallant gives her fine backing, resulting in a more relaxed performer capable of handling comedy or the torchants with equal ease. The Paul Notar trio, besides assisting during the Montel sets, [illegible] treated to a display of verbal fire [illegible]

Copacabana, N. Y.

Nat (King) Cole, Blackburn Twins & Jerry Collins, Peggy Womack, Lou Donn and M. Pagan Orchs; staged by Doug Coudy; music and lyrics by Mel Mitchell and Marvin Kahn; orchestrations, Deac Eberhard; $5.50 minimum.

What Joe E. Lewis does for the Copa's yock department, Nat (King) Cole does for its song division. Following Lewis in for the second show of the fall season, Cole wraps it up with one of the slickest vocaling jobs in the biz. There are few singers around who can hold the floor for more than 50 minutes and run through a songbag of 17 tunes and still have the tablers asking for more, but that's just what Cole did opening night (23) and it should be credited more to his showmanship than to the partisan preemers.

Working mostly with arrangements concocted by Nelson Riddle and backed by an augmented orch, the instrumental sound is perfectly suited to the Cole pipes. In between the opening number, "St. Louis Blues," and the closing "Joe Turner's Blues" are nifties from the standard and recent pop catalogs. When he does some piano doodling as on "I Want to Be Happy," the musicianship is particularly evident. All in all it's a rich and rewarding session.

The Blackburn Twins, aided by Jerry Collins, are not in the same league. The Blackburn boys are okay in the hoofing department but their attempts at funstering, with Collins, don't come off. And it also takes up too much of their act. It's noisy and slapsticky and not very funny.

The Copa line is one of the prettiest in some time and their decked out handsomely in costumes designed by Billy Livingston and executed by Mme. Berthe. Jeggy Womack is solid in her solo terping stint and Bob Warren handles the Mel Mitchell-Marvin Kahn production tunes in acceptable manner. The Lou Donn and M. Pagan bandsmen keep the terp crowd happy. *Gros.*

Palmer House, Chi

Chicago, Oct. 23.

Marguerite Piazza, Martelli Trio, Ben Arden Orch (11); $2 cover.

Opera diva Marguerite Piazza is a handsdown winner in the ritzy Empire Room with it's "mature" clientage. It's an easy 30-minute conquest for the svelte soprano. But her warmup skein of light aria fluff, condescending for its triteness, is mechanically paced for a let's-get-past-this effect. She does as well as an operatic thrush can with the "Witchcraft" juke hit, but tune's inclusion is of moot point to the act overall. More's the perplexity why Miss Piazza chooses for her operatic nod a tenor aria, the w.k. "Vesti La Giubba," when there's any number of soprano lyrics suited for the clown dramatics that accompany.

Star's pacing is overall brisk. Effective entry has her caroling at ringside, and there's not a fork-plunging tabler in the house for the later strip bit that's followed by some nostalgic song-and-hoofing. Getaway is boff for its visual appeal, a circusy number with toy instruments.

Martelli Trio, in eight-minute warmup, plies smooth acro-ballet for comedic emphasis. Two males and a loose-limbed blonde looker do some exciting variations on the torso-tossing art. It's a chucklesome act among the best in its class. Ben Arden orch (11) is excellent behind the show, especially with Miss Piazza's orchestrations. Los Chavales come in Nov. 20. *Pit.*

Steuben's, Boston

Boston, Oct. 23.

Marge Cameron, Inga & Rolf (2), Lucio & Rosita (2), Don Dennis, Tony Bruno Orch (5); $2.50 minimum.

Marge Cameron, tall, svelte brunet comedienne, rocks Steuben's with a barrage of chi chi material and solid one liners delivered with wham effect. In for two frames to Nov. 5, she's a performer who takes full advantage of her sex.

Opening with "Laugh It Up" song, she covers a lot of territory ranging from femme outer and inner accoutrements to tv commercials, marital problems and hula hooping. She's sock with an impresh bit of Dinah Shore selling the auto, a cigar commercial and a frantic Presley takeoff in which she kicks off her shoes and knocks herself out with "Heartbreak Hotel." Her material is probably the most sophisticated verbiage ever unleashed in this spot. She hits her marks effectively working in badinage with ringsiders, dividing it up equally with both sexes.

Seldom has Steuben's been works with sizzlers such as put out by Miss Cameron. Called back, she takes a red hula hoop for gags and impresh bits of Leo the Lion, goes into moppet gags, marital, monster and martian affairs, after previously ducking her head in a bucket for "echo chamber" version of how hot disks are cut. She's good with the sight gags and fast on the trigger with a voice that carries, all adding up to socko entertainment.

Lucio & Rosito, Latin dancers, open the show. Black-haired looker and white suited partner go through medley of torrid Latin dances, cha cha, samba, merengue, for nice mitting. Don Dennis takes an eight-minute spot for singing after warming up aud with party announcements and introing celebs and honored guests.

Inga & Rolfe are a visually pleasant production number of ballet movements performed in graceful fashion by distaff side of the team. To "Lieberstraum," the dark haired femme spins and twirls in clocklike precision with partner coming in for nice spins, lifts and twists. Femme gets impact with costume changing in view of aud, and wrapup is a saucy "Mdle. de Paris," with shoulder lift and spin to floor for heavy mitting. Tony Bruno cuts the show in zestful fashion. *Guy.*

Sands, Las Vegas

Las Vegas, Oct. 22.

Dean Martin, Mattison Trio, Texas Copa Girls (12), Antonio Morelli Orch (21); created & staged by Jack Entratter; $3 minimum.

Along the Strip this is normally that time of year when the crowds thin out and competition becomes keen for the customer's cartwheel. In this respect, the Sands—for the next four weeks at least—can consider itself in fine shape, with Dean Martin's name on the marquee a surefire bet to draw long lines through the casino to the turnstiles of the adjacent Copa Room.

Martin's act is altered little, if any, from his last appearance here a few months ago—it needn't be, if opening night reception to his format can be used as a gauge. While he has proved himself in all of the mediums, a night club floor certainly seems to be his natural forte. He's a charmer from the opening bar to the final curtain, weaving his tunes and patter in such a casual manner as to immediately arrest his nitery audience.

Particularly ingratiating to local showgoers is Martin's injection into familiar lyrics a seemingly spontaneous run of gambling lingo, a surefire way to nail the attention of casino patrons and outsiders alike in this town.

Producer Jack Entratter's bill is rounded by the Mattison Trio—two guys and a doll—who turn a neat toe in a series of well executed dance routines. Act is a new one to this beat, and bears watching by local bookers. Mattisons confine themselves to strict adherance of technique, costuming and lighting, relying on no flash stuff at all. They might, however, strive for more balance by reslotting their "Bolero" number to follow the dance medley of Rodgers-Hammerstein show scores, instead of preceding the latter with Ravel's w.k. dance. This, since "Bolero" is by all means their most effective number. The R-H salute is almost identical with that being presented at the Tropicana by their former boss, George Tapps.

Texas Copa Girls dress up stage in numbers at the top and between Mattisons and Martin with holdover numbers, while Antonio Morelli and his tootlers lend usually proficient musical accentuation to the show. *Duke.*

Colony Club, Omaha

Omaha, Oct. 23.

Henny Youngman, Colony Club Trio; $1 cover.

Henny Youngman and his rapid-fire oneliners are apparently just what the doctor ordered for the swank Colony Club. It's a matter of ropes up every night, and the comic's stay was extended one week as a result.

This marks Youngman's first appearance in this region for many semesters, but recent exposure on the Jack Paar Show has made him a name. And the vet doesn't disappoint, doing a bangup 30 minute show at 10 and midnight, and spending the other minutes table hopping.

At show caught, Youngman went to work on his hotel and wife jokes and had the crowd palmed early. His blue but funny lyrics on "My Fair Lady" set up the pins for his w.k. violin stint and a big blowoff. *Frann.*

Hotel Plaza, N. Y.

Hildegarde, with Martin Freed; Ted Straeter and Mark Monte Orchs; $2.50-$3 cover.

It has been almost 10 years since Hildegarde played the Persian Room of the Hotel Plaza—"just imagine, over 3,000 nights in other places," she soliloquizes, as she mentioned she has since been three times abroad, played Cuba, Mexico and spanned the country countless times—but somehow even the waiters imparted it was good to have the chantoosie from Milwaukee back "home." First at the across-the-Plaza Hotel Savoy-Plaza (it's now called the Savoy-Hilton) she was a fixture in the Cafe Lounge, and then ditto in the Persian Room.

Hildegarde is a class saloon staple of unique proportions. She is an ageless, boundless-in-energy pianist-singer whose gamut from unmitigated corn—her studiously disarming manner of self-spoofing the deliberate outrageous puns is good showmanship—to sentimental schmaltz has been surefire in almost every strata of cafe entertainment. In her long runs at the Persian Room the competitive saloonkeepers would crack "they (meaning the hinterlanders visiting Gotham) get off the train and go direct to the Plaza." For all her pseudo-Gallic sophistication she is a folksy chanteuse who can alternately ingratiate herself and scold an inattentive customer—and score with both. It's her basic desire to please, and the whole-hearted application to doing a compelling show charms the payees.

Hildegarde is too much the pro not to know about leaving them hungry. Dinner show reportedly ran 80 minutes, but on the supper show caught she had pared it to an hour.

On the other hand, considering the strong personal rapport with virtually everyone in the house, those two opening shows, the asides, ad libs, by-name greetings, etc. are understandable and will undoubtedly go by the board automatically as the days progress.

Hildegarde, ever a clothes-horse, flashed a Fontana number that ain't off the Klein's racks. Always easy on the orbs, for both sexes, the wardrobe gets the femmes and she charms the guys what brung 'em.

Chanteuse tried for change-of-pace with several new numbers but the fractured-French, the Viennese, the pops in German (viz., "Bake A Cake"), the "Gigi" medley and the like score best. Intended perhaps as Hildy's defi to Van Cliburn was her Russian pianolog medley. She essayed such new items as "Never Give Anything Away" which somehow, with its leerical motivation, doesn't become the warm, house-party aura that she imparts to the Persian Room. Her French rock 'n' roll number is good; so is practically all of her repertoire save for the over-generosity.

Per usual, the Ted Straeterites give her expert backstopping besides their assertive dansapation, and that goes also for Mark Monte's Continentals. Biz looks beaucoup bullish with the "Darling, Je Vous Aime" star incumbent for the next month. *Abel.*

Le Cupidon, N. Y.

Mary Small, Howard Beder, Ish Ugarte Orch (3), Catun's Latin Orch (3); $3.50 minimum ($5 Sat.).

A solid singing stint is chalked up by Mary Small in for at least a fortnight at this cozy spot. She carries her 40 minutes at a well-paced clip, showing a wealth of special numbers and adding much by zestful interpretations. A big assist came in this opening night from her husband, Vic Mizzy, sitting in at the piano, and some of his clefings crept into her repertory to also heighten the event.

Show gets under way with a pair of tunes from singing host, young Howard Beder, who smooths the way okay. Then Miss Small is into it with "A Woman Must Be a Lady All the Time," an opener done with more import on story line than on verve. She goes to the pop lists for "Something Wonderful" and "The Day That the Rains Came," the latter extra well liked, then runs into several originals, all fetching nice response.

A quartet of numbers in the Freudian vein, among them. "Shrinker Man" and I've Got the Will To Fail," takes particularly well with the clientele of this high-styled haunt. She is among the first to extract from the "Goldilocks" score, and closes strongly with "Whose Been Sitting in My Chair," "I Never Know When" and "Give the Little Lady a Great Big Hand." Gale Robbins is due next. *Quin.*

Shows Out of Town

Flower Drum Song

Boston, Oct. 27.

Rogers & Hammerstein (in association with Joseph Fields) presentation of two-act (14 scenes) musical; music by Richard Rodgers; lyrics, Oscar Hammerstein 2d; book, Hammerstein and Joseph Fields, based on the novel by C. Y. Lee; direction, Gene Kelly; choreography, Carol Haney; scenery, Oliver Smith; costumes, Irene Sharaff; lighting, Peggy Clark; orchestrations, Robert Russell Bennett; musical direction, Salvatore Dell'Isola; dance arrangements, Luther Henderson Jr. Features Miyoshi Umeki, Juanita Hall, Ed Kenney, Keye Luke, Larry Storch, Arabella Hong, Pat Suzuki. At Shubert Theatre, Boston, Oct. 27, '58.

Madam Liang ..... Juanita Hall
Liu Ma ..... Rose Quong
Wang San ..... Pat Adiarte
Wang Ta ..... Ed Kenney
Wang Chi Yang ..... Keye Luke
Sammy Fong ..... Larry Storch
Dr. Li ..... Conrad Yama
Mei Li ..... Miyoshi Umeki
Linda Low ..... Pat Suzuki
Tailor ..... Harry Shaw Lowe
Mr. Huan ..... Jon Lei
Helen Chao ..... Arabella Hong
Prof. Cheng ..... Peter Chan
Frankie Wing ..... Jack Suzuki
Waiter ..... George Young
Mr. Poon ..... Chao Li
Dr. Lu Fong ..... Eileen Nakamura
Old Man ..... Harry Shaw Lowe

Dancers: Fumi Akimoto, Paula Chin, Helen Funai, Pat Griffith, Mary Hui, Marion Jim, Betty Kawamura, Baayork Lee, Wonci Lui, Joanne Miya, Denise Quan, Shawnee Smith, Maureen Tiongoo, Yuriko, Jose Ahumada, Victor Dunlap, George Li, Robert Lorca, David Lober, George Minami, David Toguri, George Young.

Children: Twins: Linda and Yvonne Ribuca; Susan Lynn, Luis Robert Hernandez.

Musical Numbers: "She Is Beautiful," "A Hundred Million Miracles," "I Enjoy Being a Girl," "I Am Going to Like It Here," "Like a God," "Chop Suey," "My Best Love," "Grant Avenue," "Love Look Away," "Gliding Through My Memories," "The Other Generation," "Sunday," "Wedding Parade."

The much heralded Richard Rodgers and Oscar Hammerstein 2d (with Joseph Fields) show, an offbeat Oriental musical, opened in Boston to a wham reception. It delivers a one-two click punch with petite, winsome Miyoshi Umeki winning all the way and Pat Suzuki belting out songs.

The production is an achievement of pure delight, coming up with absorbing, exciting musical of conflict betwixt the old and new in San Francisco's Chinatown. The music is exuberant, although there are a few dull moments, but they are offset by a dozen rollicking songs, a terrifico dream sequence ballet, unique choreography by Carol Haney and an overall sense of audience acceptability.

The show should send Ed Kenney, the personable romantic juvenile, to stardom. He comes across solidly with "She Is Beautiful," the outstanding ballad. Jukeboxes will be jingling aplenty with "Grant Avenue," "Chop Suey," "Hundred Million Miracles," "I Enjoy Being a Girl" and "Sunday."

Film possibilities are definitely sock, with the obvious scope of the panoramic Frisco background, Chinese home interiors, niteries and wedding processions. Gene Kelly achieves prestige success with his directing.

Miss Umeki as the picture bride from the other side, is enthralling, cute as a doll, turning in an outstanding acting stint and piping "Hundred Million Miracles," "I Am Going to Like It Here" in sweet voice. Pony-tailed Miss Suzuki walks off with honors as she slams over "Grant Avenue" and "I Enjoy Being a Girl," plus a torrid strip-tease dance in a Chinese nitery.

Juanita Hall is epic in her portrayal of Madam Liang who studies U.S. citizenship, and socks over a rousing "Chop Suey." Keye Luke is accomplished as the dignified patriarch who has difficulty understanding western ways, and surprises with fine rendition of "My Best Love" and in a duet with Miss Hall of "The Other Generation."

Larry Storch is neatly cast as the unwilling suitor, a nitery operator, and makes most of his comedy opportunity. Arabella Hong is fine as a spurned femme and comes across strong with fine "Love Look Away." Conrad Yama turns in a nice supporting performance as the bride's father and Jack Suzuki also turns in a funny bit.

The story line involves the usual family goings-on between the old and young generations. In this case it's a Chinese family, which makes for some funny stuff along bop lines, and affords an absorbing insight into behind the scenes facets of Oriental life.

A mixup of the mail-order bride and strip-teaser, both vying for marriage with the same youth, results in big family squabble, a nitery blowup scene, a family confab and a switch wedding in which tv plays a part. The story is updated with even an outer space joke and hula hooping.

The musical is handsomely mounted. Oliver Smith's scenery is opulent and fluid, with breakaway sets for continuous action. Peggy Clark's lighting is gay and bright. Irene Sharaff's costumes are eye filling. The cast of 59 includes talented dancers who lean and bound all over the stage, and four handsome children who have a spot for the comic song, "The Other Generation."

It's a fundamentally basic show, built around family pride, love and the right man for the right girl, should please the family trade, and despite a few side meanderings, looks a sure winner for a long run.

Guy.

The Night Circus

Detroit, Oct. 27.

Jay Julien production of three-act (six scenes) drama by Michael V. Gazzo; staging, Frank Corsaro; scenery and lighting, David Hays; costumes, Patricia Zipprodt. Stars Ben Gazzara, Janice Rule; features Shepperd Strudwick, Arthur Storch, Albert Morgenstern, John Harkins. At Shubert Theatre, Detroit, Oct. 27, '58.

Waiter ..... Michael St. John
Owner-Bartender ..... Al Lewis
Robert Welden ..... Arthur Storch
Jade ..... Albert Morgenstern
Hank ..... Ron Harper
Whore ..... Patricia Roe
David Davidson ..... John Harkins
Nellie ..... Barbara Loden
Daphne Bau ..... Janice Rule
Mr. Bau ..... Shepperd Strudwick
Drunks ..... Albert Paulsons, Richard McMurray
Joy ..... Ben Gazzara
Policeman ..... Haren Gifford
Nuns ..... Jane Moultrie, Judith Loomis
Customer ..... Robert Hacha
Rock ..... Bart LaRue

"The Night Circus" is a shallow, tedious and undigested exposition of the "beat generation." As it now stands, the new Michael V. Gazzo melodrama is not ready for any stage, least of all Broadway. It is such a shapeless mass that its potential for films, tv or stock can only be imagined and a complete rewrite would be required to bring it into focus.

The Jay Julien production, starring Ben Gazzara and Janice Rule, gets laughter at the wrong places, and restless boredom during long monologues, which are barely audible and say little or nothing. A few walked out of the premiere, a rare occurrence with Detroit theatregoers. Gazzara, Gazzo, and Julien, who teamed successfully in "A Hatful of Rain," have missed this time.

Profanity is used extensively for whatever shock value it will produce, and sex is discussed endlessly. When it is all over, nothing worth remembering has been said, but there is a great deal to forget. If there is any message, it has been completely lost in long-winded discourses about rebellious youths who apparently are confused about what they are fighting.

The plot concerns some bums, referred to nowadays as members of the beat generation, who hang around a saloon. Mixed up in the confused jumble is the sexual union of two casual bar patrons the night she was to have married another man, the father of her unborn child.

There are assorted prosties, nuns, a weakling father, and drunks who don't act as if they were. Following an abortion and the death—whether by heartbreak, suicide or accident is not made clear—of the girl's father, the principals somehow find love and apparently resign from the beat generation.

Gazzara shouts and rants appropriately in a fine but wasted job of acting. Miss Rule also does a competent job, although what is given her is not enough to make her role convincing. The audience finds many of their more serious and supposedly profound remarks merely funny.

Shepperd Strudwick as the weakling father of the pregnant girl, Albert Morgenstern as Gazzara's pal and Arthur Storch as a henpecked husband can't be heard clearly in their soliloquies. Perhaps it is just as well, as the few phrases enunciated properly aren't worth the strain.

Patricia Roe scores as a prostie. John Harkins, as the left-at-the-church bridegroom who finds his intended bride in the bedroom of a man she just met, unhappily gets laughs rather than sympathy in what is apparently intended as an emotional scene.

Director Frank Corsaro shares with Gazzo a great deal of blame for this undigested mishmash. He lets the action drag to the point of inertia. There are two well-done sets by David Hays—a saloon and one-room apartment. Costumes by Patricia Zipprodt are appropriate.

Tew.

La Plume de Ma Tante

Philadelphia, Oct. 22.

David Merrick & Joseph Kipness presentation of Jack Hylton production of two-act revue, written and devised by Robert Dhery; music, Gerard Calvi; English lyrics, Ross Parker; choreography, Colette Brosset; overall staging, Alec Shanks; orchestra conductor, Gershon Kingsley; orchestrations, Gerard Calvi, Billy Ternent, Ronnie Monro; lighting, Alec Shanks; scenery supervision, Charles Elson. Stars Robert Dhery; features Colette Brosset, Pierre Olaf, Jacques Legras, Roger Caccia, Jean Lefevre, Nicole Parent. At the Forrest Theatre, Philadelphia, Oct. 21, '58; $4.80 top week nights, $5.75 Saturday.

Others in cast: Michel Modo, Henri Pennec, Pamela Austin, Michael Kent, Ross Parker, Mary Reynolds, Yvonne Constant, Coka Brossecola, Genevieve Coulombel, Brigitte Peynaud, Jill Hougham, Geneviève Zanetti, Anna Stroppini, Nadine Gorbatcheff, Francoise Dally, Claude Perrin, singers, dancers.

The American preem of this importation came off well despite a handicap caused by a serious accident to one of the featured players, Jean Lefevre, at a rehearsal the day before the opening. However, the performer insisted on appearing, though some of his more rugged dance routines had to be cut. The incident and resultants changes had the members of the French (and English) troupe upset, but, on the whole, they reacted ably and there were very few serious breaks in the tempo or slips in line or business.

"La Plume de Ma Tante" is a combination of a series of successful Paris revues in which star Robert Dhery and his choreographer-comedienne wife Colette Brosset have appeared. The cream of the crop was assembled for the English presentation, which also acquired Ross Parker's English lyrics. It's understood that this American production has even less of the original Gallic wordage than did that of London, figuring on the lack of bilinguals in this country.

The show is a gay stage romp and should add to David Merrick's string of legit successes. It stresses slapstick comedy of the Keystone and "Hellzapoppin" variety and the vocal or dance numbers that do appear during the evening are almost invariably kidded gen-

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Broadway Boxoffice Personnel

Treasurer assignments thus far set at New York theatres for the 1958-59 season are as follows:

Alvin: Gordon Cramer, Luis Valle, Jerry Sheehan.
Ambassador: Max Sager, Joseph Gillespie.
ANTA: Rod McMahon, Robert Carr, George Beatty.
Barrymore: Lewis Harris, Julius Specter, Jean Cohen.
Beck: Dan Callahan, Edward Smith, Ethel Archer.
Belasco: Jack Melnick, Peter Meyers.
Booth: Jack Peral, Gladys Ronchetti, Anna Yurdin.
Broadhurst: Betty Barker, Paul Ruppert, Geo. Metz, Mary Ackley.
Broadway: Jack Wolff, William Wiegand, Herman Fallik.
City Center: Angelo Casalini, Leo Caspare, Robert Majeska.
Coronet: C. C. Whiteman, Mrs. M. R. Williams, Raymond Jaffie.
Cort: Cora Gibbs, Richard Surace, Mrs. Georgia Fursman.
54th St. (Adelphi): Thomas Burke, Leonard McElhoney, George Ollendorf.
46th St.: Charles Bowman, Paul Meyers, George Handy.
Golden: Nellie Beamish, Anna Hirsh.
Hayes: Herman Lewin, Robert Burke, Gerard Connell.
Hellinger: C. Walters, J. Stone, A. Kiefer, W. Kirby, R. Hickey.
Imperial: Mitchell Kanter, Ben Chasin.
Longacre: Harry Steinberg, Lewis Melnick, Essie Friedman.
Lunt-Fontanne: Abe Baranoff, Henry Bonis, Norman Baruch.
Lyceum: Lillian Peabody, Mildred Anker.
Majestic: Irving Morrison, Philip Smith, Frank Youngs, Rocco Lofaro.
Miller: Frank Frayer, John Bowman.
Morosco: Wm. Rinaldo, Pearl Keyser, Dora Chamberlain.
Music Box: Walter O'Connor, Ray Metz, Arthur Wright.
National: Margaret Hildreth, Herve Biodeau.
Playhouse: Thomas Brotherton, Louis Appel.
Plymouth: Constance Coble, Philip Kenney, Irene Bolte.
Royale: Chas. Thomas, Arthur Meyers, Murray Saks.
St. James: Hugh McGauley, Arthur Feine, Morrie Seamon.
Shubert: Murray Helwitz, Wm. Stuis, Josephine O'Brien, Kathryn Walsh.
Winter Garden: Wm. Goldhardt, Al Dugen, Genevieve Stewart.

Hobe.

Inside Stuff—Legit

In connection with Maurice Zolotow's upcoming biog on Alfred Lunt and Lynn Fontanne it should be clarified that the monograph that George Freedley, curator of the Theatre Collection of the N.Y. Public Library, wrote on the Lunts was likewise authorized. When Freedley was approached in 1956 to write a Theatre World monograph for Rockcliff Publishers, London, he acquiesced on condition it would be with full cooperation of the Lunts and the actor quickly acquiesced. The VARIETY statement last week that Zolotow's book was the "first authorized biography" is in error.

In the recent VARIETY review of "Cock-a-Doodle-Dandy" in Toronto a reference was made to the "excellent" performances of the three girls of the household, with Carroll Conroy inadvertently listed as one of the trio in place of Rae Allen.

Shows on Broadway

The Pleasure Of His Company

Frederick Brisson & Playwrights Co. production of two-act (four scenes) comedy by Samuel Taylor and Cornelia Otis Skinner; staging, Cyril Ritchard; scenery and lighting, Donald Oenslager; costumes, Edith Head. Stars Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles; features Walter Abel, George Peppard, Dolores Hart. At the Longacre Theatre, N.Y., Oct. 22, '58; $6.90 top ($8.05 opening).

Chester Stamm ..... Paul E. Richards
Gendela ..... Leon Belasco
Victor Fabian ..... Joseph Cotten
Maxwell Archer ..... Walter Matthau
Luigi Bardini ..... Rex Williams
Mr. Wilbur ..... Ralph Bunker
Dolly Fabian ..... Arlene Francis
Richard Hilliard ..... Frank Milan
Interviewer ..... Don Frazer
Toy ..... Jerry Fujikawa
Biddeford Poole ..... Cyril Ritchard
Jessica Poole ..... Dolores Hart
Katharine Dougherty ..... Cornelia Otis Skinner
Jim Dougherty ..... Walter Abel
Mackenzie Savage ..... Charlie Ruggles
Roger Henderson ..... George Peppard

There's something infectious about a skillful light comedy like "The Pleasure of His Company." The Samuel Taylor-Cornelia Otis Skinner play has something of the quality of the Philip Barry hits of 30 or so years ago in its picture of prosperous (without a sense of guilt), witty and attractive people, and its superior craftsmanship.

The show has just about everything. It's entertaining and enjoyable, is beautifully played, handsomely produced and has a strong b.o. name cast. With such potent assets it's a cinch for smash popularity, a long Broadway run, juicy road tour, film adaptation and years of stock revival.

Although it's practically old-fashioned in the glitter of its setting and sparkle of its characters, "Pleasure" has a reasonably contemporary point of view and bright-as-chromium-button dialog. Probably no group of people today (or ever?) could actually be as gay and amusing and invariably ingratiating, but at a $6.90 top and in contrast to the morbid tone of most current drama, the illusion is welcome.

A San Francisco mansion dating from the pre-earthquake era is the locale of this tale of a charming, irresponsible father who drops in from the other side of the world, ostensibly to attend his long-neglected daughter's wedding, but actually to try to prevent it and carry her off himself. It's a diverting premise and although the final scenes suggest scrambled rewriting during the tryout, with still-fuzzy motivation, the comedy skims along with a satisfying supply of droll lines and just enough sentiment for seasoning.

Cyril Ritchard, an old pro at light comedy, has staged the play deftly and gives an expert performance as the charming prodigal father who instinctively makes love to his ex-wife as well as their daughter. Cornelia Otis Skinner, doubling as co-author of the play, gives a thoroughly skillful portrayal of the irritated ex-wife and understandably anxious mother, and Charlie Rugeles, looking like Buffalo Bill without the goatee, clicks off every laugh as the grandfather who sees everything, keeps his sense of humor and has a quotation to fit every circumstance.

Top-featured Walter Abel is excellent in the workhorse role of the justifiably annoyed step-father of the prospective bride, and Dolores Hart makes an admirable Broadway debut as the impressionable daughter (at least two of her longer speeches are a cinch to become standard ingenue audition material), especially in her scenes with Ritchard. George Peppard registers nicely as the fiance and Jerry Fujikawa is an acceptably cheery butler.

Donald Oenslager has designed and lighted the handsome San Francisco living room with an atmosphere-creating view of the bay and Golden Gate (or is it Oakland?) Bridge through the window, occasionally obscured by heavy fog streaming by. Edith Head has provided the decorative costumes for the Frederick Brisson-Playwrights Co. production.

Some unbecoming maneuvering about authorship billing before and since the premiere is covered elsewhere in the Legit section. One other item of note is that the screen rights to "Pleasure" were acquired by William Perlberg and George Seaton (for Paramount release) in a pre-production deal.

Hobe.

Once More, with Feeling

Martin Gabel & Henry Margolis production of three-act (five scenes) comedy by Harry Kurnitz; staging, George Axelrod; scenery and lighting, George Jenkins; men's clothes, Michael Travis; Arlene Francis's clothes, Scaasi. Stars Joseph Cotten, Arlene Francis; features Walter Matthau, Leon Belasco, Ralph Bunker, Frank Milan, Rex Williams, Paul E. Richards. At the National Theatre, N.Y., Oct. 21, '58; $6.90 top ($8.05 opening).

Chester Stamm ..... Paul E. Richards
Gendela ..... Leon Belasco
Victor Fabian ..... Joseph Cotten
Maxwell Archer ..... Walter Matthau
Luigi Bardini ..... Rex Williams
Mr. Wilbur ..... Ralph Bunker
Dolly Fabian ..... Arlene Francis
Richard Hilliard ..... Frank Milan
Interviewer ..... Don Frazer

Not that it's exactly news, but Harry Kurnitz is a very funny fellow. In his new comedy, which reached Broadway last week, he uncorks an evening of laughs as he just about kids the fur-collared cape off the longhair music racket.

Kurnitz, who's become a minor legend as a screen writer, novelist, world traveler and amiable character, cracked the playwright ranks several seasons ago with a hilarious but uneven jape, "Reclining Figure," about the shenanigans of art collectors and dealers. "Once More, with Feeling," is even funnier, and what's more to the point, is better conceived and constructed. It also has a better cast in terms of boxoffice draw.

"Once More, with Feeling" is more compact, and keeps interest better focused. There are, at a guess, fewer characters, and the essential story concentrates on the two leads. Moreover, the characters tend to be real people—a bit crazy, perhaps, and somewhat exaggerated, for after all, they're concert artists, but people nonetheless.

Probably some of the characters are drawn at least partly from life (Kurnitz was a newspaper man in Philly during the 1930's, when the town had at least one notably colorful musical personality), with sufficient author's license, no doubt. There's an egomaniac symphony conductor, personally infuriating but a fine musician.

There's also his wife, without whose irresistible blandishments and genuine charm he's practically a dirty word to musicians and managements alike ("He uses orchestras the way I use Kleenex," his manager explains). And there's the Machiavellian manager himself, always on the verge of apoplexy, and ready to shed every drop of anyone else's blood for his artist-meal ticket.

The situation is that the wife, who turns out to be not really his wife, having never gotten around to committing herself to marriage, has walked out on the genius. The problem is to get her back, so he'll be acceptable for a contract to conduct the Chicago symphony. Matters are complicated by the fact that she has returned with the intention merely or arranging a "divorce," so she can marry the president of the college where she now teaches music.

It's not very much of a story, but serves as a framework for a string of Kurnitz jokes about the frauds and idiocies of longhair music and its hysterical followers. There's the conductor's penchant for assaulting violinists, for instance, and the self-absorbed fiddler who wears two pair of gloves and carries a hand-warmer so his precious fingers won't get a chill.

The manager, mentioning that a current mixup is a crisis, "even for us," is indignant when accused of being tense. "Me tense?" he shouts. "Nonsense. Look how slowly I'm twitching." Later, recalling that he'd once refused an offer to manage Leonard Bernstein, he marvels, "Such a nice young man—he talks so pleasantly—who'd imagine he's a genius?"

"My mother has a head on her shoulders," boasts the tone-deaf orchestra board-chairman. "Absolutely," confirms the manager, "I've seen it." And as the conductor leads the orchestra in "The Stars and Stripes Forever" as a special favor for the old lady listening at home, the old-maidish

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The Pleasure of His Collaboration

Taylor Doesn't Let Credit Go—Several Alterations Of Authorship Vis-a-Vis Cornelia Otis Skinner

As the first all-out smash hit of the new Broadway season, "The Pleasure of His Company" has created a boom ticket broker call, caused a flurry of talk about the film version and a touring company, and has already had its first snarl over billing. The Samuel Taylor and Cornelia Otis Skinner comedy opened Wednesday night (22) at the Longacre, N. Y., to generally enthusiastic reviews.

Even before the opening there was a fuss about billing. The authorship had been credited to Taylor and Miss Skinner while the script was in preparation, during the preliminary production period and rehearsals and the tryout tour. However, a few days before the New York preem, Taylor insisted on a change, with Miss Skinner's okay.

Drama editors were notified that the authorship billing was to read, "By Samuel Taylor (with Cornelia Otis Skinner)." The requested change was made by several papers in news copy, and the N. Y. Times even reported the switch, with speculation as to the reason and quoted explanations from Taylor and Miss Skinner (both said that Taylor had done most of the writing). Other papers, including the Daily News, ignored the instructions and used the traditional co-author billing.

The parenthetical billing was used in all ad copy, however, and the wording was also changed on three-sheets, window cards and the theatre house boards, at a reported cost of several thousand dollars. However, when Brooks Atkinson, in his Times review of the play, referred to the new billing as "tiresome exactitude," Taylor apparent-

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Habimah Theatre Marks 40th Anniversary With Celebrations in Israel

Tel Aviv, Oct. 21.

The Habimah, generally regarded as Israel's national theatre, held nation-wide celebrations recently to mark its foundation in Moscow just 40 years ago. The actors of the original theatre were young aspiring men and women who commanded a fair knowledge of Hebrew and dreamed of creating a Hebrew theatre for Jewish people and eventually for the Holy Land. Their producer was Yehoshua Bertonoff, who is still with the Habimah today. When the Habimah left Russia in 1926, Hannah Rovina (the theatre's leading lady till this day), Aharon Meskin and Bertonoff were the principal actors.

Today, Habimah has a modern theatre hall of its own, situated in the square which now houses Tel Aviv's Cultural Centre. The repertoire comprises the classics of the Eastern and Western European stage, modern European and American plays plus original Israeli works. Like all of Israel's theatres, it is a repertory theatre.

The festival program for the 40th Anni Celebration included a special performance in memory of members of the company who have died: "Hanna Senesh," original Hebrew play by Aaron Meged, dedication of "Habimah Square" and the completed new facade and foyer in presence of the President of the State, selected scenes from the Habimah's most famous plays, "The Dybbuk," "The Eternal Jew" and "The Golem."

Dublin Legiter Reopens

Dublin, Oct. 21.

Olympia, Dublin's second oldest legiter, shuttered since early summer, reopens this week with John Osborne's "The Entertainer," with the new Cicely Courtneidge show to follow.

Theatre's joint managing-directors, Stanley Illsley and Leo McCabe, told how costs are up and audiences are unpredictable. Sample of unpredictability quoted was: the Lunts in "Quadrille" did SRO but the same pair came in "A Time Remembered," and the show did far from capacity.

Peter Glenville Plans 2 Legit Plays and Film

British legit and film director Peter Glenville, with only one American picture ("Me and the Colonel") under his belt, has lined up a busy sked in future months.

He's now preparing to stage the legit version of "Rashomon," adapted by Mike and Fay Kanin. The show will start Claire Bloom, Rod Steiger, Akim Tamiroff and Oscar Homolka. The show is being produced by Hardy Smith Productions, i.e. Smith and Glenville, in partnership with television-legit producer David Susskind. Play goes into rehearsal in November and is due Jan. 27 at the Music Box, N.Y.

Glenville, in association with Susskind, also plans to produce a film titled "Revival," based on a Howard Stark story. A Columbia Pictures release, it'll deal with evangelism in the U.S. It's slated to roll in the spring. In addition, Glenville intends to produce the Peter Schaffner play, "The Royal Hunt of the Sun," dealing with the conquest of Peru. Glenvile said the subject lent itself ideally for a later screen version.

The director flew to London last week for the Royal Command Performance.

'Sunrise' Net 85G, But Delay Divvy

Backers of "Sunrise at Campobello," which has thus far netted approximately $85,000 on its Broadway run, still haven't recouped their entire $110,000 investment. A balance of $40,000 due them on that amount is being withheld by the management pending determination of the exact production costs of the national company. It began touring Oct. 13.

The profit on the Theatre Guild-Dore Schary production of Schary's play is based on a Sept. 27 accounting, plus estimated income since then. As of the audit, the profit, after taxes, was $69,363. Of that, $23,505 represented production costs to date. That left a profit of $45,858, plus the $40,000 capitalization balance, which equals the amount necessary to cover a $25,000 sinking fund and a $15,000 bond guarantee.

The Broadway production, currently in its 39th week at the Cort Theatre, stars Ralph Bellamy, and Leif Erickson heads the road company.

Stolz's Pic-to-Stage 'Two Hearts' Clicks in Zurich

A stepped-up, modernized revival of Robert Stolz's 1933 hit operetta "Two Hearts in Three-Quarter Time," at the Stadttheatre here, looks to repeat the original b.o. performance of this pic-to-stage musical. (The film was world-preemed 1930 in Berlin). Opening night was sellout, and final-curtain mitting swelled to a 20-minute ovation for the attending composer. Incidentally, Stolz personally conducted the world preem of the stage version a quarter-century ago at the same house.

Although, basically, the title song overshows the rest of the score, musical still has plenty of entertainment value despite a sometimes creaky book. Main credit for the successful revival goes to an updated production by Helmut Hansel, including such "topical" elements as a rock 'n' roll number, choreographed by Jeanpierre Genet; modernistic, colorful sets by Max Roethlisberger; and "trapeze" dresses (no less) for the choristers by Heinz Weber.

"Nice People" the Yiddish-American musicomedy at the Downtown National Theatre, N.Y., is playing nine performances weekly on a Monday through Sunday sked.

Ring Lardner as Opera

Sam Morgenstern, a composer and musicologist as well as a conductor, is busy on an opera based on a Ring Lardner short story, "The Haircut," Jan Henry is doing the libretto. Rights were obtained from the humorist writer's widow.

Morgenstern was the musical director of the old Lemonade Opera troupe in Greenwich Village some years ago and has conducted summer opera workshops through the years.

Bennett's 'Mame' Gross $1,740,452, Got Back $94,974

The Constance Bennett company of "Auntie Mame," which marks its first full year of touring tomorrow night (Thurs.) grossed $1,740,452 for its first 41 weeks' operation through Sept. 27. According to the latest accounting, the production recouped $94,974 of its $130,000 investment during that period.

The show, currently playing an extended run at the Erlanger Theatre, Chicago, had an operating loss of $24,979 for the seven weeks prior to the accounting, and an additional $10,491 deficit the preceding seven weeks, when it took a summer layoff.

Total expenses for the vacation period were $18.977, but that was reduced by $8,486 royalties from the Sylvia Sidney edition of the comedy, which continued operation through the summer. Both troupes are presented by Charles Bowden, Richard Barr & H. Ridgely Bullock Jr., in association with Justin Sturm & Richard Horner, under an agreement with Robert Fryer & Lawrence Carr, producers of the original Broadway edition.

On the basis of business since the recent accounting, the Bennett production is estimated to have earned around $5,000 additional operating profit, reducing the outstanding investment to about $30,000. Another company of the Jerome Lawrence-Robert E. Lee dramatization of the Patrick Dennis novel is currently playing San Francisco with Eve Arden as star, under Fryer & Carr management.

CASTING NEWS

Following are available parts in upcoming Broadway and off-Broadway shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Also covered are shows currently in rehearsal. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

BROADWAY

First Impressions (MD) — producers, George Gilbert & Edward Spector (237 W. 51st St., JU 6-0028); director, Abe Burrows. Available parts: Englishman, 25-33, good singer, handsome; four exceptional femme dancers, 17-24, some singing; male & femme chorus singers, dancers.

Moon Birds (C)—producer, Leo Kerz (CY 9-5500); director, possibly Joseph Anthony. Available parts: math prof's wife, 60; detective, 40-50; school inspector, 40-50; three male students, 19; femme student, 19, working way through college.

Poker Game (C) — producer, Norman Forman (106 CPS, CI 7-7000); director, Ruth Rawson. Available parts: mother & father, Italian immigrants in their 60s; Jewish girl, 30-40; eight smaller parts, including four male and four femme Italian-American relatives.

Raisin in the Sun (D)—producer Philip Rose (157 W. 57th St., CI 5-2255); director, Lloyd Richard. Available parts: All-Negro. Sidney Poitier's mother 55-65, wife 30-35, sister 20 bright college type, son 10, African male college student 24, Chicago college student 24, neighbor female 40-60, man 35-50.

Tall Story (C)—producer, Emmett Rogers & Robert Weiner (234 W. 44th St., LA 4-4937); director, Herman Shumlin. Available part: a leading part, male, slim, likeable, six-foot-four, 22-23 (Mail photo and resume to Rogers).

Redhead (M) — Producers, Robert Fryer & Lawrence Carr (234 West 44th St.; LA 4 2844); director, Bob Fosse. Available parts for understudies only: all English with the exception of the American lead; male, 30's, lead, baritone, self confident, swaggers, quality of Albert Salmi in "Bus Stop"; male 30-40, slightly cockney, medium height and build, sing and dance, warmth and charm; femme, late 40's, sings, moves well to music, combination fluttery style of comedy; femme 50, spinster, severe matriarch type, ramrod; male, 50's, Charles Laughton-ish, quiet dignity, forcefulness, perhaps slightly formal; male, plays producer, cockney; male, 30-40, English gentleman, medium height and build.

Three Against Time (D)—producers, Tad Danielewski & Morris Feld. Available parts: lead femme, 30, foreign accent beautiful, warm; middle-aged male scientist; handsome English scientist, 20s; cultured well-built American General; General's wife, 45, submissive, quiet, dominated by husband; young, energetic businessman and pretty, restless, discontented wife; Retired professor, old, but still bright and alive; efficient, relaxed government offi-

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$6 Top No 'Popular' Scale for TNP To Bring Classics to the Masses

By FRED HIFT

The U. S. Government, in the interest of international and cultural relations, should find a way to help make the performances of visiting foreign theatre groups available to people of all classes. That is the opinion of Jean Vilar, director of the visiting French troupe, Theatre National Populaire.

The TNP this week is winding up three weeks of repertory at the Broadway Theatre, N. Y., under the auspices of impresario Sol Hurok. The engagement, devoted entirely to the classical repertory, is a success, according to a Hurok spokesman. French Government paid the TNP's transportation and Hurok picked up the tab in the U. S., with a guarantee to the TNP, so that Vilar has to worry only about the artistic success of the engagement.

Reminded that the state-subsidized TNP presented its plays for Parisians at a very low price (600 francs, or $1.50, at most), whereas at the Broadway the top was $6, Vilar acknowledges that the N. Y. admissions are high. The N. Y. scale is certainly not within the "popular" range, even though the house has plenty of balcony seats at $2 and $2.50, the French director concedes.

"Things aren't as they should be," Vilar admits, pointing out at the same time that certain costs in New York are automatically much higher than those prevailing in France. "I think one way out would be for groups like us to give performances on four or five evenings under UNESCO sponsorship. That would allow students and others to come in and enjoy French theatre which, under the present

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'Windjammer' Fold Ends 'Culture Crisis' in Chi

Chicago, Oct. 28.

Chicago's "cultural crisis," which created a furore last spring, ended quietly last week with the announcement that "Windjammer" had closed at the 3,600-seat Opera House after only a 14-week run. That leaves the National Theatres Corp. to play landlord to local culture and try to woo dance and operatic bookings in order to amortize the estimated $100,000 remaining on its unexpired lease.

As a result of the "Windjammer" curtailment, the Ballet Russe de Monte Carlo and Beryozka, the Russian folk ballet company, are now assured of Windy City engagements this winter. Allied Arts Corp., local bookers of long-hair troupes, will also try to snare the Bolshoi Ballet in the spring and hopes to get the Metropolitan Opera to extend its 1959 tour with a windup date in Chicago.

'Stairs' Has Paid $175,000 to Date

"Dark at the Top of the Stairs" has netted over $230,000 thus far on its $100,000 investment. That's based on a Sept. 27 accounting, plus estimated subsequent income.

As of the audit, the profit on the Saint Subber-Elia Kazan production was $223,370, of which $175,000 had been distributed. The split gives the backers 40%, Kazan 25%, Saint Subber 23% and the play's author, William Inge, 12%.

Inge, Kazan, who doubled as stager, and Saint Subber also share in the gross. The author's slice is 10% and the director's 3%, while Saint Subber gets 1% as producer. The income on the production includes revenue from the sale of the film rights to Warner Bros.

The drama is currently in its 48th week at the Music Box Theatre, N. Y.

Celeste ('Sport') Holm Yens Barrel of Parties; Sees 'Em as Challenge

The Theatre Guild and Celeste Holm, the star of its incoming production, "Third Best Sport," are romancing the New York theatre party agents. With Miss Holm in attendance, the Guild recently tossed a luncheon for a group of the party reps at Sardi's restaurant, N. Y., to promote benefits for the comedy.

Miss Holm told the luncheoners, "Let's be practical. Anyone who doesn't realize how valuable a barrel of theatre parties can be doesn't understand the economics of today's theatre. Outside of the money value, I also consider it a challenge to play to a benefit audience. Everyone knows everyone else and I sort of play to a couple of the leaders of the benefit group. When I get them I've got the group."

Besides the luncheon, at which the show's pressagent, Dick Weaver, was toastmaster, the Guild is providing the agents with a "Sport" mailing piece for distribution to prospective party sponsors. Eleanor Bayer, authoress of the play, and Michael Howard, who's directing it, also attended the luncheon. The guests included Virginia Burkhardt, of the Shubert office; Helen Thompson, of the Play of the Month Guild; Ivy Larric, Lenore Tobin, Frances Drill, Anne Hershkowitz, Elsa Hoppenfeld, Mildred Kaplan, Blanche Furman, Esther Littauer, Thelma Ellis, Gertrude Fox, Bert Landsman and Pauline Hirsch.

"Sport" is currently in Detroit as part of a pre-Broadway tryout.

Pact Eve Boswell For Scot 'Five-Past Eight'

Glasgow, Oct. 21.

Eve Boswell, Hungarian-born thrush who has gained a mark in English vaude and tv, is to costar with Jimmy Logan and Jack Radcliffe, Scot comedians, in the 1959 edition of the Howard & Wyndham revue "Five-Past Eight." Show will teeoff at the Alhambra Theatre here in May.

Pacting of Miss Boswell is further evidence of impresario Stewart Cruikshank's plan to spend coin in booking top names for his click revue, now the main production in U.K. provincial vaude.

Road Spotty; 'Sunrise' 24½G, Pitt.; 'Day' $31,300, Hub; Holm 20½G, Det.; 3 'Mame' Companies Total $125,100

Business slipped for a number of road shows last week, but a few picked up over the previous session.

Despite the dip, receipts for many of the entries remained sturdy.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

ATLANTIC CITY

Epitaph for George Dillon, Warren (D-T) ($5; 1,470; $33,000). Almost $22,000 with local subscription. Previous week, $16,900 at the Ford's Baltimore.

BOSTON

Comes a Day, Colonial (D-T) (1st wk) ($5.50-$4.95; 1,590; $46,000) (Judith Anderson). Opened Oct. 20 to one rave (Hughes, Herald); two affirmatives (Maloney, Traveler; Melvin, Monitor) and three yes-no (Doyle, American; Durgin, Globe; Norton, Record); almost $31,300 with Guild subscription. Previous week, $12,100 at the Forrest, Philadelphia.

CHICAGO

Auntie Mame, Erlanger (C-RS) (8th wk) ($6.60-$5.50; 1,333; $45,187) (Constance Bennett). Almost $38,300. Previous week, $40,500.

My Fair Lady, Shubert (MC-RS) (51st wk) $7; 2,100; $72,979). Nearly $59,700. Previous week, $65,800.

Tunnel of Love, Blackstone (C-RS) (2d wk) ($4.95-$4.40; 1,450; $36,800) (Eddie Bracken). Over $21,100. Previous week, $19,100.

CLEVELAND

Two for the Seesaw, Hanna (CD-RS) (1st wk) ($4.50; 1,550; $27,000) (Ruth Roman, Jeffrey Lynn). Over $20,100. Previous week, $25,300 at the Nixon, Pittsburgh.

DETROIT

Third Best Sport, Cass (C-T) (1st wk) ($4.40; 1,482; $42,000) (Celeste Holm). Almost $20,500. Previous week, $6,000 for three performances at the Community, Hershey, Pa.

LOS ANGELES

Edwin Booth, Hartford (D-T) (3d wk) ($5.50-$4.95; 1,024; $33,100) (Jose Ferrer). Almost $18,800. Previous week, $22,000.

NEW HAVEN

Can-Can, Shubert (MC-RS) ($4.40; 1,650; $42,000) (Genevieve). Around $22,600.

PHILADELPHIA

La Plume de ma Tante, Forrest (R-T) (1st wk) ($5.20-$4.80; 1,760; $45,000). Opened Oct. 21 to one favorable review (Murdock, Inquirer), one okay, with performers superior to material (Gaghan, News) and one pan (Schier, Bulletin); almost $26,700 for seven performances.

Man in the Dog Suit, Walnut (C-T) (2d wk) ($4.80; 1,340; $32,000) (Jessica Tandy, Hume Cronyn). Over $23,200. Previous week, $17,400.

Marriage-Go-Round, Locust (C-T) (2d wk) ($5.50; 1,418; $40,000) Charles Boyer, Claudette Colbert). Over $44,700. Previous week, $33,300 for six performances.

PITTSBURGH

Sunrise at Campobello, Nixon (D-RS) ($5.90-$4.95; 1,760; $52,000) (Leif Erickson). Almost $24,?00 with Guild subscription at highest scale ever charged here for a non-musical. Previous week, $15,900 for five performances at the Playhouse, Wilmington.

SAN FRANCISCO

Auntie Mame, Geary (C-RS) (3d wk) ($5.50; 1,550; $45,500) (Eve Arden). Over $46,500. Previous week, $46,900.

Music Man, Curran (MC-RS) (1st wk) ($6.40-$5.50; 1,758; $58,000). (see Split-Weeks).

WASHINGTON

Crazy October, Shubert (C-T) (2d wk) ($4.95-$4.40; 1,518; $35,000) (Tallulah Bankhead). Over $23,000. Previous week, $27,500. Closed last Saturday (25) for two weeks of rehearsals and reopens Nov. 10 in Detroit, with subsequent Los Angeles and San Francisco tryouts booked.

Romanoff and Juliet, National (C-RS) (2d wk) ($5.50-$4.95; 1,677; $41,200) (Peter Ustinoff). Over $41,700 with Guild subscription. Previous week, $38,400.

SPLIT-WEEKS

Auntie Mame (C-RS) (Sylvia Sidney). Totalled almost $40,300 for eight performances as follows: Municipal, New Orleans, Sunday (19), two; City Aud., Beaumont, Tex., Monday (20), one; Municipal, San Angelo, Wednesday-Thursday (22-23), two; Auditorium, Lubbock, Tex., Friday-Saturday (24-25), three. Previous week, $49,000 at the Municipal, New Orleans.

Diary of Anne Frank (D-RS) (Francis Lederer). Totalled $24,400 for six performances as follows: Pershing Municipal Aud., Lincoln, Neb., Monday (20), single, $4,800; Orpheum, Sioux City, Ia., Tuesday (21), single, $5,700; Municipal Aud., St. Paul, Wednesday-Thursday (22-23), two, $7,100; High School Aud., Ames, Ia., Friday (24), single, $3,800; Shrine Aud., Davenport, Ia., Saturday (25), single, $3,000. Previous week, $28,000 for six-performance split.

Li'l Abner (MC-RS). Totalled $32,500 for eight performances as follows: KRNT, Des Moines, Monday-Wednesday (20-22), four, $20,100; Paramount, Omaha, Thursday-Saturday (23-25), $12,400. Previous week, $25,700 for eight-performance split.

Look Back in Anger (D-RS). Totalled about $15,500 for eight performances as follows: Victory, Dayton, Monday-Wednesday (20-22), four, $6,100; Hartman, Columbus, Thursday-Saturday (23-25), four, $9,400. Previous week, $17,200 at Cass, Detroit.

Music Man (MC-RS). Totalled $50,400 for six performances as follows: State Fair Music Hall, Dallas, Sunday (20), two, $20,500; Curran, S.F., Thursday-Saturday (23-25), four, $29,900. Previous week; $123,500 for 10 performances in Dallas.

Shakespeare's Ages of Man (DR-RS) (John Gielgud). Totalled $21,000 for seven performances, as follows: Warring Aud., Mt. Pleasant, Mich., Monday (20), single, $2,700; Hill Aud., Ann Arbor, Mich., Tuesday (21), single, $3,700; Gobin Church, Greencastle, Ind., Wednesday (22), single, $2,600; Presser Hall, Decatur, Ga., $2,300; Hall of Music, Lafayette, Ind., Thursday (24), $3,500; Goodman Memorial, Chicago, Saturday (25), single $3,200; New High School Auditorium, Downers Grove, Ill., single, $3,000. Previous week, $16,200 for six-performance split.

New How-to Book For Actors, Stagers, Authors

"The fault of this book," says Garson Kanin in his foreword to "Foreign Dialects: A Manual for Actors, Directors and Writers" (Theatre Arts Books; $8.50), "is that it was not written sooner." Lewis and Marguerite Shalett Herman have done an amazing job with this tailormade-for-show biz volume, not only with practical dialog and dialect passages in realistic dramatic usage, but with painstaking phonetic, grammatical, voice & larynx and even musical exercises spelled out in prose and clef notes so that almost anybody, who can articulate, is a cinch for whatever the lingo desired.

The dialects embrace cockney, British (also broken down into Australian slang, Bermuda and India accents), Irish, Scottish, German, French, Italian, Spanish (including Mexican, Filipino and Portuguese), Japanese, Chinese, pidgin-English, Hawaiian dialect, Australian pidgin, Swedish and Norwegian, Russian, middle European dialects (Lithuania, Jugoslav, Czech, Finnish and Hungarian), Polish, Greek and Yiddish. This is not a multilingual course but a transmutation of authentic native accents into English usage for English dramatic purposes. As such it is a comprehensive and authoritative manual. *Abel.*

John C. Wilson has joined Charles R. Wood as co-producer of the projected presentation of Kieran Tunney and John Synge's "God and Kate Murphy."

'Ezio Pinza' Nice Tribute To Musical Personality

"Ezio Pinza, an Autobiography" (Rinehart; $4.95), is the posthumously-published story of the great singer, written with Robert Magidoff. Latter was formerly NBC correspondent in Europe, and authored a book on Yehudi Menuhin. Pinza's last days (in May, 1957) are related for this account by his widow, Doris. As might be expected, book is not only a record of Pinza's notable career as star in opera, musical comedy, disks, films and video, but also warmhearted in its recap of his interests in family and friends.

Recollections of the singer's Italian boyhood and youth are excellently presented. Especially touching are the book's closing paragraphs. Pinza, believing himself to be recovering from his last illness, is seen, with characteristic vigor, a man still eager to work, and with faith in life renewed. There are several fine photoghaphs. Work is a worthy monument to one of the great musical personalities of our time. *Rodo.*

Touring Shows

(Oct. 27-Nov. 9)

Auntie Mame (Eve Arden)—Geary, S.F. (27-8).

Auntie Mame (Constance Bennett)—Erlanger, Chi (continues indefinitely).

Auntie Mame (Sylvia Sidney)—Rogers Aud., Ft. Worth (27-28); Music Hall, Houston (29-1); Aud., San Antonio (2); Aud., Corpus Christie (3-4); Municipal, Shreveport, La. (6); Neville H.S., Monroe, La. (7); Robinson Memorial, Little Rock, Ark. (8-9).

Candide — Mississippi State College, Starkville (27); U. of Mississippi, Oxford (28); Civic Aud., Albuquerque, N.M. (30); Liberty Hall, El Paso (31); West Aud., Phoenix (1); Russ Aud., San Diego (2); Escondido H.S., Vista, Cal. (3); Occidental College, L.A. (4); Philharmonic Aud., L.A. (5); UCLA, L.A. (6); War Memorial Opera House, S.F. (8); Memorial Hall, Stanford, Cal. (9).

Cold Wind and the Warm (tryout) (Eli Wallach, Maureen Stapleton)—Locust, Philly (4-8).

Comes a Day (tryout) (Judith Anderson) —Colonial, Boston (27-1), moves to N.Y.) (Reviewed in VARIETY, Oct. 8, '58).

Cue for Passion (tryout) (Diana Wynyard, John Kerr)—Shubert, New Haven (5-8).

Diary of Anne Frank (Francis Lederer) —Mayo Civic Aud., Rochester, Minn. (27); Michigan State U., East Lansing (29); Michigan Theatre, Ann Arbor (30); Murat, Indpls. (31-1); Loew's, Syracuse (4); Stanley, Utica (5-6); Memorial Aud., Burlington, Vt. (7).

Disenchanted (tryout) (Jason Robards Jr., Rosemary Harris)—Shubert, New Haven (29-1); Colonial, Boston (3-8).

Edwin Booth (tryout) (Jose Ferrer)—Alcazar, S.F. (27-8) (Reviewed in VARIETY, Oct. 15, '58).

Enrico (tryout) (Burgess Meredith, Alida Valli, Charles Korvin)—Erlanger, Philly (1-8).

Flower Drum Song (tryout)—Shubert, Boston (27-8).

La Plume de ma Tante (tryout)—Forrest, Philly (27-1, moves to N.Y.).

Li'l Abner—Palace, South Bend (27); Regent, Grand Rapids (28-29); Paramount, Toledo (30-1); Memorial Aud., Dayton (3-5); Field House, Madison, Wis. (7); Coronado, Rockford, Ill. (8).

Look Back in Anger—Nixon, Pitt. (27-1); Walnut, Philly (3-8).

Music Man (2d Co.)—Curran, S.F. (27-8).

My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).

Night Circus (tryout) (Ben Gazzara, Janice Rule)—Shubert, Det. (27-8).

Old Vic—American, St. L. (28-2); Great Northern, Chi (4-9).

Romanoff and Juliet (Peter Ustinoff)—Ford's, Balto (27-1); American, St. L. (3-8).

Shakespeare's Ages of Man (John Gielgud)—College Aud., Cedar Rapids, Ia. (27); Art School Aud., Ft. Wayne, Ind. (28); Art Gallery, Columbus, O. (29); Goodman Memorial, Chi (30); Kiel Aud., St. L. (31); MacBride Aud., Iowa City (1); Knox College, Galesburg, Ill. (2); Goodman Memorial, Chi (3); College Aud., Cedar Falls, Ia. (4); Aud., Milwaukee (5); College Aud., Northfield, Minn. (8).

Sunrise at Campobello (2d Co.) (Leif Erickson)—Shubert, Cincy (27-1); Hanna, Cleve. (3-8).

Third Best Sport (tryout) (Celeste Holm) —Cass, Det. (27-1); Shubert, Cincy (3-8) (Reviewed in VARIETY, Oct. 22, '58).

Tunnel of Love (Eddie Bracken)—Blackstone, Chi (27-1); Paramount, Toledo (3-4); Palace, South Bend (5); Indiana, Indpls. (6-8).

Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Hanna, Cleve. (27-1); Royal Alexandra, Toronto (3-8).

Warm Peninsula (tryout) (Julie Harris) —Playhouse, Wilmington (29-1); National, Wash. (3-8).

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
At Drop of Hat, Fortune (1-24-57).
Auntie Mame, Adelphi (9-10-58).
Boy Friend, Wyndham's (12-1-53).
***Breath of Spring**, Duke York's (3-26-58).
Brouhaha, Aldwych (8-27-58).
Day In Life Of, Savoy (10-1-58).
Duel of Angels, Apollo (4-24-58).
Elder Statesman, Cambridge (9-25-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Long Day's Journey, Globe (9-24-58).
Repertory, Old Vic (9-17-58).
Mister Venus, Prince Wales (10-22-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not In the Book, Criterion (4-2-58).
Party, New (5-28-58).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Shadows of Heroes, Picadilly (10-7-58).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
Tunnel of Love, Majesty's (12-3-57).
Unexpected Guest, Duchess (8-12-58).
Where's Charley, Palace (2-20-58).
*transferred

SCHEDULED OPENINGS

Endgame, Royal Court (10-28-58).
Garden Loneliness, Arts (10-29-58).
Stepmother, St. Martins (11-5-58).
No Concern, Westminster (10-6-58).
West Side Story, Majesty's (12-12-58).

CLOSED LAST WEEK

[illegible]

B'way Hotsy; 'Feeling' 36G For 7, 'Pleasure' 29½G (7), Levine 20½ (6); Wood-Coca $31,100, 'Family' $14,200

Broadway, heavy with theatre parties, is holding to the bullish pace set several weeks ago. Business was jumping for practically all shows last week, while the lineup of sellouts and virtual capacity entries climbed to 11.

Included in that count are "Bells Are Ringing," "Girls in 509," "Goldilocks," "Music Man," "My Fair Lady," "Sunrise at Campobello," "Touch of the Poet," "Two for the Seesaw," "World of Suzie Wong," "Once More With Feeling" and "Pleasure of His Company."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Drama Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (97th wk; 772 p) ($8.05; 1,453; $58,101) (Judy Holliday). Nearly $58,100. Previous week, $58,600.

Dark at the Top of the Stairs, Music Box (D) (47th wk; 372 p) ($5.75-$6.90; 1,010; $33,000). Almost $28,400. Previous week, $29,200.

Drink to Me Only, 54th St. (C) (3d wk; 21 p) ($5.75; 1,218; $36,000). Nearly $21,400. Previous week, $20,200.

Girls in 509, Belasco (C) (2d wk; 13 p) ($5.75-$6.90; 1,037; $33,000) (Peggy Wood, Imogene Coca). Over $31,000 with parties. Previous week, $28,700 for first five performances and two previews.

Goldilocks, Lunt-Fontanne (MC) (2d wk; 17 p) ($9.90; 1,402; $68,843) (Don Ameche). Over $67,200 with parties. Previous week, $66,300 with parties.

Jamaica, Imperial (MC) (46th wk; 364 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Almost $49,500. Previous week, $51,300.

Look Homeward, Angel, Barrymore (D) (48th wk; 380 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Nearly $30,300. Previous week, $30,500.

Make a Million, Playhouse (C) (1st wk; 4 p) $6.90; 996; $36,000) (Sam Levene). Opened last Thursday (23) to unanimous approval of the star, with the show getting three affirmative reviews on comedy content, but negative on the play (Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and four pans (Aston, World-Telegram; Coleman, Mirror; Funke, Times; McHarry, News); over $20,500 for first four performances and two previews.

Music Man, Majestic (MC) (45th wk; 356 p) ($8.05; 1,626; $68,658) (Robert Preston). Almost $69,200. Previous week, $69,100.

My Fair Lady, Hellinger (MC) (137th wk; 1091 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Once More With Feeling, National (C) (1st wk; 7 p) ($6.90; 1,162; $43,000) (Joseph Cotton, Arlene Francis). Opened Oct. 21 to three favorable notices (Atkinson, Times; Chapman, News; McClain, Journal-American) and four unfavorable (Aston, World-Telegram; Coleman, Mirror; Kerr, Herald Tribune; Watts, Post); almost $36,000 for seven performances with parties.

Pleasure of His Company, Longacre (C) (1st wk; 5 p) ($6.90; 1,101; $36,800) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Opened last Wednesday (2) to six endorsements (Aston, World-Telegram; Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watt, News) and one thumb-down (Watts, Post); over $29,500 for five performances and two previews.

Say Darling, ANTA (MD) (30th wk; 236 p ($7.50; 1,185; $50,460) (David Wayne). Over $48,000. Previous week, $49,000.

Sunrise at Campobello, Cort (D) (39th wk; 308 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Almost $38,600. Previous week, $38,500.

Touch of the Poet, Hayes (D) (4th wk; 28 p) ($7.50; 1,139; $43,067) (Helen Hayes, Eric Portman, Betty Field, Kim Stanley). Nearly $42,000 with parties. Previous week, $41,800, with parties.

Two for the Seesaw, Booth (CD) (41st wk; 324 p) ($6.90; 780; $31,700) (Dana Andrews). Almost $32,000. Previous week, $31,900.

Visit, Morosco (D) (19th wk; 149 p) ($6.90; 946; $37,500) (Alfred Lunt, Lynn Fontanne). Nearly $32,000. Previous week, $33,200.

West Side Story, Winter Garden (MD) (57th wk; 452 p) ($8.05; 1,404; $63,203). Over $51,900. Previous week, $51,800.

World of Suzie Wong, Broadhurst (D) (2d wk; 15 p) ($6.90; 1,214; $46,500). Over $45,700 with Guild subscription. Previous week, $44,400 for first seven performances and one preview.

Miscellaneous

Family Reunion, Phoenix (D) (1st wk; 8 p) ($4.60; 1,150; $29,382) (Lillian Gish, Florence Reed, Fritz Weaver). Opened the Phoenix Theatre's sixth season Oct. 20 to one favorable review (Kerr, Herald Tribune), four negative (Aston, World Telegram; Atkinson, Times; McClain, Journal-American; Watts, Post) and one inconclusive (Coleman, Mirror); nearly $14,200.

Theatre National Populaire, Broadway (Rep) (2d wk; 16 p) ($6; 1,900; $59,000). Almost $24,600. Previous week, $24,000.

Opening This Week

Patate, Miller (C) ($6.90; 946; $32,000) (Tom Ewell). Gilbert Miller presentation of Irwin Shaw's adaptation of a comedy by Marcel Achard; opened last night (Tues.).

Marriage-Go-Round, Plymouth (C) ($6.90; 1,062; $40,000) (Charles Boyer, Claudette Colbert). Paul Gregory presentation of a comedy by Leslie Stevens; opens tonight (Wed.).

Man in the Dog Suit, Coronet (C) ($6.90; 1,101; $35,040) (Jessica Tandy, Hume Cronyn). Producers Theatre presentation of a comedy by Albert Beich and William H. Wright; opens tomorrow night (Thurs.).

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).
Boy Friend, Cherry Lane (1-25-58).
Children of Darkness, Circle in the Square (2-28-58); closes Nov. 9.
Crucible, Martinique (3-11-58).
Deathwatch, Theatre East (10-9-58).
Foenix in Choir, Allen (10-27-58).
Golden Six, York (10-25-58).
Heloise, Gate (9-24-58).
Ionesco Plays, Sullivan St. (6-3-58).
Ivanov, Renata (10-7-58).
Laurents Series, Sheridan Sq. (10-27-58).
Playboy of the Western World, Tara (5-8-58).
Threepenny Opera, deLys (9-20-55).
Ulysses, Rooftop (6-5-58); closes Nov. 30.

'Drum' Advance

Continued from page 1

ing a heavy lineup of theatre parties, there was a line half-way up the block the day the window sale opened at the St. James. There was also a cold, steady rain that day, Oct. 13, which was celebrated as Columbus Day. That meant that many of the waiting applicants gave up a holiday to get drenched standing in line. At least a small line has been in the theatre lobby and at times extending out on the pavement ever since.

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

George Dillon, Golden (11-4-58).
Comes A Day, Ambassador (11-6-58).
Plume de Ma Tante, Royale (11-11-58).
Shadow of Gunman, Bijou (11-19-58).
Edwin Booth, 46th St. (11-24-58).
Flower Drum Song, St. James (12-1-58).
Gazebo, Lyceum (12-2-58).
Cold Wind & Warm, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
J. B., ANTA (12-11-58).
Whoop-Up, Shubert (12-18-58).
Rashomon, Music Box (2-2-59).
Redhead, 46th St. (2-5-59).
Rivalry, Bijou (2-12-59).
First Impressions, Alvin (3-12-59).

OFF-BROADWAY

Stepney Green, Cricket (11-3-58).
Look Back in Anger, 41st St. (11-7-58).
Diversions, Downtown (11-7-58).
Salad Days, Barbizon-Plaza (11-10-58).
Cock-A-Doodle, Carnegie (11-12-58).
Man Who Never Died, Jan Hus (11-15-58).
Quare Fellow, Circle in Sq. (11-17-58).
Journey With Strangers, Mews (11-20-58).
Triad, Theatre Marquee (11-20-58).
Of Mice & Man, Provincetown (12-2-58).
On the Town, New Orpheum (1-15-59).
I'll Call You, Anderson (2-3-59).

Shows on Broadway

Continued from page 56

Once More, with Feeling

board chairman remarks, "I hope mama is wearing her ear trumpet."

The first and third acts are studded with laughs, including quite a few howls, but the second act is relatively quiet. The opening-night performance may also have been slightly askew, as many comedy lines drew less response than they apparently should. However, the show as a whole keeps the audience chortling fairly steadily and, particularly with the Joseph Cotten and Arlene Francis names as come-on, it should have a satisfactory run. It could be an uproarious film.

The show is generally well played. Miss Francis, in particular, gives a dynamic, seemingly effortless performance as the harpist who has managed to keep her spirit and identity as well as the conductor's interest through 15 years of non-wedded domestic warfare, and Walter Matthau bullseyes in the mop-up role of the manager with most of the author's sardonic lines.

Cotten, faced with the problem of being exasperatingly conceited and selfish, and at the same time likable enough to justify the harpist's love and the audience's concern, lacks the sort of personal flamboyance the conductor is supposed to have, but fulfills the other requirement of the part.

Ralph Bunker is laughably prissy as the board chairman who hates music, Leon Belasco is amusingly deadpan in the dual role of mutually-deprecating brother first-fiddlers, Rex Williams is believably harassed as an orchestra manager. Frank Milan is acceptably baffled as the college president-fiance and Paul E. Richards is passable as the maestro's awed Man Friday.

George Axelrod, taking time out from his own comedy-writing pursuits, has staged the frolic, while George Jenkins has designed appropriately grandiose interiors, Michael Travis has provided the men's costumes and Scaasi has come up with a succession of striking gowns for Miss Francis.

"Once More" is presented by Martin Gabel (Miss Francis's husband) and Henry Margolis, who produced the previous Kurnitz play. This time, they seem to have hit the right note. *Hobe.*

Make a Million

Joel Spector & Sylvia Harris production of three-act (four scenes) comedy by Norman Barasch and Carroll Moore; staging, Jerome Chodorov; scenery and lighting, Paul Morrison; costumes, Ann Roth. Stars Sam Levene; features Don Wilson, Neva Patterson, Ralph Dunne, Conrad Janis, Bill Hickey, Ty Perry, Ann Wedgeworth, Joy Harmon. At the Playhouse, N.Y. Oct. 23, '58; $6.90 top ($9.20 opening).

Receptionist ..... Joy Harmon
Quiz Winner Couple ..... Charles Welch, Barbara Barkley
Claire ..... Neva Patterson
Sid Gray ..... Sam Levene
Bernie Leeds ..... Bill Hickey
Howard Conklin ..... Don Marye
Harold Fairbanks ..... Ty Perry
Julie Martin ..... Ann Wedgeworth
Sponsor ..... Ralph Dunn
General ..... Don Wilson
Lieutenant ..... Edgar Hess
King ..... Conrad Janis
GI's ..... Richard Blair, Dennis Richards, Ed Crowley, Guy Perone
Henry Whipple ..... Hoke Howell
Detective ..... Ed Crowley

You can't satirize radio or television, according to Shubert Alley folklore, because they're funnier in reality than anything anyone can say about them. Whatever else it may do, "Make a Million" won't be the exception to disprove the bromide.

This Norman Barasch and Carroll Moore concoction, which Joel Spector and Sylvia Harris brought to Broadway last week, is a tepid opus which not even the efforts of superbly comic Sam Levene can save from mediocrity. It's probably due for a short stay and is a dubious bet for pictures, but may be an occasional item for stock.

Television quiz shows for fabulous money payoffs are the basic material of the play, but the premise is never established, so the elaborate plot complications and contrived pieces of business suggest author desperation rather than audience mirth. The locale is a tv producer's gaudy penthouse office.

Besides the video packager, the characters include his ever-lovin' secretary and ex-wife, a dimwit sexpot receptionist, and a timid ad agency executive (who's been in analysis for three years, natch—and that provides the sole real laugh when someone mentions the incongruity of his being unable to write a suicide note). There's also a bulldozing sponsor, a fatuous Army general, a pretty and sweetly innocent contestant whose impending, illegitimate motherhood threatens the program's sponsorship, the jive-talking GI who must be persuaded to marry the girl, and so on.

Nothing helps much, try as the cast plainly does. Levene gives another of his vastly accomplished comedy performances as the frantic tv producer, Neva Patterson is attractive and astonishly poised as his secretary-former wife and about-to-be new wife, radio-video announcer Don Wilson is effectively pompous as the Pentagon brass, Anne Wedgeworth suitably fetching as the Dixie-bred mother-to-be and Conrad Janis is his usual offhand self as the Lothario soldier.

Jerome Chodorov, who succeeded Ezra Stone as director during the tryout tour, has staged the rumpus, Paul Morrison designed the gimmicky setting and Ann Roth provided the costumes. *Hobe.*

Israeli Pianist Victor In Rubinstein Contest

Tel Aviv, Oct. 21.

After a seven-hour competition concert, held at the Frederic R. Mann Auditorium here, the Artur Rubinstein prize of $1,000 was awarded to Mordehai Simoni, Israeli-born pianist. Artur Rubinstein, in Israel on his second visit, has created a scholarship fund, into which all of his soloist's fees due to him for appearances in Israel, are being paid by the Israel Philharmonic, his hosts. This year, he wished to award three prizes, but in the future only scholarships will be awarded to worthy applicants.

Simoni, son of immigrants from Caucasus, studied piano at the Shulamit Conservatoire here. For the last two years he worked in Brussels with Stefan Ashkenase, holding a scholarship from the Belgian government. The verdict of the jurors was unanimous in favor of young Simoni. Instead of distributing a second and third prize, the jury decided to award two second prizes of $400 each to Igal Rugachevski and Herut Israeli.

Herbert Grossman will conduct the Broadway production of "Maria Golovin."

Pleasure of His Collaboration

Continued from page 57

ly had a change of heart, and asked to have the parentheses dropped.

The Times again reported the switch, with quoted explanation, and the billing has since read, "By Samuel Taylor, with Cornelia Otis Skinner." Taylor's name is in boldface type and Miss Skinner's in light-face. This billing, like the parenthetical previous version, is unique in the memory of trade veterans. (Miss Skinner also gets billing as costar with Cyril Ritchard and Charlie Ruggles.)

Both Taylor and Miss Skinner were quoted by Sam Zolotow in the Times as denying that there had been any revision of the authorship royalty split, at least recently. That apparently refutes a rumor that the arrangement had originally been 60-40 in Taylor's favor, but had been changed one or more times and was recently made 80-20. As one Shubert Alley denizen commented, Miss Skinner might have mentioned author billing and royalty headaches among the pre-opening jitters she described in a recent Times Magazine article.

In the biographical notes in the back of the Playbill, it refers to Taylor's background as a play-reader and play-doctor, and cites the Broadway play, "What a Life" and the derivative radio and tv series, "Aldrich Family" as a successful example of his work. Both the play and radio-tv series were written by Clifford Goldsmith, but were the subject of a dispute and arbitration between him and Taylor, who was conceded to have supplied suggestions and been paid a fee. Goldsmith won the case.

The pre-production deal under which William Perlberg and George Seaton acquired the screen rights to "Pleasure," for Paramount release, provides for a down payment of $75,000, plus bonuses of $2,500 a week for the duration of the Broadway run, to a $175,000 ceiling, or a total of $250,000 altogether. In addition, Taylor is to get $100,000 for doing the screen treatment. It's understood that the film producers made the deal with Taylor, and that Miss Skinner's name does not appear on the contracts.

Perlberg and Seaton are reportedly already planning to revise the play's ending so that the San Francisco, society girl will not cancel, or at least postpone for a year, her scheduled marriage to her cattle-man fiance. As it is, she jilts the youth to go off on a world sight-seeing tour with her long-lost father, whose gallantries and sophisticated manner intrigue her. The present finale has already been greatly modified from what was regarded as almost incestuous in flavor.

With the indicated smash of "Pleasure" on Broadway, Frederick Brisson and the Playwrights Co. are now figuring on sending out a touring company, probably opening in February and working west to play Los Angeles and San Francisco next summer and go into Chicago next fall for an indefinite run. That will require an agreement with Ritchard, whose contract as director and costar of the Broadway troupe gives him the option of starring on the road.

Brisson and the Playwrights Co. learned this week that British producer Emile Littler has announced plans for a London presentation of a posthumous Frederick Lonsdale comedy, "Half a Loaf," and has retitled it "The Pleasure of Your Company." Efforts are being made to persuade him to pick another tag for the play, on the ground of possible confusion between the two shows, especially as the Taylor-Skinner piece now stacks up as a future London prospect.

'Abner' Hits the Trail

The Broadway company of "Li'l Abner," which ended an eight-week run at the Riviera Hotel, Las Vegas, last Saturday (25), returned to New York Monday (27), prior to embarking on a national tour Nov. 19 at the Riviera Theatre, Detroit. Another edition of the musical is on a one-niter trek booked by Broadway Theatre Alliance.

Staged by HERBERT MACHIZ

"Garden District"

by TENNESSEE WILLIAMS

— NEW YORK —

BROOKS ATKINSON, *New York Times*
"As an exercise that is both literary and dramatic, this brief, withering play is a superb achievement. As directed by Herbert Machiz, the performance is a dark incantation."

WALTER KERR, *New York Herald Tribune*
"The performances are intensely arresting under Herbert Machiz' sympathetic direction."

RICHARD WATTS, JR., *New York Post*
"Tennessee Williams is an amazingly fascinating writer for the theatre. 'Garden District' weaves a haunting spell that is virtually hypnotic in its compelling power. Herbert Machiz' staging is admirable."

— LONDON —

JOHN BARBER, *Daily Express*
"It held the audience frozen stiff. A cunning production of Herbert Machiz."

CECIL WILSON, *Daily Mail*
"Herbert Machiz has reproduced 'Garden District' in London with an acute atmospheric sense."

HAROLD HOBSON, *Sunday Times*
"One feels like rising from one's seat to cheer."

OXFORD MAIL
"Herbert Machiz makes you feel that you are visiting the real Williams country for the first time."

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Off-Broadway Review

The Golden Six

Warner LeRoy & Norman Twain (by arrangement with the Playwrights Co.) production of two-act drama by Maxwell Anderson. Stars Viveca Lindfors; features Alvin Epstein, Thayer David, Roger Evan Boxill, Avra Petrides, John Ramondetta, John Stone, Paul Mann. Staged by Warner LeRoy; settings, Robert Soule; costumes, Theoni Vachlioti Aldredge; lighting, Lee Watson; incidental music, Stanley Silverman. At York Playhouse, N.Y., Oct. 25, '58; $4.85 top ($6 opening).

Cast: Alvin Epstein, John Lasell, Yaro Gordon, John Ramondetta, Jon Stone, John Karlen, David Margulies, Geddeth Smith, Nicholas Kepros, Viveca Lindfors, Paul Mann, Forrest Wood, Jerry Douglas, David Penhallow, Avra Petrides, Josephine Michols, Sharron Frye, Janice Morley, Tisa Baronne, Norma Musco, Jay Sheffield, Clint Singleton, Dave Bynum, Thayer David, Tom Murphy, Peter de Manio, Leonard Drum, Vince Tamoio, James Frawley, Roger Evan Boxill, Arlene Avril, Patricia Quinn.

As produced at off-Broadway's posh York Playhouse, Maxwell Anderson's new historical drama, "The Golden Six," is a small-scale study of the life and times of four Roman emperors: Augustus, Tiberius, Caligula and Claudius, with intimations of Nero to follow. The play had a non-professional airing at Boston Univ. last spring.

Although with a praiseworthy breadth of vision Anderson has invited audiences to ponder the sinister temptations of power, and the corruption of power's misuse, these worthy considerations have been hampered partly by the playwright himself and partly by co-producer Warner LeRoy's staging.

Anderson has not fully solved the problem of compression and focus. His episodic treatment has not blended well, for example, with his premise that Livia, wife and mother of emperors, really controlled the empire by her machinations and incitements to murder. Although Livia is the central figure, the action does not revolve around her.

The title refers to the six young men who are grandsons or step-grandsons of Augustus and Livia. The fate of each of these offspring is banishment, murder or both, save for the stammering Claudius, whose reign is just beginning at the final curtain.

For the most part LeRoy has staged with an attempted naturalism, eschewing the sweep and power that are inherent in Anderson's dramaturgy. In this he has not been the author's best friend, as contrast with Thayer David's full-dimensioned portrait of the stolid Tiberius quickly demonstrates. There is a dynamic quality about David's attack that is missed elsewhere.

Viveca Lindfors as Livia, for example, provides excellent cunning and craftiness, yet she plays with a television-size constraint. On the other hand, Robert Evan Boxill as Caligula, the emperor who cannot make up his mind which sex is which, cavorts in a fashion that seems less like a dissolute emperor than an actor grappling with a part he isn't sure how to handle. Here is where LeRoy might usefully have stressed the merit of indication.

Alvin Epstein as the young, seemingly slow-witted, yet really astute Claudius, strikes a fine balance that helps enormously and is particularly admirable in the handling of two tastefully written scenes of soliloquized reflection. Paul Mann is a satisfactory Augustus, particularly in the grovelling death throes, a scene of malignancy triumphant as Livia taunts him to his ignominious doom.

Among the cast of 33, John Ramondetta and John Karlen as two of the golden grandsons have boldness and size, while Avra Petrides as a lissom slave girl adds clarity of performance to her other attributes.

Robert Soule's settings of the catacombs, Augustus' library, and the peristyle of the palace, finely enhance the play's intent, while Theoni Vachlioti Aldredge has provided resplendent costumes.

Reducing Anderson's historic-dramatic speculations to conversational size has robbed his play of much of its desired impact. The primary fault rests with the director and those actors who have settled for little truths rather than vigorous insight. *Geor.*

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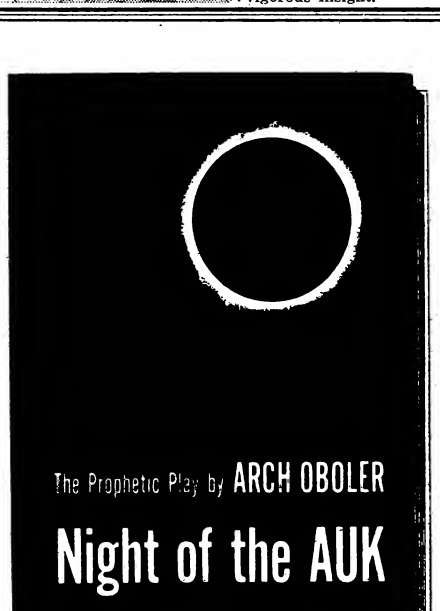


HORIZON PRESS

Publication Date

October 15, 1958

Aw, What's the Use?

Philadelphia, Oct. 28.

Some days a pressagent can't even frame a stunt for headline purposes. A scheme by Seymour Krawitz and Morris Yuter, drumbeaters for "La Plume de Ma Tante," to ballyhoo the opening of the show's tryout last week at the Forrest Theatre here fizzled when the cops apparently forgot a local ordinance requiring permits for parades.

The cast of the French revue, including 12 girls, nine comedians and a horse, arrived in town by bus, were met at midtown Reyburn Plaza by a string band and decorated convertibles. They parade around City Hall and several blocks to their hotel, snarling traffic en route, but although pedestrians gaped, the cops took no interest.

'Racy Careers of English Actresses,' Circa 1660-89

"All the King's Ladies" by John Harold Wilson (U. of Chicago Press; $3.95), concerns the racy careers of English actresses of the Restoration. Between 1660 and 1689, British playgoers, accustomed to boys in women's roles, met their first actresses. Account recaps such famous performers as Nell Gwynn, Peg Woffington and Elizabeth Barry; but also present are stalwarts like Anne Bracegirdle, Mrs. Thomas Betterton, Frances Knight, Mrs. Mountfort and many others.

Author deals not only with off-stage romances of the period, but reveals many little-known stage customs and practices; the influences of playwrights, directors and acting methods on Britain's earliest leading ladies, and shows how, in turn, they affected the development of the modern theatre. A sprightly, well-informed, handsomely-produced book. *Rodo.*

Shows Out of Town

Continued from page 56

La Plume de Ma Tante

ially and end up on a vein of rowdy humor.

Dhery is an able and facile performer, on the smooth and uncuous order of Maurice Chevalier, and he makes an ideal master of ceremonies, whether introducing the members of the cast at the outset, explaining some of the more decidedly French touches or participating himself in comedy sketches. He dominates the show, but he has plenty of capable assistance from featured members of the cast, particularly his talented wife, Miss Brosset.

She is consistently amusing and ties up the proceedings with an "off-beat" striptease, somehow reminiscent of Mary Martin's famed "My Heart Belongs to Daddy." She's immensely funny too as a dancer always out of step, portrays Eve in a Garden of Eden bit and, when called on, shows she is a skilled and versatile hoofer.

Also notable is a diminutive comic named Pierre Olaf, who wanders in and out of the action, continually making mistakes and coaxing laughs. LeFevre, injuries and all, is a good comic and his rendition of a dramatic aria while astride a horse is very funny. Jacques Legras, Roger Caccia and Nicole Parent also make neat contributions to the generally hilarious proceedings. A laugh highlight is the first act finale, "Freres Jacques," a real novelty.

Although the management created the impression before the local opening that "La Plume de Ma Tante" was going to be exceptionally risque, that didn't prove to be the case. A couple of scenes, such as the one showing the typically Parisian street "comfort station" have the well-known "Gallic touch" but this is not inherently a smutty show in any sense.

The girls, quite a few of them obviously English and not products of the Paris boulevards at all, are extremely shapely and beguiling and they show quite a lot of bare epidermis on occasion, but there is no outstanding stressing of nudity. *Waters.*

The vet vaude team of **Smith & Dale** will be spotlighted with singer **Geraldine DeLys** at the Gate Theatre, N. Y., in a one-shotter next Nov. 24. The program will be part of a special Monday night series, which gets underway at the off-Broadway house Nov. 3, with European coloratura **Felicia Farrari.**

Casting News

Continued from page 57

cial, 40-45; two servants, either authentic Indians or of American-Indian descent; sandy-blonde girl, 8, vigorous, bright; scholarly boy, 9. (Mail photo and resume to Janet Kamins (production assistant), 234 W. 44th St., Suite 702).

OFF-BROADWAY

Cock-a-Doodle Dandy (CD)—Producers, Lucille Lortell, Paul Shyre & Howard Gottfried.

Journey With Strangers (D) — Producer, Stella Holt.

Of Mice and Men (MD) — Producers, Ira J. Bilowitt in association with Unicorn Productions.

Quare Fellow (CD)—Producers, Circle in the Square and Banner Productions.

I'll Call You (MC)—producers, Lyn Swann & Sterling Noel (240 W. 12th St., AL 5-0406); director, Tad Danielewski. Available parts (experience required): Gene Kelly type, 22; male comedian, singer-dancer; femme dancer-singer, ballet background, 19-25; romantic femme singer; two femme comediennes, one an Eve Arden type; male singer for role of Broadway producer; male for role of suave, successful businessman; "character" landlady; ballet dancers to double as understudies and play minor parts.

Many Loves (D)—producer, Living Theatre (530 6th Ave.); director, Julian Beck. Available parts: male lead, Noel Coward, Clifton Webb type, 50; second male lead, about 28, impetuous, intelligent, idealistic, attractive (must be able to read verse); country doctor, about 45, amorous, gruff. (Mail photo and resmue).

FUTURE PRODUCTIONS

Ariadne & The Concrete Duck (C)—producer, Howard Erskine.

Cold Wind and the Warm (D)—producer, Producers Theatre.

Daarlin' Man (MD) — producer, Playwrights Co. & Oliver Smith.

Far Away the Train-Birds Cry (C-D) — producer, Gd'a Productions, Inc.

Gypsy (MC) — producer, David Merrick & Leland Hayward.

Let's Go Steady (MC)—producer, Edward Padula.

Madonna and Child (C)—producer, Guthrie McClintic.

Rashomon (D)—producer, David Susskind & Peter Cookson in association with Hardie Smith.

Rivalry (DR)—producer, Cheryl Crawford, Joel Schenker.

SHOWS IN REHEARSAL

BROADWAY

Cue for Passion (D)—producer, Playwrights Co.

Disenchanted (D) — producers, William Darrid, Eleanore Saidenberg.

Enrico (D) — producer, William B. Duff in association with Tom H. Sand & Rick Mandell.

Gazebo (C-D)—producer, Playwrights Co. & Frederick Brisson.

J. B. (D)—producer, Alfred de Liagre Jr.

Shadow of a Gunman (D)—producer, Cheryl Crawford & Joel Schenker.

Whoop-Up (MC)—producers, Cy Feuer & Ernest H. Martin.

OFF-B'WAY

Diversions (R) — producer, New Princess Co.

Foenix in Choir (D)—producer, Authors & Actors.

Hamlet of Stepney Green (CD)—Joe-O'Brien & Rhett Cone.

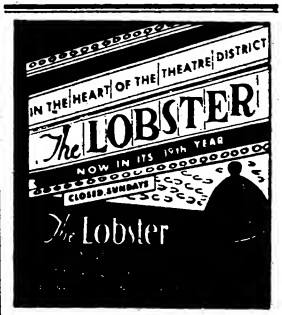
Look Back in Anger (D)—producer, Chelsea Productions.

Man Who Never Died (D)—producer, Irving Strouse.

OVERSEAS

West Side Story (MD)—producer, H. M. Tennent, Ltd., Robert E. Griffith, Harold S. Prince, by arrangement of Roger L. Stevens. (*For London and Provinces*)

Victor Jory is planning to double as star and co-producer of a Broadway production of **Bridget Boland's** "The Prisoner," which was produced in London in 1954. His partner in the venture, which is slated to precede its New York opening with a lengthy out-of-town tour, beginning next January, is **Douglas Crawford.**



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THE VIKING PRESS, N. Y. 21

Literati

Irving R. Levine's Book

NBC and VARIETY correspondent in Moscow Irving R. Levine will have his book, "Main Street, USSR," published next February by Doubleday. It will be in the nature of an overall primer on the country where he has been assigned for over three years. Levine was in New York on a quickie for a global NBC newscast on the world events and also to meet the 80 tv editors whom NBC junketed into Gotham on an exploitation spree.

Marvin Kalb, press attache in the American Embassy, Moscow, since January 1956 until February, 1957, kept a daily journal and his "Easters Exposure" has just been published by Farrer, Straus & Cudahy.

'Year 1958'

These annual hard-cover compendiums of the days of our years serve, perhaps, the most significant purpose, of pointing up just how much is compressed into the American and global scene year after year. Things move so fast that, unless documented, it is difficult to digest just how much is transpiring in and affecting our daily pursuits.

"Year: The Picture News Annual," published by Baldwin H. Ward at $7.95 has compressed 3,000 subjects into 75,000 words and 700 pictures, with a foreword by ballistic expert Dr. Wernher von Braun. Per usual it is well organized, departmentalized, cross-indexed and attractively packaged, withal a very readable digest of the past year's events graphically written and illustrated. *Abel.*

Mickey Cohen Vs. Satevepost

Mickey Cohen, well known Hollywood character, has filed suit in Philadelphia Common Pleas Court No. 1 for libel asking $1,000,000 damages. The defendants are the Curtis Publishing Co., publishers of the Saturday Evening Post, and freelance writer Dean Jennings. The action cited a four-part series of articles which appeared recently in the Post, entitled: "Mickey Cohen: The Private Life of a Hood."

The visit of the pudgy, sometime racketeer to this city was enlivened when a police rading squad broke down the doors to his suite in the Warwick Hotel (21) and arrested Cohen on charges of being a common gambler and for failing to register with the police as a convicted criminal. He was freed on both complaints at a magistrate's hearing.

In the libel suit, Cohen asks $500,000 punitive damages, $250,000 general damages, and $250,000 for a special loss sustained in negotiating with a publisher about a book on his life. The complaint charges that the Post articles intended to defame him and prevent him from establishing a reputation as a good and law-abiding citizen.

Cohen's suit alleges that the title of the Post series libeled him. A photograph showing him in jail with a blackened eye held him up to "public ridicule, scorn and contempt and lowered and debased him in the eyes of the public." The suit also averred that because of the articles Cohen was suspected to have been guilty of "crimes and fraudulent practices."

Nabokov On Pasternak

Prof. Vladimir Nabokov, author of "Lolita," himself a Russian emigree, was asked by Mutual Broadcasting newsman Martin Plissner to comment on the Nobel literary prize going to Boris Pasternak for his novel, "Dr. Zhivago."

"As a poet Boris Pasternak is great," said Nabokov. "But his novel is trash." He authored this comment to be used on Mutual's "World Today Show" Thursday (23). [*"Lolita" has not been endorsed as deathless prose either. —Ed.*]

CHATTER

Halgin Newspaper Consultants Inc. authorized to conduct business in New York.

Free Commerce Publishing Co. Inc. has been authorized to carry on a publishing business in N.Y.

Youth News Inc. has been empowered to conduct a printing and publishing business in New York.

Leonard Feather profiling Earl Garner for Compact magazine. Playboy has also scheduled a piece on Garner.

Editor & Publisher executive editor Jerome Hopkins Walker's daughter got married this weekend in Rye, N.Y.

Pat Boone has joined the show biz authoring brigade with an advice-to-teenagers book titled "'Twixt 12 and 20," which Prentice-Hall will publish next month.

Hill & Wang's publication next February of Mark Van Doren's play, "The Last Days of Lincoln," coincides with the 150th anni of the birth of the Great Emancipator. It's Van Doren's first play and its writing is discussed by him in his "Autobiography," just published by Harcourt, Brace.

Ed Crane has retired after 41 years as reporter and editorial page editor of the Burlington (Vt.) Free Press. Beginning in 1917, he was a reporter and editorial writer, except for time out to serve in the Army Signal Corps in World War I, and became editor of the editorial page in 1932.

Charles E. Reilly Jr. appointed eastern national promotion rep of TV Guide with headquarters in New York. He succeeds Arthur Shulman, recently named mid-Atlantic regional manager and manager of the N.Y. metropolitan edition. Reilly had been newstand promotion manager at the mag's Philly headquarters.

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Legit Bits

The touring production of "Tunnel of Love," starring **Eddie Bracken**, is being presented by the Theatre Guild, in association with **Manuel D. Herbert.**

Dorine Ackerman is costume designer and **Frederick J. Kiesler** set and lighting designer for "Enrico."

Pressagent **William Fields** is strapped up because of a broken rib sustained in a fall in the garage of his home at Essex, Mass.

Legit director **Alan Schneider** returned on the Queen Mary last week.

Mabel DeVries Tanner has dramatized the novel, "The Go-Between," and has sent the script to England for the approval of the author, **L. P. Hartley.**

John McClain, of the N. Y. Journal-American, and **Tom Dash**, of Women's Wear," were elected president and veepee, respectively, of the N.Y. Drama Critics Circle at the organization's annual meeting recently. **George Freedley**, curator of the N. Y. Public Library's Theatre Collection, and **Tom Wenning**, of Newsweek, were re-elected secretary and treasurer, respectively.

Michael Gleason and **Boyd Dumrose** are stage manager and set designer, respectively, for the upcoming off-Broadway production of "Time of the Cuckoo."

Cheryl Crawford will be partnered with **John Stix** and **Theodore W. Kheel** in presenting the **Speed Lamkin-Eva Wolas** play "Out by the Country Club," which is now planned as a Broadway entry next season.

Milton H. Greene has withdrawn as **Louis d'Almeida's** partner in Gd'A Productions, sponsor of the upcoming Broadway production of "Far Away the Train-Birds Cry."

Production staff for "Gazebo" includes **Morton Gottlieb**, company manager; **Fred Herbert**, production manager; **E. W. Swackhamer**, stage-manager, and **John Ford**, assistant stage manager.

$6 Top Not 'Pop'

Continued from page 57

circumstances, they may not be able to do. Also, I think the U. S. Government should take some action.

"Some way will have to be found to bring our kind of cultural presentations within popular economic range, or else future visits of this kind will be difficult."

Vilar defends his exclusively classic repertoire for the N. Y. date on the grounds that this is the TNP's specialty, that the classics are the pieces which are most easily understandable for an American audience and that "modern" French language, particularly the avant-guard theatre, wouldn't be easily comprehensible to the U. S. public. Absence of any modern plays from the TNP program has been noted.

The French director, who also acts in the troupe, regards it as "one of our victories" that the classics could be made interesting. Even in France, the TNP sticks primarily to classic pieces, partly because of the size of the stage at the Palais de Chaillot, where the troupe is housed.

Vilar deplores the fact that the U. S. has no repertory setup. He suggests that, one of these days, the leading universities might get together and make a start in that direction "and maybe that would set an example for the Government."

TNP started in 1923. It is one of three state institutions—the other two are the Opera and the Comedie Francaise—to get French governmental subsidies. It receives 60,000,000 francs (about $150,000) from the Government. It has to give 150 performances a year at the Chaillot, which seats 2,800. The Comedie Francaise gets 500,000,000 francs (about $1,250,000) and the Opera 2,000,000,000 francs (about $5,000,000) per year in subsidies.

Vilar is the only member of TNP to have a contract with the state. Gerard Philipe, who stars in several of the TNP pieces on Broadway, has been with the group off and on. "I've got no more than a handshake agreement with him," Vilar said. Philipe appears in many films.

Vilar, who joined TNP as its head in 1951, is taking the 36-member unit on a tour of universities prior to returning to Paris. He felt that 36 actors were too many to bring over, but the number was necessitated primarily for the production of Alfred de Musset's "Lorenzaccio."

French Theatre on B'way

Marie Tudor

S. Hurok presentation of the Theatre National Populaire in repertory. Features Maria Casares, Monique Chaumette, Georges Wilson, Roger Mollien, Philippe Noiret, Daniel Sorano, Jean-Paul Moulinot, Lucien Arnaud, Jean-Pierre Darras, Jean Topart, Jean-Francois Remi, Coussonneau. Directed by Jean Vilar; drama by Victor Hugo; settings and costumes, Leon Gischia; music, Maurice Jarre. At the Broadway Theatre, N.Y., Oct. 21, '58; $6 top.

Queen ..... Maria Casares
Jane ..... Monique Chaumette
Gilbert ..... Georges Wilson
Fabiano Fabiani ..... Roger Mollien
Simon Renard ..... Philippe Noiret
Joshua Farnaby ..... Daniel Sorano
Jew ..... Jean-Paul Moulinot
Lord Clinton ..... Lucien Arnaud
Lord Chandos ..... Jean-Pierre Darras
Lord Montagu ..... Jean Topart
Master Eneas Dulverton. Georges Riquier
Lord Gardiner ..... Jean-Francois Remi
Jailer ..... Coussonneau
Servant ..... Andre Schlesser
Heralds.....Andre Schlesser, Pierre Garin
Singers.....Andre Schlesser, Coussonneau

The traditionalist-minded Theatre National Populaire comes up with another magnificently staged and acted piece, Victor Hugo's starkly tense "Marie Tudor." This is theatre in the grand manner, filling the stage with the tragedy and trappings of another age, when "Bloody Mary" sat on England's throne, an emotional, strong-willed and lonely woman.

Of all the plays TNP has done so far on Broadway, this is perhaps the best, though it does on occasion tend to go overboard in emotionalism. Once again, the staging and the costumes dominate the large stage, but the performances fully match the splendor of the Leon Gischia settings.

Maria Casares as the queen is superb as a woman betrayed and yet torn by her love for her doomed lover. She is explosive in her outbursts, and moving in her final desperation, when suddenly she wonders whether her trick has worked and whether it isn't her lover, Fabiano Fabiani, who is walking to his death.

Opposite her, Roger Mollien is excellent as the unscrupulous Fabiani; Monique Chaumette is charming and displays strong talents as Jane, who has been seduced by Fabiani but who loves Gilbert, who in turn is willing to give his life to see Fabiani executed. Philippe Noiret is cold and scheming as Simon Renard, who wants the queen to get rid of Fabiani, and who in fact cooks up the intrigue which sends Fabiani to the scaffold even as the queen believes it is Gilbert who is being executed.

In the smaller parts, Jean-Paul Moulinot intrigues as the Jew who embarrasses Fabiani with some evidence and is killed by the Italian, and Coussonneau is very good as the sympathetic jailer.

This isn't a great play, but under the sensitive hand of director Jean Vilar it emerges as an exercise in fine acting, and the climax carries a good deal of tension as both women wait desperately to find out which man was beheaded. As the bell tolls, they suffer through the final minutes, and yet there is a great deal of dignity in both. When Gilbert finally emerges, the action momentarily becomes ludicrous, but false notes like this are inevitable in a play written in the 19th century and imbued with that kind of romanticism.

Once again, lighting, settings and costumes combine to make the TNP a joy to eye and ear and a credit to the French theatre. Maurice Jarre's music is appealing in its simplicity. *Hift.*

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Broadway

Catholic Actors Guild annual shindig on Friday (31) in the grand ballroom of the Hotel Plaza.

Helen Dunn's "celebrity recipes" book being unveiled at a Gracie Mansion reception tomorrow (Thursday) morning.

Pat (Mrs. Morris) Ucatel, ex-show biz, crushed her hand in a taxicab door and will have it in splints for a couple of months.

Show biz femmes of the Century Club hosting a bridge-theatre party at the Hotel Biltmore for benefit of the Actors' Fund of America.

Marion and Robert Merrill "poured" at Sardi's East Monday (27) following the season's opening performance of the Metropolitan Opera.

Greenville (N.Y.) Rotary honored Brooks Atkinson with the Lafayette Baton Award. The N.Y. Times drama critic has a home at nearby Durham, N. Y.

The Arnold (Nick &) Rossfields retiring to their Palm Beach home. Nick Prounis still residing at his Fire Island retreat since both retired from the Versailles.

Concert impresario Herbert Barrett having launched his American Opera Society and $1.60-top concerts at Carnegie, into Mt. Sinai for an ear operation, described as minor.

Phil Bernstein, assistant press director for ABC, on mend at Mt. Sinai after heart operation last week, his second surgery in less than a month. He'll be receiving visitors by the weekend.

Harold Robbins, the film author-producer ("Never Love a Stranger"), is the "Sunday at Stonehenge" celeb with Victor Gilbert next weekend (2) at the Ridgefield (Conn.) hostelry.

Greer Garson and her oilman-husband, Buddy Fogelson, took the new PanAm jet to Rome this weekend for a brief holiday. Emile Littler cabled her a London legit starring role which she will acknowledge while abroad.

A mistake in the Associated Booking Corp. (Joe Glaser) ad last week listed Duke Ellington as a Capitol recording artist; actually he's exclusively with Columbia Records and is currently on a European tour plugging the Col Label.

Pepe Romero's exhibit at the Misrachi Galleries, in his native Mexico City, brought 38,000 pesos ($3,200) for 18 of his paintings. The below-the-Rio Grande columnist, who has show biz background as a dancer, etc., only recently took to painting.

Waldorf-Astoria Empire Room sommolier Jean Groen—the dignified, goateed gent who poses in those typical French vintners' ads—is wearing cufflinks from a New Orleans aficianado in the hope the visitor will identify him (her) self some time, since the gift came anonymously. It's inscribed, "Some more champagne, Jean."

Marajen and Michael Chinigo due in New York in December, following their Hollywood sojourn and detour to Champaign, Ill., where her family owns newspaper and radio stations, en route back to Rome, where they make their home. Former Rome bureau chieftain for Hearst is now a special writer for King Features Syndicate.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse* 776751)

Berlin Chamber Orchestra, conducted by Hans von Benda, began its third world tour.

William Saroyan to Belgrade, Yugoslavia, where he will script and direct new film for Avala Films.

Paula Hinton, first soloist with City Stage of Frankfurt, now on tour with Edinburgh International Ballet.

"River Kwai" (Col) now past six months at Delphi Theater in Berlin. Many East Germans have made trip especially to see film.

German actress Maria Schell making her first appearance on American tv when she plays in "Word from a Sealed Off Box" on CBS Oct. 30.

Marek Hlasko, Polish scripter who did controversial German-Polish film, "Der achte Wochentag" (The Eight Day Week), asked for refuge in West Berlin.

Caterina Valente and Helmut Zacharias only Germans selected for "Oscars for Light Music" presented by International Committee for Art in Florence, Italy.

Constantin's film about homosexuality, "Anders als du und ich" (Other Than You and Me) seen by 800,000 in Argentina, in spite of being banned there for youths.

Eugen C. Kniel new g.m. of UA for Germany, replacing Eric Pleskow who moves to UA continental division in Paris. Kniel was formerly UA manager in Switzerland.

Of 384 films played in Greece last year, 14 were from Germany, 241 from U.S., and 19 from Russia. In Athens alone, eight new theatres with 7,500 seats were opened last year, according to a recent report.

Kurt Schulz's Berolina Films bought rights to Hugo Wiener operetta, "Keine Zeit fuer Liebe" (No Time for Love), which premiered this year at Hamburg's Theater on Besenbinder Hof. Film will be made next year in Berlin.

DEFA, East German film-production company, now beginning five new pictures, "SAS 181 antwortet nicht" (SAS 181 Doesn't Answer); "Senta auf Abwegen" (Senta Goes Astray); "Claudia"; "Alte Liebe rostet nicht" (Old Love Doesn't Rust); and a short film, which Baerbl Bergmann will direct.

Boston

By Guy Livingston
(344 *Little Bldg.; HAncock* 6-8386)

Sherry Cayless piping at the Sands.

Jerry Vale held over at Frolic, Revere.

Marge Cameron heads Steuben bill for two weeks.

Joel Gray booked for a week at Bradford Roof opening Oct. 29.

Marty Brill current at Louis Cohen's Jewel Room in Hotel Bostonian.

Wilmer C. Swartley, WBZ, WBZ-TV, elected prexy Mass. Broadcasting Assn.

Bucky Harris, vet film publicist formerly with Universal here, joined Rank in N.E. and upper N.Y. state.

Donald Vanwart on the 88 and Joan Baker, chantoosy, opened Dick Richard's Upstairs Room at Black Angus.

Floyd Fitzsimmons, former MG pa. in Hub, now at Warners, working on "Old Man and the Sea," set for the Astor.

Arthur H. Lockwood, prexy Lockwood and Gordon chain of 34 New England theatres, awarded "Great Heart Award" of Variety Club of N.E. at special luncheon opening new Jimmy Fund Research Laboratories.

Dallas

By Bill Barker
(423 *Nimitz, FRanklin* 4-7971)

Guy Lombardo due for one-nighter Nov. 4 at Louann's.

Maria Callas headlined Dallas Civic Opera's second season.

Ringling Bros.-Barnum & Bailey Circus inked for Dallas Memorial Aud Nov. 24-30.

Shirley Jones and husband Jack Cassidy breaking in nitery act at Statler-Hilton Hotel.

Fred Waring's troupe's one-nighter drew 3,500, $3.90 top, at Dallas Memorial Aud.

UA's "80 Days" gets local rerun Nov. 6 at Beverly Hills, Granada and Major suburban theatres.

Margo Jones Theatre starts 12th year Nov. 3 with "Penelope's Web." Group is under new managing director Aaron Frankel.

Chicago

(*Delaware* 7-4984)

Women's Variety Club holding Halloween party this Saturday (1).

Inez Gamble closed her talent reppery to join Pames Roberts' tenpercentery.

George Simon, onetime VARIETY admaan in Chi, hung out his own publicity shingle.

Local actor Vernon Schwartz signed with Drury Lane Theatre as stage manager.

Albert Pick Jr., head of hotel chain, named Man of the Year by Illinois Variety Club.

Benny Goodman doing benefit concert for Mudelein College this Friday (31) at Orchestra Hall.

A. M. (Tony) Parri exited Universal Recording to establish his own business consultant firm.

Bernie Baker joined Art Peterson's new legit venture at 11th St. Theatre as business manager.

Goodman Theatre kicks off its new season Friday (31) with "Billy Budd," Charles McGaw directing.

Toby Deane, wife of Chi GAC topper Bob Weems, switching her tv commercial stint from N.Y. to Chicago.

Bettye Burton, former freelance pressagent, and Jackie Hubbard, ex-Mercury Records deejay promotion manager, partnering in a new p.r. firm.

Jack Russell reelected midwest prez of Artists Representatives Assn., with agents Fred Williamson and Charles Hogan also tapped for another term as first and second veepees respectively. Jim Roberts was elected third veep.

London

(*COVent Garden* 0135-6-7)

Actor Dirk Bogarde recuperating after double pneumonia.

Jean Seberg in for her starring role in "The Mouse that Roared."

Jill Day opens five-week cabaret season at the Society next Monday (3).

Paramount tossing Dorchester lunch to honor George Weltner Nov. 6.

Flora Robson and Beatrix Lehmann to guest with Old Vic during current season.

Motion Picture Assn.'s farewell party next Monday (3) for Charles F. (Chuck) Baldwin.

Actress Melissa Stribling, wife of Basil Dearden, planed to Hollywood for six-week vacation.

Bebe Daniels (Mrs. Ben Lyon) slipped and broke a wrist during rehearsals for their tv show.

Britain's ace rock 'n' roller Tommy Steele signed by Anglo-Amalgamated for three more pix.

David Pelham planning weekend jaunt to Paris by charter plane with party of show biz friends.

David Oxley, now starring in "Hound of the Baskervilles," going to Rome when he's finished pic to buy an Italian island.

Patricia Vivian taken over lead in West End production of "Boy Friend," replacing Patricia Webb, who is expecting a baby.

Diana Decker, currently completing cabaret stint at the Society, off to Hollywood next month for her first American film.

Aldo Ray signed by Michael Balcon for lead in Ealing's "The Siege," which is to location in Australia for AB-Pathe release.

Sylvia Syms named femme lead for Rank's upcoming "Ferry to Hong Kong," in which she'll costar with Curt Jurgens and Orson Welles.

Greg Bautzer joined his wife, Dana Wynter, who just completed her role in "Shake Hands with the Devil" at Ardmore Studios near Dublin.

Gerald Croasdell, new Actors' Equity general secretary, succeeds late Gordon Sandison as union's rep on Cinematograph Films' Council.

The Val Parnell story is being serialized in the London Star. Only a fortnight ago he resigned as managing director of Moss Empires, although retaining his seat on the board, to concentrate full time on his tv interests. He is, of course, managing director of Associated TeleVision.

Cleveland

By Glenn C. Pullen
(*MAin* 1-4500)

Dukes of Dixieland playing first local date at Sam Firsten's Modern Jazz room.

Arthur Penn, director of "Two for the Seesaw," here for two-week run at Hanna.

Robert Wagner, accompanied by actress-wife Natalie Wood, in town to plug "In Love and War" at exhibitors luncheon.

Annual Page One Ball at Tudor Arms Hotel drew 1,200 buyers of $5 ducats for Cleveland Newspaper Guild and Press Club.

Woody Woodbury, up from Cleveland-owned Bahamas Hotel in Fort Lauderdale, for one-week stint at Tudor Empress Room.

Alan Alda, son of Robert Alda and new Ford Foundation fellowship staff member of Cleveland Play House, took first role in studio production of "Dreaming Dust."

Beverly Sills, now Cleveland resident and married to Peter Greenough, singing lead in "Fledermaus" for N. Y. City Opera Co. at Cleveland Public Music Hall Nov. 22.

Rome

By Robert F. Hawkins
(*Stampa Estera, Tel.* 675 906)

UI holding annual sales month honoring Amerigo Aboaf.

Vivien Leigh and Sir Laurence Olivier vacationing at Rex Harrison's Portofino villa.

Anna Magnani appears set for two French pix: "Adorable Julie" and "Dialogues des Carmelites."

Vittorio DeSica to Paris to seek coproduction deal for his upcoming production, "The Last Judgment."

Russian Embassy in Rome held private screening to show press "The Idiot," pic which Venice Fest turned down this year.

Fernandel and Gino Cervi will be reunited for first time since their successful "Don Camillo" series in "La Rancon" (Ransom), Scilla Gabel returns to tv in "Mamouret," one of RAI-TV's Friday night drama series, directed by Guglielmo Morandi. Actress was recently in Britain for video stint.

Abbe Lane due here to dub her recent pic, "Marinai, donne, e guai" (Sailors, Women, and Trouble) for Hesperia Films. Pic was shot this summer in Italy and Spain.

Jose Greci, girl chosen to portray the Madonna in Metro's "Ben Hur," makes her Italian television debut soon in "Canne al Ventro" (Reeds in the Wind), a four-part dramatic serial.

Producers of upcoming Domenico Modugno pic having same trouble disk companies have recently had: should they call it "Volare" and/or "Nel Blu, Dipinto di Blu"? which Henri Verneuil is directing.

"La Mafia" is title of upcoming Franco-Italian coproduction planned by Giovanni Addessi. Increased Mafia activity in Sicily has been subject of much press coverage in Italy. Uncast pic will be an Era-Cinetel coproduction.

Mario Lanza temporarily voiceless due to cold and is now shooting Capri locations of "For The First Time" against doc's orders. Pic later moves on to Rome and Berlin for interiors. Metro releases everywhere except German-language areas.

Wilfrid Pelletier, opera and symphony conductor, expected here for concert with RAI Symphony on Oct. 29, after which he conducts RDF Chamber Orch in Paris Nov. 3. Next stint is in Montreal, for "Jeanne d'Arc au Boucher" (Joan at the Stake), to be telecast over CBC.

Minneapolis

By Les Rees
(2123 *Fremont Ave. So., FR* 7-2609)

Minneapolis Symphony opened fall-winter season.

Ted Heath band into Prom Ballroom for one-nighter.

Theatre-in-Round opening season with "Visit to a Small Planet."

Key Club has songstress Lurlean Hunter with vibraphonist Pete Digges and Fouchee Dancers.

Singer-composer Marvin Rainwater playing one-nighters in nearby towns.

Local Zurah Shrine mounted patrol's 11th annual "Showdeo" at State Fair Hippodrome.

Guy Lombardo orch played one-nighters at nearby Mankato and Glenwood (Minn.) ballrooms.

Songstress Betty Johnson of Jack Paar tv show here as guest vocalist at U. of Minnesota homecoming dance.

Metropolitan Opera singers Brian Sullivan, Dolores Wilson and Mildred Miller appeared in locally produced "Die Fledermaus."

"An Evening With Victor Herbert," with Ray Middleton, direct from New York's Hotel Pierre, into Hotel Radisson Flame Room.

"Doc" Evans, whose Dixieland band has won national attention, now giving lectures on jazz along with music at his "Rampart Street" nitery.

Regimental Band of Grenadier Guards and Scots Guards' and highland dancers at U. of Minnesota Field House for one-nighter next week.

No admission will be charged when John Gielgud offers his Shakespeare's "Ages of Man" as a U. of Minnesota convocation presentation next month.

Locally organized "Associated Professional Artists" offering series of bi-weekly variety shows at Minneapolis Arts Institute to provide employment for performers here.

Sid Lippman and Sylvia Dee in from New York for U. of Minnesota homecoming presentation of Max Shulman's musical "Barefoot Boy with Cheek" for which they wrote score and lyrics.

Scotland

By Gordon Irving
(*Glasgow; BEArsden* 5566)

No Scots chosen for Royal Variety Performance in London.

Andy Stewart, young Scot comedian, hospitalized with ulcer trouble.

Duke Ellington Orch did good biz in two-nights' (four shows) at Odeon, Glasgow.

Vaude restarted at Empress, Glasgow, with Musical Elliots and comedian Alex Munro.

Alec Finlay, Scot comedian, missed injury by bomb while on troop-cheering tour in Cyprus.

"Five-Past Eight," Howard & Wyndham revue, nearing end of lengthy run at Alhambra, Glasgow.

Jack Anthony, Scot comedian, registering good biz on stint at Her Majesty's Theatre, Carlisle, England.

Frankie Vaughan under Harold Fielding banner pacted for one-nighter at St. Andrew's Hall, Glasgow, Nov. 10.

Jack Radcliffe to be comedian in Tom Arnold's "Babes in the Wood" at Empire, Edinburgh. Jackie Dennis, jive rock 'n' roll singer, in same production, with Billy Dick.

Hollywood

Bernard M. Kamber in from N.Y.

Sy Fischer planed in from Gotham.

Linda Cristal returned from Mexican Film Festival.

American Cinema Editors will present fifth annual critics awards Dec. 2.

Charles P. Skouras' fourth annual memorial services held Sunday (26).

Johnny Grant makes another Far Eastern military installations tour Dec. 15-31.

Maury Foladare and Norman Greer dissolved seven-year public relations partnership.

Motion Picture Sound Editors got 30 new members during membership drive July 1-Oct. 1.

Herschel Burke Gilbert reappointed chairman of Screen Composers' Awards Committee.

Dorice Potter, Irish actress, teaching James Cagney brogue for "Shake Hands With the Devil."

Max Baer skied to London for ceremonies in Harringay Arena presided over by Queen Elizabeth.

Jacques Le Clerc joined Frank Cooper office as liaison between domestic office and European outlets.

Alan Brown returns to London this week after huddles with Warner Bros. execs on "John Paul Jones."

Michael Todd Jr. and Ned H. Mann to London for pre-production on new feature, "Scent of Danger."

Paris

By Gene Moskowitz
(28 *rue Huchette; Odeon* 49-44)

Fernandel to Montreal for series of music hall appearances

Paulette Goddard in from Switzerland for shopping and nightlifing.

Eva Bartok due for film stint here in "12 Hours by the Clock." Suzy Prim produces.

Hildegarde Neff recording disks for Fontana. Songs are from her latest pic, "La Fille de Hambourg" (Daughter of Hamburg).

There are some 200 films set to finish up film firstrun season, of which 60 are French and about same number are Yank entries.

New firstrun 400-seat theatre opening off Champs-Elysees with John Ford's "The Rising of the Moon" (WB). It will specialize Yank offbeaters primarily.

Jules Irving, Actor's Workshop in San Francisco, will host Marguerite Jamois Co. in Racine's "Britannicus" later this season. Company is set for Canadian-Yank tour.

Film director Claude-Autant Lara suing Dismage producing company for pic assignment, "Adorable Julia," he was to do for them, and which subsequently fell through.

Songstress Dalida bringing suit against her impresario, Col. Vidal, for taking 20% of her income rather than usual 10%. Colonel claims he created her and invested a lot in her career. It is now before the courts here.

Paul Meurisse, who recently quit Comedie-Francaise, into top role in King Vidor's "Solomon and Sheba" (UA), now shooting in Spain. He's also readying tv version of "Jekyl and Hyde" to be directed by Jean Renoir.

Don Juan popular again this year, with three plays based on his career due: Henri de Montherlant's "Don Juan," with Pierre Brasseur; Roger Vailland's "Monsieur Jean" with Francois Perier, and a comedie-Francaise version of George Bernard Shaw's "Don Juan in Hell."

India

By Austen Nazareth
(43-B *Hanuman Rd., New Delhi*)

Raj Kapoor on brief visit to Rangoon for Burmese preem of his pic, "Jagte Raho."

Svetlana Beriosova, prima ballerina of Britain's Royal Ballet, and Bryan Ashbridge in two-nighter at Excelsior, Bombay.

Margo, star of International Revue which completed run at New Empire, Calcutta, appearing at same city's Oberoi Grand Hotel.

India's top rock 'n' roller, Isobel Nott, to be featured in Basu Chitra Mandir's pic "Tricycle," starring Kishore Kumar and Waheeda Rahman.

Bombay Chief Justice Mahomedali Currim Chagla, who is this country's new Ambassador to United States, was chairman of All-India Paul Robeson 60th Birthday Celebration Committee.

Liberty Theatre, Nairobi, Kenya, bows with screening of producer-star Ashok Kumar's "Raagini," Indian film for whose Mid-Eastern and European release arrangements are now under way.

OBITUARIES

MARSHALL NEILAN

Marshall Neilan, 67, one of the giants of the silent film era, died Oct. 26 of cancer in the hospital of the Motion Picture Country Home at Woodland Hills, Calif.

Like D. W. Griffith, another giant of the pioneering days of the flickers, Neilan—known as Mickey—followed the path to obscurity after a period of fame, fortune and adulation.

At the height of his career as a producer - director, Neilan commanded a fee of $100,000 at a time when the Government took no tax bite and lived, as one reporter described it, "on the scale of an Indian prince." Later, when his name had lost its magic, he haunted film studios for bit parts to pay the rent on his small apartment. In 1939, he was arrested for passing bad checks. "I just couldn't make the grade," he told the court. He was fined and placed on probation.

Fame and fortune came early to Neilan as he became one of the top-ranking directors and figures of the silent screen and gained worldwide recognition for the directorial touches and innovations he brought to the new medium. Performers who acted under him included Mary Pickford, John Barrymore, Blanche Sweet, George M. Cohan, and the child star, Wesley Barry, whom he discovered.

At the end, Neilan was just one of the faces in the Elia Kazen-Budd Schulberg film, "A Face in the Crowd," filmed at the Gold Medal (formerly Biograph) Studios in the Bronx, where Neilan launched his acting career in about 1917 and ended it in 1956.

Born in California, Neilan, at the age of 29, was already established "as the youngest director-genius of Neilan's wife." When he married Miss Sweet, however, he was referred to as "Blanche Sweet's husband." He separated from Miss Sweet in 1929 and they were later divorced. Neilan had a son, Marshall Jr., by his first wife.

When the heyday of the silent film director had almost disappeared in 1931, Neilan signed to direct eight ZaSu Pitts-Thelma Todd comedies in 12 months. By 1933 there were no jobs available for him.

ARTHUR BRAINERD

Arthur T. Brainerd, 81, whose career in show business spanned 64 years, died in Kansas City, Mo., Oct. 23, his birthday. Most of his career was spent in stage work behind the scenes, but for a time he was a partner in the Patterson & Brainerd Carnival which played the midwest.

Born in Thebes, Ill., Brainerd got his early experience as helper to his father, R. H. Brainerd, stage manager for Devil's Auction, a traveling magic show which headquartered in Kansas City. Later he returned to Kansas City and with another partner, Harold Riley, invented and installed a children's ride in Fairyland Park (K.C.) and other amusement parks. The ride was known as the "Baby Doll" and it became his nickname, sharply contrasting to his 210 pounds.

In the mid '30's he became electrician for Fox Midwest Theatres at the Tower Theatre where he served 22 years. He retired earlier this year.

Surviving are his wife and three sisters.

MAE DIX

Mae Dix, 63, a top soubrette in yesteryear burlesque and later an actress in dramatic stock companies, died in Los Angeles Oct. 21 of burns suffered when her Hollywood apartment caught fire 10 days earlier. Born in Lake Ann, Mich., she started her theatrical career in 1913 as an extra with the old Biograph Motion Picture Co.

Miss Dix subsequently joined the chorus line at Goller's Park, Baltimore, moved on to a burlesque stock company in Pittsburgh and soon rose to become one of the best soubrettes and talking women in the business. She was featured for several years with Barney Gerard's "Follies of the Day" on the old Columbia wheel.

Organizing a band, Miss Dix toured the top vaude circuits billed as Mae Dix and her Chicago Harmonaders. Thereafter she starred in her own show on the Mutual Burlesque Circuit and later trouped most of his professional career in and around Kansas City. A clarinetist, he got into the music business as a youth.

Riley eventually led his own orchestra and provided music for dances and scores of public events for more than a quarter of a century ending in the 1930s. His band played regularly on WDAF as early as 1923, and worked such spots as K.C.'s Hotel Baltimore and the Hotel Muehlebach.

He is credited with discovering several name musicians, including Isham Jones, Dave Rubinoff, Carleton Coon and Joe Sanders, Carson Robison and Paul Tremaine. He once headed the band and orchestra department of the Jenkins Music Co., and operated a music shop of his own in K.C. after his playing days.

Survived by wife and son.

CARLI ELINOR

Carli Elinor, 66, early film musician and concert master credited with devising musical scores that would bring action and sound into synchronization during silent pictures, died of a heart attack Oct. 20 in Hollywood.

Coming to the U.S. from his native Rumania in 1911, Elinor began playing a violin with film house orchs. Moving to Los Angeles in the early '20s, he became popular as a concert conductor at such film houses as the California, Miller, Loew's State, Figueroa, Egyptian and later the Carthay.

He scored many early D. W. Griffith pix, and scored more than 1,000 films, being one of first to intro sound effects in films. In more recent years he was a music arranger at 20th-Fox and occasionally played character roles on screen.

Son survives.

JEROME JORDAN

Jerome Jordan, 51, actor, stage manager and technical director who was a veteran of 40 years in the theatre, died of a heart attack Oct. 2 in Houston. A native of Atlanta, he made his debut in London at the age of 17 as the second gravedigger in a production of "Hamlet" starring John Barrymore.

Jordan was subsequently seen in Max Reinhardt's "Midsummer Night's Dream" and David Belasco's "Mima," among others. At one time he was stage manager of the Starlight Opera in Dallas. More recently he was technical director of the Alley Theatre, Houston. He designed and made the sets for the Alley's production of "Julius Caesar" some weeks ago.

Surviving are his wife, Betty, onetime singer, and his mother.

HARRY LONG

Harry Long, 60, Pacific Northwest radio veteran, died in Seattle Oct. 23 of a heart ailment. He was news editor and program director of KVI at the time of his death. He started in radio in Kansas City in 1922 and came to the Pacific Northwest in 1924; to Seattle in 1925 and had worked for KFOA, KFQW and KPCB (now KIRO).

Long was program director of KGA and KHQ, Spokane, 1928-1932; a newscaster at KFWB, Hollywood, then returned to Tacoma and Seattle in 1941 as news editor and later program director of KVI. He was a former chairman of the Washington-Northern Idaho Associated Press Broadcasters' Assn.

Survived by his wife.

NEWTON C. BYERS

Newton C. Byers, 79, president of the Daylight Theatre Co., Ltd., Saskatoon, Sask., died Oct. 14 in Regina, Sask. The company operates the Capitol and Daylight theatres and the Sutherland Park Drive-in in Saskatoon.

In 1911, Byers and a partner James Butler built a strucutre which housed Saskatoon's first motion picture theatre. In 1916 they moved to a new site and started the Daylight theatre. In cooperation with Famous Players Canadian Corp. they built the Capitol theatre in 1929.

Surviving are a brother and four sisters.

JUSTUS P. SEEBURG

Justus P. Seeburg, 87, founder of the jukebox outfit in Chi that bore his name, died Oct. 20 in Stockholm, Sweden, where he moved following his retirement in 1954. Born in Sweden, he went to Chicago in 1885, at age 14, and 17 years later started the coin machine outfit that at one time was the world's largest. Firm now bears the name of his son, N. Marshall.

Elder Seeburg, a founder of the Swedish-American Steamship Line, had banking, mining and real estate interests in Chi and Los Angeles, where he had resided from 1937 to his retirement.

Besides his son, his wife also survives.

HARLEIGH SCHULTZ

Harleigh Schultz, 75, former newspaper editor and vet film publicist, died Oct. 22 after a lengthy illness in Hollywood. Starting his career on Richmond (Va.) Journal, he worked successively for the Worcester (Mass.) Telegram and Boston American and founded the Martha's Vineyard (Mass.) News.

Joining RKO publicity dept. in 1934, Schultz swung over the following year to Metro, where he remained until retiring in 1956.

His wife, son, daughter and brother survive.

PHILIP RYDER

Philip Ryder, veteran actor, died Oct. 22 in New York. He launched his career as one of the Floradora Boys in "Sextette." His legit credits also include "Fifty Miles From Boston," "M'amselle Napoleon," with Anna Held; and "Tillie's Nightmare," with Marie Dressler.

Ryder played in the original company of "Abie's Irish Rose," and also appeared in "Vagabond King" and "The Desert Song."

His wife and sister survive.

IRVING M. HIRSCH

Irving M. Hirsch, 47, city editor and drama critic for The Trade Union Courier, in New York, died Oct. 21 in that city. As city editor and drama critic for the independent labor publication, he wrote a column called "Night Shift." It dealt with news of the theatre and other features of nightlife.

His wife, mother and father survive.

BESSIE OSBORNE

Bessie Osborne (Elizabeth Lowther), legit actress, died Oct. 12 in Manchester, Eng. She appeared regularly in stage plays in the U.K., and was most familiar to audiences at the Grand Theatre, Bolton, Lancashire, where she was featured with the Denville Stock Company.

She was a native of Chesterfield, Eng.

ROSCOE M. DALE

Roscoe Milton Dale, 56, Columbia Pictures music film editor, died of a heart ailment Oct. 21 in Hollywood. Associated with Col for the past 25 years, he had been in the film biz for 36 years. Last pix he music edited were "Senior Prom" and "The Last Hurrah."

Survivors include his wife, daughter, father, and sister.

LEN SHARP

Len Sharp, 68, veteran character actor, died Oct. 24 in Watford, near London. He was last seen a week before on the BBC-TV show, "Victory." He was also rehearsing for a new tv serial.

His wife, actress Nora Gordon, and a daughter, also an actress, survive.

EDWARD LONDON

Edward London, 46, secretary-treasurer of the Viking and Locust Theatres, died Oct. 23 in Philadelphia. He was also executive v.p. of the Sley System Garages, which owns the film houses.

Surviving are his wife, son, daughter, mother and two sisters.

ISRAEL KAMAIKY

Israel (Dutch) Kamaiky, 61, son of the family which owned the Jewish Daily News (Tageblatt) and the Jewish Morning Journal, both New York, died suddenly Oct. 19.

He was w.k. in show biz.

EMMETT LYNN

Emmett Lynn, 61, actor, died of a heart attack Oct. 20 in Hollywood. Launching his career with the Biograph Co., in 1913, with "The Imp," he appeared also in legit, vaude, burlesque and radio.

He made more than 500 films.

JACK R. CRUTCHER

Jack R. Crutcher, of NBC's international division, died Oct. 25 in Brussels, Belgium. He was in charge of tv productions for NBC at the Brussels World's Fair since March.

JAMES BEST

James Best, 70, retired member of the Chicago projectionists' local for over 40 years, died Oct. 21 in Evanston, Ill. At one time he owned a Chi motion picture theatre.

Survived by wife and three sons.

James Siro, 64, former manager of Billy Rose's Diamond Horseshoe and the owner of Siro's Steak House in Saratoga, New York, died Oct. 24 in N. Y., after a brief illness. He was general manager of the Diamond Horseshoe for 12 years before he left to open his own restaurant.

Robert Hanover, 57, former exhibitor, died Oct. 18 in Philadelphia. He held several patents on inventions in the three dimensional film field.

Wife, two sons, a daughter, two brothers and two sisters survive.

Leonard Sitomer, 37, an executive with Ashley-Steiner, Inc., New York talent agency, died Oct. 15 in this city. Wife and two daughters survive.

Dr. Martin Fallas Shaw, 82, composer of English church music, died Oct. 24 in Southwold, Suffolk, England.

Kenneth Marsh, 35, Ashtabula, O., orchestra leader, was killed Oct. 12 in a car-truck collision east of there. His wife and daughter survive.

Elsie Downs, 65, soprano, died recently in Silsden, Eng. She appeared for several seasons with the Arcadian Follies at Morecambe, northwest England vacation spot.

Wife of former comic Frankie Hyers died Oct. 18 in Las Vegas.

MARRIAGES

Muriel Gelber to Walter Neiman, New York, Oct. 26. Bride is with This Week mag; he's assistant to the exec v.p. of station WQXR, N.Y.

Yvonne Warren to Leslie Bricusse, London, Oct. 18. Bride is an actress; he's a script writer and actor.

Shirley Watson to David Chantler, London, Oct. 18. He's an American script writer.

Shirley Ewen to Bernard (Dutch) Lauth Jr., Pittsburgh, Oct. 17. Groom, son of veteran Pittsburgh projectionist, is on tour with backstage crew of "Two for the Seesaw"; bride is a Pitt model.

Dianne Payne to Forrest Duke, Oct. 19, Las Vegas. Bride is singer with The Chaperones; he is VARIETY correspondent in the Nevada resort and columnist on the Las Vegas Sun.

Shirley Anne Malara to Mohamed Tapala, San Antonio, Oct. 24. He's a member of the Wazzan Troupe.

Shirley Wyler to George Wilson, Hollywood, Oct. 24. Both are thesps.

Mary Fickett to James Congdon, New York, Oct 26. Both are actors.

BIRTHS

Mr. and Mrs. Bob Grant, son, Chicago, Oct. 19. Father is an actor on WBBM in that city.

Mr. and Mrs. Herb Grayson, son, Evanston, Ill., Oct. 19. Father is a show biz publicist in Chicago.

Mr. and Mrs. David Sumner, daughter, Manchester, Eng., recently. Father is a legit actor.

Mr. and Mrs. Bud Ellingwood, daughter, Chicago, Oct. 16. Father is a producer on staff of WGN-TV in that city.

Mr. and Mrs. Reginald Armour, son, London Oct. 19. Father is Republic International veepee.

Mr. and Mrs. Maurice Mysels, son, Pittsburgh, Oct. 18. Father's musician and the brother of Sammy Mysels, songwriter.

Mr. and Mrs. Al Bierman, son, Pittsburgh, Oct. 23. Father's manager of the Press Club.

Mr. and Mrs. Paul Berlin, son, Houston, recently. Father is a disk jockey on staff of KNUZ in that city.

Mr. and Mrs. Gene Crockett, daughter, San Antonio, Oct. 22. Father is a disk jockey on staff of WOAI in that city.

Mr. and Mrs. Johnny Cola, son, Dallas, Oct. 20. Father is a bandleader-composer in that city.

Mr. and Mrs. Arthur Hiller, son, Hollywood, Oct. 22. Father's a director.

Mr. and Mrs. Robert Van Scoyk, son, New York, Oct. 23. Father is a tv writer.

Mr. and Mrs. Herbert Solow, daughter, New Rochelle, N.Y., recently. Father is California National Productions' director of program planning and development.

In Loving Memory

EMMERICH KALMAN

(October 24, 1882 - October 30, 1953)

CHARLES and GERDA KALMAN

WE NEVER FORGET YOU

William Morris

KARL TAUSIG BOB

KAL KIRBY

No yardstick can measure my grateful appreciation to all of Kal's friends for their comforting expression of sympathy.

Sincerely,

IRENE KIRBY

William Morris

EARLE L. McGILL

"BELAFONTE pulls off a one man triumph!"

LONDON DAILY HERALD

"Une ovation delirante—et bien meritee."
Paris Journal—**PARIS**

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FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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TELEVISION'S RATING BLIGHT

Very Quiet on the Potomac as Gov't Pot-Shots Slots on Pier Casinos

By LES CARPENTER

Washington, Nov. 4.

What's going to happen to about 650 slot machines which used to sit on piers across the Potomac River seducing lots of money from Virginians whose state outlaws gambling?

They are now resting in a Waldorf, Md., warehouse following a Maryland Court of Appeals (the top state court) decision which forced them off the piers last week.

Consideration is being given now to appealing the Maryland court decision to the U. S. Supreme Court, a step that can be taken any time up until mid-January. Or, then again, another market may be found for the mechanical coin collectors. Under Federal law, however, they cannot be shipped out of Maryland, either as whole slot machines or in pieces thereof.

Maryland may be able to absorb them elsewhere. The state has a county option system for legalizing the operation of slots. Now, four counties, Anne Arundel, Charles, Calvert and St. Mary's, license

(Continued on page 70)

Sarah Churchill's Shifts

London, Nov. 4.

Sarah Churchill becomes the 32d actress to play Peter Pan when she stars in a new production of the Barrie fantasy at the Scala here Dec. 23.

Rehearsals for "Peter" overlap work on her film, "Serious Charge" (about homosexuality), in which Miss Churchill will star. She's also readying a cabaret act.

Yanks Happy as Argentina Okays Admissions Hike; It's Touchy for Latins

The American film companies won a major "breakthrough" in Argentina last week when the Government liberated admission prices for all firstruns in the country. The subsequents remain controlled, but the scales have been raised.

Move makes Argentina virtually the only big Latin American market where the firstruns have been decontrolled. Countries like Mexico and Brazil still maintain a tight lid on admissions, the issue having been used as a political football in the past.

The former top for the Argentine firstruns was 8 pesos and 90 centavos net (after tax).

The new scale for the subsequents provides for a top of 9.40 pesos (about 12c) for second runs, 8.40 pesos (about 11c) for third runs and 7.40 pesos (about 9c) for the rest. Comment at the Motion Picture Export Assn. in N. Y. was that the decree represented "a real improvement." Hope was expressed, however, that Argentine firstrun operators wouldn't allow prices to soar dramatically and instead would let them go up "conservatively."

Removal of the price lid is credited in part to the visit to Argentina earlier this year of MPEA prez Eric Johnston and MPEA regional chief Robert Corkery. Duo saw the Argentine President and various other government officials and received assurances that something would be done.

Clyne Proposes Pooled TV Fund To Develop Talent

McCann-Erickson's C. Terence (Terry) Clyne, who firmed up Frank Sinatra for 6-8 specials over ABC-TV before the adman left for Europe this past weekend on a fortnight's quickie vacation, has great concern about the future of television talent "in a very few years from now." He envisions the medium "going the way of Hollywood, and while I favor free enterprise the downbeat of tv as we now know it will hasten pay-see-tv more than anything else."

"Just as the film fans get tired of the same old favorites," Clyne points to the current crop of top names as being merely an elec-

(Continued on page 54)

QUALITY SHOWS SHORT-CHANGED

By GEORGE ROSEN

This season, perhaps more than ever before, by virtue of the fierceness of the competitive battle between the networks, there is seen a dire need for the industry to come to grips with itself in recognition of the necessity for a television yardstick other than ratings. The struggle for nose-counting supremacy in determining who out-Trendexed and out-Nielsened whom has reached such ridiculous proportions, it's maintained, that one is sorely tempted to cry out: "A plague on all your rating houses."

• The blunt truth is that the very best in television—which should be the only criteria in evaluating the medium's progress — more than likely won't even show up when the Top 10 laurels are distributed and when the season's cumulative batting averages are tallied.

A Fred Astaire show as presented on NBC-TV a couple weeks back, considered far and away the best entertainment program of the season, won't even have a look in on the Top 10 payoffs, since so many other factors are involved (as, for example, the fact that Friday night viewing isn't generally commensurate with the rest of the week, or the fact that the opposition Phil Silvers show retains a week-in-week-out loyal following). So Astaire will probably wind up far down the Nielsen rating list—which has nothing to do with the fact that here was a show that justified tossing a hat into the air.

By virtue of the fact that nothing on Sunday afternoon gets a major rating, "Omnibus" appears doomed to lowercase Trendexes and Niel-

(Continued on page 54)

Kept Out of Hollywood 8 Years, Lollobrigida Pretty Mad at Hughes

By HANK WERBA

Madrid, Nov. 4.

The long contract dispute between Italian film beauty Gina Lollobrigida and Hollywood tycoon Howard Hughes is now entering its ninth year and the screen actress told VARIETY she is prepared to take the offensive in a legal showdown next year if a binding compromise is not forthcoming.

Lollobrigida and her producer-manager husband, Milko Skofic, brought the long-standing film vendetta up to date in King Solomon's apartment between scenes of the Edward Small-Ted Richmond biblical "Solomon and Sheba" in which she stars opposite Tyrone Power.

Hughes signed her in October, 1950 to a preliminary seven year contract for three pictures a year with annual options, and agreed to start her services no later than April, 1951.

She balked when the formal contract reached her in Rome with an added clause sanctioning salaried inactivity. "Gina was just making it," Skofic explained, "and wanted film roles to hang a career on, not paid Hollywood unemployment."

Hughes, then RKO boss, "suspended" her. Later, the actress

(Continued on page 23)

Good Memory?

Washington, Nov. 4.

Maurice Chevalier, now 70, has sewed up an advance sellout for the speech he will give to a Women's National Press Club luncheon here Nov. 19.

His subject, announced in advance, is: *"Women I Have Loved."*

Elvis: 'Bigger Than The Generals Who Watch Over Him'

Frankfurt, Nov. 4.

Pvt. Elvis Presley got the same old mob treatment he's received in the States when he arrived here for his next tour of military duty with the 3rd Armored Division at Ray Caserne in Friedberg, near here, recently. There was one difference—most of the mobsters were the generally indifferent members of the European press who rushed up with pencils and paper to get their stories and his autograph.

About 150 members of the international press, news services, newsreel cameramen, reps of top German papers, crushed in for the official press meet recently at the Enlisted Men's Club at his base. It was the first time the Army allowed the press in Europe

(Continued on page 63)

CBS' 360G Investment In 'Fair Lady' Yields Return of $1,200,000

The profit divvy on "My Fair Lady" has hit the $3,000,000 mark. That gives the Columbia Broadcasting System, the musical's sole backer, a return of $1,200,000 thus far on its $360,000 investment.

The payoff to CBS is based on the corporation's 40% share of the profits. The remaining 60%, representing $1,800,000, is split from the management end and includes 30% to Alan Jay Lerner and Frederick Loewe, who were responsible for the adaptation from George Bernard Shaw's "Pygmalion."

Herman Levin, the show's producer, was originally in for the other 30% slice of the profits, but subsequently sold two-thirds of his interest for $450,000 as a capital gains deal. The income racked up thus far represents revenue from three companies, the Broadway original, the road edition and the London version. Also included in the revenue is the production's cut on the sale of Columbia Records' original cast album.

Incidentally, the payoff to Lerner and Loewe does not include their weekly royalty on the three productions and their share of the royalties from album sales. Their take from these sources has also

(Continued on page 53)

Feldman: New Film World A-Comin'

Spinoff Will Finish What Divorcement Began — Future Talent Will Share Risks With 'Naked' Studios

By ABEL GREEN

There will always be a picture business, in the opinion of vet Hollywood agent and independent producer Charles K. Feldman, but he envisions that the inevitability of a spinoff of the post-1948 pictures "within five years" will create a new concept in picture-making that should boom Hollywood —producers and talent—to new peaks.

As a prime talent agent he predicates his reasoning on the divorcement and spinoff so that when "the naked companies no longer have physical realty assets to guarantee the stars, on deferred payments, as they do now, the talent will start from scratch, gamble with the producers and the 'naked studios' even more than they are today. And we all know now how every star worth his marquee-power is in business for himself."

Feldman has no illusions on the deferred deals with studios because, he argues, "it's a plus, too, for them not to have to pay off in lump sums. They, like the insurance companies, gamble on the actuarial rates, so it is a two-way-street—the talent doesn't want its money in a lump sum and that loot is laying in the company's treasury for use elsewhere."

The keynote will always be "the words," meaning the script. Feldman right now, says he, has $1,000,000 tied up in scripts, novels, properties and ideas, as detailed below. But if the star likes "the words," he or she will take less on the promise it will enhance their careers and, of course, their ultimate economic gain.

"As the production picture changes, and it is even now, so must distribution patterns change," he continues. "Why should Sam Goldwyn risk $5,000,000-$7,000,000 and give away a big slice to some distributor for the privilege of selling something he created—and with his own money! That's why Columbia will get only 10% when the film goes into its initial roadshow engagements. That 17-18% dis-

(Continued on page 14)

"BELAFONTE pulls off a one man triumph!"

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"Une ovation delirante—et bien meritee."
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